

**BAYAN-ACCORDION ART OF WESTERN UKRAINE  
AT THE END OF THE TWENTIETH – THE BEGINNING  
OF THE TWENTY FIRST CENTURY:  
PRIORITY INSTRUMENTS OF FUNCTIONING**

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**INTRODUCTION**

The bayan-accordion component plays an important role in the development of academic folk and instrumental art of Ukraine. If at the national level in recent decades we have made significant progress in the study of Ukrainian bayan-accordion performance, creative work, pedagogy, then its regional level is still in searching and accumulating material for analysis and reflection. The bayan-accordion movement of Western Ukraine at the turn of the twentieth – the twenty first centuries remains an under-researched one.

The Ukrainian school of bayan-accordion art has been studied in the fundamental works of M. Davydov, D. Kuzhelev, A. Semeshko, A. Stashevskiy, Ye. Ivanov, L. Ponikarova, I. Yerhiiev, M. Bulda, M. Cherepanyn and others. At the same time, the issues of methodological support are covered by the works of bayanist-practitioners I. Aleksieiev, V. Besfamilnov, V. Vlasov, V. Voievodin, M. Kotsiuba, E. Mantuliev, A. Mishchenko, M. Oberiukhtin, M. Rizol, V. Samitov, P. Serotiuk, A. Chernoiivanenko, I. Yashkevych, M. Imkhanitskiy, and others. The original repertoire for bayan-accordion is composed by A. Batrshyn, A. Biloshytskiy, V. Vlasov, A. Haidenko, V. Dikusarova, V. Zubyskiy, B. Myronchuk, K. Miaskov, A. Nyzhyk, Ya. Oleksiv, V. Podhorniy, M. Rizol, V. Runchak, L. Samodaieva, A. Stashevskiy, K. Tsepkolenko, Yu. Shamo, Ye. Yutsevych, I. Yashkevych, and

others. Reference literature (A. Semeshko<sup>1</sup>, A. Stashevskiy<sup>2</sup>, A. Dushniy and B. Pyts<sup>3</sup>) which highlights a number of personalities and bands, creative work, scientific maxims both in historical-evolutionary and in the present aspect is becoming relevant and timely in the scientific circles of the outlined phenomenon.

For a well-researched study of bayan (accordion) in Western Ukraine, you should refer to A. Dushniy and B. Pyts's reference book "Lviv school of bayan-accordion art" (2010) and "The Department of Folk Music Instruments and Vocal of Drohobych Ivan Franko State Pedagogical University" (2011)<sup>4</sup>, the encyclopedic reference book "40 Years of the Faculty of Music Art of RSHU" (2011), the monograph by L. Mazepa, T. Mazepa "The Way to the Academy of Music in Lviv" (2003)<sup>5</sup>, the author of the article "Anatolii Onufriienko – Life is devoted to Music" (2010)<sup>6</sup>, I. Marinin and V. Oliinyk "Folk-instrumental art of Southwestern Podillia: the troyisti muzyky ensemble of Oleksii Bets" (2011)<sup>7</sup>, I. Matsiievskiy "Music instruments of Hutsuls" (2012), collections of essays on Drohobych<sup>8</sup> (2005) and Lviv<sup>9</sup> (2009) music school, a number of

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<sup>1</sup> Semeshko A. Bayan-accordion art of Ukraine at the turn of the XX – XXI centuries : Directory. Ternopil: Educational book «Bogdan», 2009. 244 p.

<sup>2</sup> Stashevskiy A. Essays on the History of Ukrainian Music for Bayan : teach. Manual for students. higher. teach. Institute. arts and education. Lugansk: Polygraphresource, 2006. 152 p.

<sup>3</sup> Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. 216 p.

<sup>4</sup> Душний А., Пиц Б. Кафедра народних музичних інструментів та вокалу Дрогобицького державного педагогічного університету ім. Івана Франка : науково-історичний довідник [гол. ред. І. Фрайт]. Дрогобич: Посвіт, 2011. 220 с.

<sup>5</sup> Mazepa L. Z., Mazepa T. L. The path to the Music Academy in Lviv [in 2 vols.]. Lviv: Spolom, 2003. Vol. 1. 288 p.

<sup>6</sup> Dushniy A. Anatoliy Onufriienko: life devoted to music : Monograph. Drohobych: Posvit, 2010. 328 p.

<sup>7</sup> Marynin I., Oliinyk V. Folk-instrumental art of Southwestern Podillya: the ensemble of triple music Olexei Betz : Monograph. Kamianets-Podilskyi: Publisher Zvoleyko D. G., 2011. 320 p.

<sup>8</sup> Дрогобицькому державному музичному училищу імені Василя Барвінського – 60. Дрогобич: Коло, 2005. 80 с.

<sup>9</sup> Львівське державне музичне училище імені Станіслава Людкевича. Сторінки історії [ред.-упоряд. Н. Пузанкова]. Львів: ТеРус, 2009. 216 с.

materials of scientific-practical conferences “Lviv bayan school and its prominent representatives” (2005, 2006), “Folk-instrumental art at the turn of the twentieth – the twenty first centuries” (2007–2018), etc., some articles by A. Bozhenskyi, M. Bulda, A. Dushniy, S. Dymchenko, Yu. Diakunchak, S. Karas, V. Korchaha, D. Kuzhelev, R. Kundys, E. Mantulev, I. Marinin, Ya. Naida, Ya. Oleksiv, L. Pasichniak, B. Pytsa, O. Serhienko, A. Stashevskyi, M. Cherepanyn, I. Frait, Yu. Chumak, V. Shafeta, V. Yanchak, and others.

### **1. Professional training centers for bayan-accordion in Western Ukraine**

As the researchers note<sup>10,11,12</sup>, the bayan class was founded at Lviv M. Lysenko State Conservatory by H. Kozakov, M. Oberyukhtin<sup>13</sup>, V. Zaporozhets in the late 40-ies of the twentieth century. In the following years, it was expanded by V. Voievodin, A. Onufriienko, N. Rymarenko, Ya. Kovalchuk, D. Kuzhelev, Ye. Datsyna, S. Karas, and others. Several generations of bayanists raised by these people during the second half of the twentieth century rooted the bayan in Western Ukraine, which in the conditions of the former USSR, under the influence of powerful state propaganda, became popular among the masses as well as in the music environment, forming a number of brilliant performers, composers and scientists, and thousands of educators.

If until 1991, Ukraine was included in the all-Union context of bayan-accordion art, then with the advent of Independence and the

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<sup>10</sup> Davydov M. History of performance on folk instruments (Ukrainian academic school) : a textbook for high and middle musicians. teach. institutions. Kyiv: NMAU. P. Tchaikovsky, 2010. 592 p.

<sup>11</sup> Dushniy A. Anatolii Onufriienko: life devoted to music : Monograph. Drohobych: Posvit, 2010. 328 p.

<sup>12</sup> Mazepa L. Z., Mazepa T. L. The path to the Music Academy in Lviv [in 2 vols.]. Lviv: Spolom, 2003. Vol. 1. 288 p.

<sup>13</sup> М. Оberyukhtin створив авторську баянну виконавсько-педагогічну школу.

economic instability of the transition period, the bayan-accordion movement in Western Ukraine, as a new music trend, initially dissipated, lost its landmarks and, seemingly, perspective.

For example, in Lviv, in the last decade of the twentieth century, the coryphaeus of Lviv bayan school – M. Oberiukhtin (1924-1993), A. Onufriienko (1935-1997), H. Kazakov (1914-1998) passed away. Its bright representatives have gone to conquer the world (A. Batrshyn – the USA; V. Voievodin – Donetsk; A. Sakharov, V. Holubnychyi and V. Balyk – Russia / Croatia; V. Stetsun – Crimea; I. Vlakh – Slovakia), already in the twenty first century Ya. Kovalchuk too early left this world, Ye. Datsyna has gone to the United States.

It is natural that new trends emerged in parallel among the population. Open windows and doors to the world have given new landmarks and incentives. Using high academic performance culture and sophisticated artistic taste, Ukrainian bayan-accordionists have conquered the hearts of Europeans. The demand for our musicians in Western Europe has revived the lost self-esteem and pushed for the independent development of their creative activity.

Over time, thousands of teachers of music educational establishments at different levels and young cohort of performers raised by them, and under the influence of the latest trends in social life, gradually began to reorient the paradigm of the educational process and performance, forming in their students the ability to work in new, market conditions.

And so, Western Ukraine includes – Lviv, Ternopil, Ivano-Frankivsk, Volyn, Rivne, Chernivtsi, Zakarpattia, Khmelnytskyi regions. Bayan-accordion art is presented at Lviv Mykola Lysenko National Music Academy, at the Institute of Music Art of Drohobych Ivan Franko State Pedagogical University, at the Faculty of Culture and Arts at Lviv Ivan Franko National University, at the Institute of Art in Precarpathian Vasyl Stefanyk National

University, at Lesia Ukrainka Eastern European National University, at Ternopil Volodymyr Hnatiuk National Pedagogical University and Rivne State Humanitarian University, at Uzhhorod correspondence department of Donetsk Serhii Prokofiev State Music Academy (until 2014), etc. At the same time, the middle level of bayan-accordion studies is concentrated in Drohobych, Lviv, Ternopil, Khmelnytskyi, Uzhhorod, Rivne music colleges, Sambir, Lviv, Terebovlia, Chernivtsi and Kalush colleges of art and culture. An important role in the preparation of the performer is played by Lviv Solomiya Krushelnytska secondary specialized boarding school. Also, in Western Ukraine, there are dozens of elementary music educational establishments schools (Music Schools for Children, Art Schools for Children, etc.) in which hundreds of students have been teaching to play this instrument.

Today, in the country and abroad, the names of the leading teachers of Western Ukraine are known: higher educational establishments – professors (M. Oberiukhtin, A. Onufriienko, E. Mantulev, V. Korchaha, S. Dymchenko, M. Cherepanyn, etc.), associate professors (Ya. Kovalchuk, A. Dushniy, S. Karas, V. Kniaziev, D. Kuzhelev, O. Lychenko, Ya. Oleksiv, P. Shymanskyi, etc.); secondary educational establishments (V. Hamar, O. Horbachova, L. Datsyna, M. Dmytryshyn, V. Ivanets, P. Kravchuk, O. Kmit, A. Nikivoruk, S. Maksimov, V. Mylohorodska, S. Stehnei, V. Stehnei, V. Chumak, Yu. Chumak, F. Shchehelskyi, and others. Many wonderful educators work at Music Schools for Children (V. Erdeli, M. Rozhko, A. Martseniuk, Yu. Isevych, I. Kurtyi, L. Odynak, P. Serotiuk, M. Pankiv, L. Nikitchuk, R. Fedytskyi, A. Kanas, I. Ivanochko, L. Tsurkan, V. Tkachuk, etc.), soloists-performers (L. Bohuslavets, M. Holovchak, O. Kuntiyi, R. Stakhniv, V. Mytsak, S. Barvik-Karpatskyi), heads of artistic bands (S. Maksymov, P. Rachynskyi, O. Yakubov, A. Yavorivskyi, O. Trofymchuk, etc.).

## **2. Priority directions for the development and promotion of bayan-accordion in the context of the phenomenon study**

The main component in the scientific direction of bayan-accordion players of Western Ukraine in the 21st century is the scientific-research activity in the field of writing and defending dissertation research:

- 2002 – D. Kuzhelev “Artistic trends in the development of academic bayan performance in the second half of the twentieth century”<sup>14</sup>;

- 2005 – V. Kniaziev “The evolution of performing in the Ukrainian bayan school (second half of the twentieth century)”<sup>15</sup>;

- 2006 – A. Dushniy “Methods of activation of students’ creative activity in pedagogical universities in the process of music-instrumental preparation”<sup>16</sup>, S. Karas “The interpretation of baroque bayan music (theoretical and performing aspect)”<sup>17</sup>;

- 2007 – M. Bulda “Pop and jazz music in bayan-accordion art of Ukraine of the second half of the twentieth – the beginning of the twenty first century: composer’s creative activity and performance”<sup>18</sup>, L. Pasichniak “Academic folk-instrumental ensemble art of Ukraine

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<sup>14</sup> Кужелєв Д. Художні тенденції розвитку академічного баяного виконавства у другій половині ХХ століття : автореф. дис. ... канд. мистецтвознавства: 17.00.01 «Теорія і історія культури». Київ, 2002. 20 с.

<sup>15</sup> Князєв Вл. Еволюція виконавської техніки в українській баянній школі (друга половина ХХ століття): автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Київ, 2005. 21 с.

<sup>16</sup> Душний А. Методика активізації творчої діяльності студентів педагогічних університетів у процесі музично-інструментальної підготовки : автореф. дис... канд. пед. наук: 13.00.02 «Теорія та методика навчання музики та музичного виховання». Київ, 2006. 20 с.

<sup>17</sup> Карась. С. Інтерпретація музики бароко на баяні (теоретико-виконавський аспект) : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2006. 20 с.

<sup>18</sup> Булда М. Естрадно-джазова музика в акордеонно-баянному мистецтві України другої половини ХХ – початку ХХІ століття: композиторська творчість і виконавство : автореф. дис. .... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Харків, 2007. 22 с.

of the twentieth century”<sup>19</sup>, O. Trofymchuk “Timbre evolution in Ukrainian folk orchestra music”<sup>20</sup>;

- 2010 – V. Salii “Methods of working on a music image in the process of teaching teenagers playing the bayan (accordion)”<sup>21</sup>, P. Drozda “The phenomenon of collective folk instrumental music in Western Ukraine”<sup>22</sup>;

- 2011 – Ya. Oleksiv “Reception of genres of suites and partitas in Ukrainian music of the second half of the twentieth century”<sup>23</sup>;

- 2014 – Yu. Chumak “Creative work of Viktor Vlasov in the context of bayan-accordion music of Ukraine”<sup>24</sup>;

- 2019 – L. Martyniv “Stages of professionalization of music life in Drohobych district”<sup>25</sup>, Yu. Radko “The stylistic evolution of the bayan sonata genre in the Eastern Slavic instrumental art of the second half of the twentieth – the beginning of the twenty first century”<sup>26</sup>,

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<sup>19</sup> Пасічняк Л. Академічне народно-інструментальне ансамблеве мистецтво України ХХ ст. : історико-виконавський аспект : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2007. 17 с.

<sup>20</sup> Трофимчук О. Темброва еволюція в українській народно-оркестровій музиці : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Київ, 2007. 18 с.

<sup>21</sup> Салій В. Методика роботи над музичним образом у процесі навчання підлітків гри на баяні (акордеоні) : автореф. дис. ... канд. пед. наук: 13.00.02 «Теорія та методика музичного навчання». К., 2010. 20 с.

<sup>22</sup> Дрозда П. Феномен колективного народно-інструментального музикування Західно-українського регіону : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2010. 20 с.

<sup>23</sup> Олексів Я. Рецепція жанрів сюїти і партити в українській баянній музиці другої половини ХХ століття : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2011. 20 с.

<sup>24</sup> Чумак Ю. Творчість Віктора Власова в контексті баянно-акордеонної музики України : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 – музичне мистецтво. Одеса, 2014. 19 с.

<sup>25</sup> Мартинів Л. Етапи професіоналізації музичного життя Дрогобиччини : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2019. 18 с.

<sup>26</sup> Радко Ю. Сильова еволюція жанру баянної сонати у східно-слов'янському інструментальному мистецтві другої половини ХХ – початку ХХІ століть : автореф. дис. ... канд. мистецтвознавства: 17.00.03 «Музичне мистецтво». Львів, 2019. 22 с.

R. Kundys “Activities of Lviv Bayan School in the context of Ukrainian folk-instrumental art”<sup>27</sup>.

Within this time-frame in Western Ukraine scientific studies in various aspects of solo and collective bayan-accordion music (or with bayan involvement) are actively conducting. And they eventually have become monographic essays, scientific and methodological textbooks, reference books, highlighting the activities of individuals or collectives of the region in the context of a national school of folk instruments playing.

One of the important foundations of the music education modernization is the developed methodology of activation of students’ creative activity in the process of teaching of instrumental and performing disciplines through their involvement in elementary composing. The research of this problem is substantiated by the author of the article in the scientific-methodical textbook “Methods of activation of creative activity of future music teachers in the process of music-instrumental experience” (2008)<sup>28</sup>. The work identifies three stages of activation of students’ creative activity: creative imitation, predefined creative work, free creative work.

The monograph “Pop Olympus of the Accordion” (2008)<sup>29</sup> highlights the pop and jazz directions of accordion performance, in particular – the preconditions for the formation and development of pop-jazz music in the accordion-bayan art of Ukraine and abroad in the twentieth century. An important role in this context is given to the analysis of Ukrainian composers and performers’ creative work of the second half of the twentieth – the beginning of the twenty first

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<sup>27</sup> Кундис Р. Діяльність львівської баянної школи в контексті українського народно-інструментального мистецтва : автореф. дис. ... канд... мистецтвознавства: 17.00.03 «Музичне мистецтво». Суми, 2019. 21 с.

<sup>28</sup> Dushniy A. Methods of activating the creative activity of future music teachers in the process of musical instrumental preparation : educational-methodical manual for students of higher education institutions. Drohobych: Posvit, 2008. 120 p.

<sup>29</sup> Cherepanin M., Bulda M. Accordion variety Olympus : Monograph. Ivano-Frankivsk: Publisher «Lily-NV», 2008. 256 p.



century. The stylistic principles of V. Vlasov's pop-jazz music for bayan-accordion are thoroughly analyzed, as well as the interpretations of works from composer to performing style.

The monograph "Anatolii Onufriienko: life devoted to music" (2010)<sup>30</sup> represents the musician's diverse activities, the memories of his students, colleagues, and family. The appendices highlight the full list of his scientific and creative activities, his life in photographs, his concert activities on billboards, and his ideology, which is illustrated in the activities of his followers of the 21st century. Many events are devoted to this outstanding figure, co-founder of the school, composer and teacher, scientist and public figure in Lviv region. In his honour, in Drohobych, Anatolii Onufriienko Performers Competition on Folk Instruments was held three times (2007, 2009, and 2012).

For the first time in the reference book "Lviv school of the bayan-accordion art" (2010)<sup>31</sup> many personalities of the school in names, chamber-instrumental and orchestral music with bayan-accordion involving, scientific-methodical and educational-repertoire work of the school, performance, media feedback on the activities of its representatives are collected and unified; appendices fully show all aspects of the school's life in photographs, copies of diplomas, certificates, booklets, programs, audio albums, reviews, thanks, etc.

Further scientific progress is revealed by the textbook-monograph "The bayan creative work of Ukrainian composers" (2011) by D. Kuzhelev<sup>32</sup>, which reveals the bayan creative work of Ukrainian composers of the second half the twentieth – the beginning of the twenty first century. The author accumulates scientific researches

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<sup>30</sup> Dushniy A. Anatolii Onufriienko: life devoted to music : Monograph. Drohobych: Posvit, 2010. 328 p.

<sup>31</sup> Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. 216 p.

<sup>32</sup> Kuzhelev D. Accordion works of Ukrainian composers : teach. pos. Lviv: Spolom, 2011. 206 p.

from the formation of bayan creative work of Ukrainian composers, formation of bayan-concert repertoire from the 60s – 70s and up to the last quarter of the twentieth – the beginning of the twenty first century. An attempt is made to show the dynamics of genre-style evolution of bayan music from simple arrangements of folk songs, to non-folk models and avant-garde works<sup>33,34</sup>.

The study of folk-instrumental art is highlighted in the monographic opus “Folk-instrumental art of Southwestern Podillia: the troyisti muzyky ensemble of Oleksii Bets” (2011). Attention is drawn to the folklore-ethnographic ensemble of folk music *Podilski Watercolours* of Kamianets-Podilskyi Ivan Ohienko National University under the direction of O. Bets and genre orientation of the composer style of the musician at the turn of the centuries. At the same time, the theoretical and methodological foundations of folk-instrumental performance of the late nineteenth – early twentieth century are analyzed, and therefore the folk-instrumental music of the South-Western Podillia of the late twentieth – early twenty first century is an integral part of the music art of Ukraine.

The textbook “Theoretical foundations of performing training of bayan-accordion player” (2011)<sup>35</sup> shows a number of points about the methods of arranging music material, stages of work, music memory, work in the pre-concert period, problems of stage excitement. The stages of development of Ukrainian bayan arts are analyzed in the context of general cultural and artistic tendencies<sup>36,37</sup>.

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<sup>33</sup> Kuzhelev D. Accordion works of Ukrainian composers : teach. pos. Lviv: Spolom, 2011. 206 p.

<sup>34</sup> Dushniy A., Pyts B. Creativity of composers of the Lviv Bayan School [Music] : teach. pos. Drohobych: Posvit, 2010. Iss. 2. 142 p.

<sup>35</sup> Knyazev V. Theoretical foundations of the bayan-accordion player's performance training : teaching method. manual. Ivano-Frankivsk: City NV, 2011. 216 p.

<sup>36</sup> Ibid.

<sup>37</sup> Kuzhelev D. Accordion works of Ukrainian composers : teach. pos. Lviv: Spolom, 2011. 206 p.

The monograph “Methods of working on a music image in the process of teaching teenagers playing bayan (accordion)” (2013)<sup>38</sup> is devoted to a step-by-step methodology of working on a music image based on an integrative approach with the predictable use of innovative forms of “lessons-images” based on artistic dramaturgy when performing music works by teenage students.

The large-scale composer work of the bayan-accordion centre of Western Ukraine is represented by such names as A. Batrshyn (*Concert for bayan with piano in 2 parts, Sarcasm, Vibrations of the senses: In memory of M. Oberiukhtin, etc.*), A. Onufriienko (*Tokata, Little Suite No. 1, 2, The Impulse, a series of Etudes and Preludes, etc.*), E. Mantuliev (children’s album *Prekarpathian Patterns*), K. Sokolov (*Na potochku (On the Stream), Dialogues, On the Main Street with the Orchestra*), M. Korchynskyi (Variations on the theme of Ukrainian folk song *Susidka (Neighbour)*), I. Myskiv (*Walk, Dumka (Thought) and Kolomyikys, Memories*, arrangements of Ukrainian folk songs *Po toi bik hora (Beyond the mountain), Iz syrom pyrohu (Pie with cheese), Perelaz-Perelaz, Oi u lisi na poliantsi (On the wooded meadow)*, etc.), A. Martseniuk (Paraphrase on the theme of Ukrainian folk song *Susidka (Neighbour), Oi na hori dva dubky (Two oaks are on the hill), Oi tam na hori (On the hill)*), V. Korchaha (*Lyric waltz, Moldavian dance*), B. Hyvel (*Carpathian streams, Rondo on the theme of the Ukrainian folk dance Arkan*), V. Chumak (Variations on the theme of the Lemko folk song *Ked my pryishla karta*), A. Nikiforuk (*Fugue, Children’s suite: Tokatyna, Sad song, Music box, In jazz style, Serenade, Transience, Memories*), V. Soroka (*Children’s album, a series of sketches for bayan*), O. Lychenko (*Etude № 1, 2*), P. Shtymak (*Carpathian Rhapsody*, arrangements of folk songs *Teche voda z Uzhhoroda (Flowing Water from Uzhhorod), Sered sela dychka (The wild tree in the centre of the village), Tykha*

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<sup>38</sup> Saliy V. Methods of working on a musical image in the process of teaching teenagers to play bayan (accordion) : Monograph. Drohobych: DSPU, 2013. 136 p.

voda (*Silent Water*), etc.), B. Shliubyk (*Children's Album No. 1, 2*), Yu. Debeliak (*Adagio, Scherzino*, arrangements and variations on the themes of Ukrainian folk songs: *Waltz Ishla divchyna luchkamy* (*The girl is walking around the meadows*); *Po sadochku khodzhu* (*I go around the orchard*); *Yakby meni cherevychky* (*If I got some shoes*), etc.), Ya. Oleksiv (*Sonata-ballad, Tokata, In the mood of jazz, Revelation, etc.*), R. Stakhniv (*Smile, Kolo.Myika*), V. Saliy (*Children's album № 1, 2*), M. Olkhovskyi (*Waltz-musette Forget-me-not*), O. Kolosovska (*Suite No. 1, Two Preludes*), I. Onysiv (*Dedication to Vivaldi*). Their creative work includes different genres and styles of music – from concert to folklore arrangements.

The first professional composer-bayanist in Western Ukraine is **Alim Batrshyn**. He is the author of *Concert for bayan and piano in 2 parts*<sup>39</sup>, original works *Sarcasm, and Polyphonic plays for children, several sketches* (*C-dur, G-dur, d-moll, etc.*), *Hahilka, Humoresque, and others*<sup>40</sup>.

The creative work of **Anatolii Onufriienko** is dedicated to the creation of didactic material for the bayan. The composer's compositional arrangements are considered in the following aspects: repertoire for children (*five preludes, Small Suite in 4 parts, Miniatures No. 1, 2, 3, Sketches: No. 1 Song, No. 2 March, No. 3 Waltz, No. 4 Polka, No. 5 March, etc.*); repertoire of the bayan student (*Little Hutsul Rhapsody, Sonatyna, Rhapsody, Variations*); repertoire for the bayan ensemble (*Little Poem, Impulse, etc.*); a number of transcriptions for bayan, and others<sup>41</sup>.

The creative work of **Ernest Mantuliev** is focused on folk music and Carpathian life in the children's album for ready-made bayan

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<sup>39</sup> Dushniy A., Pyts B. Creativity of composers of the Lviv Bayan School [Music] : teach. pos. Drohobych: Posvit, 2010. P. 14-71.

<sup>40</sup> Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. P. 86.

<sup>41</sup> Davydov M. History of performance on folk instruments (Ukrainian academic school) : a textbook for high and middle musicians. teach. institutions. Kyiv: NMAU. P. Tchaikovsky, 2010. 592 p.

*Precarpathian Patterns*<sup>42</sup> (*Trembit's echo, Kolomyika, Carpathian tune, Mountain stream, etc.*), in the children's suite of 5 parts *Precarpathian patterns*<sup>43</sup>. The composer's creative heritage also includes works for bayan ensembles (*Begine, Polka Volzhanka, Carpathian hum*), and for various instrumental ensembles, chamber and folk orchestras<sup>44,45</sup>.

At the beginning of the twenty first century **Vasyl Soroka's** creative work was actively revealed in the performing aspect<sup>46</sup> (2002); he is the author of two collections of original works *Selected works and arrangements of Ukrainian folk songs for bayan and accordion*, and *Steps to proficiency*<sup>47</sup> (2007). The first one includes the original works *Little waltz, Children's polka, Mazurka, Gypsy dance, Melody, Merry quadrille, In pursuit of rhythms, Winter* and also arrangements of Ukrainian folk songs (*Jak z Berezhany do kadry (As from Berezhany to a girlfriend), Hlyboka kyrnytsia (Deep well), Bodai sia kohut znudyv (I wish death to this cock), Oi chyj to kin stoit (whose horse is standing)* and others. The second collection is conventionally divided into three parts: Children's Album, 15 Etudes, Works for a duet of bayan-accordion players and is intended to supplement the repertoire of students of the Children's Music School, to develop artistic thinking and creative imagination.

Creative work of **Volodymyr Shliubyk** is represented by works for bayan (*Nocturne, Melody, Elegy, Memories, Night, Magic*

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<sup>42</sup> Мантулев Е. Дитячий альбом «Прикарпатські візерунки» для готово-виборного баяна [Ноти]. Дрогобич: Вимір, 2000. 20 с.

<sup>43</sup> Dushniy A., Pyts V. Creativity of composers of the Lviv Bayan School [Music] : teach. pos. Drohobych: Posvit, 2010. P. 98-105.

<sup>44</sup> Мантулев Е. Пісня «Чарівна весна» на слова І. Юринця [Ноти]. Дрогобич: Посвіт, 2008. 8 с.; Мантулев Е. Три п'єси для скрипки та камерного оркестру українських народних інструментів [Ноти]. Дрогобич: Коло, 2005. 40 с.

<sup>45</sup> Dushniy A., Pyts V. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. P. 90.

<sup>46</sup> Сорока В. Вибрані твори та обробки українських народних пісень для баяна та акордеона [Ноти]. Теревовля, 2002. 69 с.

<sup>47</sup> Сорока В. Сходинки до майстерності [Ноти]. Тернопіль-Теребовля, 2007. Зошит 1. 46 с.

*Evening, etc.*) which is included in the collection *Children's album for bayan*<sup>48</sup> (2007). The next opus of the author *Pedagogical repertoire of bayanist*<sup>49</sup> (2010) includes *Children's album for accordion No. 2 (Song, On the lawn, Koliadka, Children's song, Kozachok, Granny's hands, etc.)*, works for bayan solo (*For mum, Reflection, Red Sails, On the Table, on the Hay, You protect me from love, etc.*), a series of sketches and work for the bayan ensemble (*Meeting in the city*).

The creative work of **Anatolii Martseniuk** are multifaceted, with numerous works in the genre of didactic repertoire, arrangements, variations, paraphrases, transcriptions of folk tunes and world classics. The song topics in the artist's creativity are shown in the works for the music school (*Polka Hostynets, Veselushky, Kolomyiky, Karapet, Cossacks' march*, arrangements of folk music *Ishov kozak potaikom (A cossack is going secretly), Vyishly v pole kosari (Croppers is in the field), Tam pid zamkom (There under the castle), Teche richka (The river is flowing), Na vulytsi skrypka hraie (The violin is playing on the street), Oi u haiu pry Dunaiu (In the grove at the Danube), Po sadochku hodzhu (I go around the orchard), Byla mene maty (My mother was beating me), Oi Maricho chycheri, Oi na hori burkun (Melilotus is on the hill), Za horodom kachky plyvut (Ducks are swimming), Oi jyhun, jyhun and others*)<sup>50</sup>. Regarding works for students and professional performers – the arrangement of *Susidka (Neighbour)*, a play on the Ukrainian theme in the country style *Oi tam na hori (On the hill)*, the paraphrases *Posylala mene maty (Mother sent me)* and *Oi na hori dva dubky (Two oaks are on the hill)*.

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<sup>48</sup> Шлюбик В. Дитячий альбом для баяна (акордеона) [Ноти]. Дрогобич: Посвіт, 2007. 40 с.

<sup>49</sup> Шлюбик В. Педагогічний репертуар баяніста: навч. пос.[Ноти]. Дрогобич: Посвіт, 2010. 52 с.

<sup>50</sup> Маценюк А., Жилюк Т. Нотарик: пед. реп. учня акордеоніста : навч. пос. [Ноти]. Луцьк: Вежа-Друк, 2016. 68 с.; Марценюк А. Легкі обробки народних мелодій для баяна та акордеона : навч. пос. [Ноти]. Луцьк: Вежа-Друк, 2017. 40 с.

Creative work of young composers Ya. Oleksiv, R. Stakhniv, V. Saliy of Lviv bayan-accordion school is presented on a large scale<sup>51,52</sup>.

**Yaroslav Oleksiv** – professional composer, author of original works (*Miniature joke, Tokata, Sonata-ballad, In the mood of jazz, Let's run in jazz, Revelation, Night on the mountain meadow, Children's Suite No. 1 Journey of meatball*<sup>53</sup> and *No. 2 Babai (Boogeyman)*) and transcriptions for bayan and folk orchestra (*Ukrainian fantasy, etc.*). His compositions have been included in a number of author's textbooks and collections<sup>54</sup> intended for use by students of secondary and higher educational establishments.

There are two author's textbooks "Pedagogical repertoire for folk instruments" in the creative archive of **Roman Stakhniv**<sup>55</sup> (2010, 2013). Original works for the accordion (*Modern Retro, No Comments, Farewell Jazz, and Adventures of the Drive*), the duet of accordionists (*Smile*), as well as various instrumental and chamber ensembles, orchestra of folk instruments – this is a priority area of demand for a young composer in the contemporary art world, where he becomes an author-performer-conductor.

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<sup>51</sup> Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. P. 14.

<sup>52</sup> Dushniy A., Pyts B. Creativity of composers of the Lviv Bayan School [Music] : teach. pos. Drohobych: Posvit, 2010. Iss. 2. P. 91, 93.

<sup>53</sup> Олексів Я. Подорож Фрикадельки: дитяча сюїта для баяна (акордена) [Ноти]. Львів: Вид. Т. Тетюх, 2018. 16 с.

<sup>54</sup> Олексів Я. Концертні твори для баяна (акордеона) : метод. рек. [для вищ. навч. закл. культ. і мист. I–IV р. а.] [Ноти]. Львів: Арал, 2007. 64 с.; Карась С., Олексів Я. Робота з оркестром українських народних інструментів : навч. пос. [Ноти]. Львів: АРАЛ, 2008. 134 с.; Карась С., Олексів Я. Сучасні твори у перекладі для оркестру українських народних інструментів : навч. пос. [Ноти]. Львів: АРАЛ, 2008. 114 с.; Олексів Я. Концертні твори для баяна [ноти]. Тернопіль: Навчальна книга «Богдан», 2012. Вип. 1. 40 с.; Олексів Я. Ніч на полонині. Музичні ілюстрації до драматичної поеми О. Олеся [Ноти]. Тернопіль: Навчальна книга «Богдан», 2013. 32 с.

<sup>55</sup> Стахнів Р. Педагогічний репертуар для народних інструментів : навч. пос. [Ноти]. Дрогобич: Посвіт, 2010. 56 с.; Стахнів Р. Педагогічний репертуар для народних інструментів : навч.-реп. зб. [Ноти]. Дрогобич: Посвіт, 2013. Вип. 2. 40 с.

**Volodymyr Saliy's** active creative and methodical activity has become a linchpin for writing a number of works (*Sunny Waltz, Racing, Walk, Sadness, Cheerful pony, Dance, Reflections, Polka-embroidery, On Vacation, On the skating ring, Waltz of Autumn, Dance of the Autumn Leaves*) for children, which the composer combined into "Children's album of the bayanist (accordionist)"<sup>56</sup> (2011). By their structure, the parts cover the song-singing character, elements of pop and jazz style, the cantilena; by their composition parts can be performed as a whole, arranged in suites (3-4 parts), and also identified as separate original works.

The main criterion for the bayan-accordion movement of Western Ukraine at the turn of the centuries was the organizing and holding of performers' competitions and conferences<sup>57, 58, 59, 60</sup>:

- 5-6 April 1993 – regional scientific-practical conference "Music for Folk Instruments: Problems and Prospects during the National Revival of Ukraine" with the participation of scientists from Lviv, Donetsk, and St. Petersburg. The Orchestra of Folk Instruments of Donetsk S. Prokofiev State Conservatory (conductor V. Voievodin), Ya. Kovalchuk, S. Karas, R. Terendiy, V. Patsiurkovskyi (Lviv) and others have taken part in the concerts.

- 20-24 April 1993 (Kolomyia, Ivano-Frankivsk region) – All-Ukrainian competition of bayan-accordion players, accordion students of music-pedagogical departments. Program requirements included:

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<sup>56</sup> Салій В. Педагогічний репертуар музиканта-інструменталіста на прикладі «Дитячого альбому баяніста (акордеоніста)»: навч.-метод. пос. [Ноти]. Дрогобич: РВВ ДДПУ ім. І. Франка, 2011. 40 с.

<sup>57</sup> Davydov M. History of performance on folk instruments (Ukrainian academic school) : a textbook for high and middle musicians. teach. institutions. Kyiv: NMAU. P. Tchaikovsky, 2010. P. 499.

<sup>58</sup> Dushniy A., Pyts B. Lviv school of bayan-accordion art : Directory. Drohobych: Posvit, 2010. P. 75-85, 96.

<sup>59</sup> Semeshko A. Bayan-accordion art of Ukraine at the turn of the XX – XXI centuries : Directory. Ternopil: Educational book «Bogdan», 2009. P. 200-204.

<sup>60</sup> Cherepanin M., Bulda M. Accordion variety Olympus : Monograph. Ivano-Frankivsk: Publisher «Lily-NV», 2008. P. 113.



polyphonic work; a work of big form; the play; a compulsory work by a Ukrainian contemporary composer; a piece for listening to music in a kindergarten or a school on your own accompaniment with verbal instruction. Professor A. Onufriienko (Lviv) was invited to chair the jury. Within the framework of the competition a scientific-practical folk instruments teachers' conference of the music-pedagogical departments of the pedagogical schools in Ukraine "Regional folk art and its use in the preparation of educational personnel for the national school" was held, as well as a concert of art bands of Kolomyia Pedagogical School.

- 3-6 May 1995 (Chernivtsi) – All-Ukrainian competition of bayan, accordion and pipe players of music-pedagogical departments students. The conditions and composition of the jury were identical to Kolomyia ones. At the same time, within the framework of the competition, a scientific and methodological conference of folk instruments teachers of Ukrainian Pedagogical Schools "Ukrainian Folk Instruments and their Role in the Preparation of a Highly Qualified Nationally Conscious Musician-Teacher" and a concert of the artistic bands of the music department of Chernivtsi O. Makovei Higher Pedagogical Institution were held.

- 10-21 October 1995 (Khmelnyskyi) – the first international competition of performers on folk instruments (bayan-accordion, bandura, guitar, balalaika, tsymbaly, wind instruments, domra, and ensembles of folk instruments). The program of participants of the specialty "bayan-accordion" consisted of three rounds: the first – one or two various works in the baroque style, written before 1800, a work of romantic style of the nineteenth century, a virtuoso work on the participant's choice; the second – polyphonic cycle with a fugue of not less than 3 voices, a cyclic work (original or transcription), two or three works of different character and genres on the choice of the participant; the third – performance of the participant with random concert program.

- At the end of 2004 – the beginning of 2005 A. Dushniy, B. Pyts and S. Karas established a scientific and art project “Lviv bayan school”, in the course of which in the following years a lot of competitions and scientific-practical conferences were held; writing and publishing of scientific, educational and publicist essays and works, which attracts a wide range of performers, educators, researchers of music from Ukraine and abroad started [4].

- 2005 (Staryi Sambir, Lviv region), 2006 in Lviv – a scientific-practical conference “Lviv bayan school and its prominent representatives” with a dedication to A. Onufriienko and M. Oberiukhtin.

- Since 2005 (Uzhhorod, Zakarpattia region) – International Festival-Competition of Arts “Transcarpathian Edelweiss” has been held annually.

- Since 2005 in Staryi Sambir (Lviv region), and since 2010 in Drohobych systematically an artistic action has taken place – the regional and today All-Ukrainian open competition of bayan-accordion players “Patterns Precarpathian”. It includes scientific and practical conferences, master classes of the members of the jury, presentations, and concerts. Among the participants, young performers from Ukraine, Belarus, Poland, the Baltic countries, Italy. Several times the competition was dedicated to the prominent members of Ukrainian Bayan School – A. Onufriienko, V. Vlasov, E. Mantuliev, in 2019 – to A. Semeshko.

- 2006 in Lviv – a one-time International competition of bayan-accordion players “The chord of Lviv” was held.

- In 2006, in Lviv, and since 2011 in Drohobych, a scientific and practical conference “Creative work for Folk Instruments of Composers of Ukraine and Abroad” has been held.

- In 2007, 2009, 2012 in the town of Drohobych the All-Ukrainian Anatolii Onufriienko competition of performers on folk

instruments with a number of concerts, lectures, meetings, presentations, conferences was held.

- In 2007 in Drohobych, since 2009 annually scientific and practical conference “Folk-instrumental art at the turn of the 20<sup>th</sup> – the 21<sup>st</sup> centuries” has been held.

- The International “Inter-Svitiaz accomusic” competition for bayan-accordion players (since 2010 annually) started in Lutsk (Volyn region) in 2007.

- Since 2008, a mega-project of Ukraine – the international competition of bayan-accordion players “Perpetuum mobile” has been held in Drohobych (annually). Within its framework: scientific-practical conferences “Music education of Ukraine: problems of theory, methodology, practice” (2008-2015), “Folk-instrumental art at the turn of the 20<sup>th</sup> – the 21<sup>st</sup> centuries” (2011), “Creative work for folk instruments of composers of Ukraine and Abroad” (2013-2016), “Music Art of the 21<sup>st</sup> century: history, theory, practice” (2016-2019); master classes of leading teachers-practitioners from Ukraine, Belarus, Russia, Lithuania, France, and the United Kingdom; concerts of national and international stars in solo and collective music; lecture courses; methodological seminars; presentation editions; instrument exhibitions; etc. The jury consists of more than 20 people from Ukraine, Belarus, Poland, Lithuania, Kazakhstan, the Czech Republic, Italy, Spain, France, the United Kingdom, Croatia, Serbia, Russia. Among the participants representatives of the above mentioned countries as well as Latvia, Slovakia, Moldova, Bashkortostan, the AR of Crimea, China, Germany.

- In 2009 in Lviv (annually) Ya. Oleksiv acted as the organizer of the project “Lviv Folk-Instrumental Traditions – bayanist, conductor, composer”.

- In 2010 a scientific and practical conference “Ukrainian Musicology in the Context of the Bologna Process” was held in Lviv.

- In 2013, annual All-Ukrainian Open Festival-Competition of Performers on Folk Instruments “Lace” started in Rivne.

For example, speaking about competitions held in Drohobych, there are various nominations: solo performers, in ensembles and orchestras of folk instruments, from beginners to professional musicians, students and teachers of elementary, secondary and higher music (music-pedagogical) educational institutions, artists of concert organizations, as well as accordion songwriter-performers who combine performance with creative work. The increasing popularity of the competitions is evidenced by the geography of the participants, which covers all regions of Ukraine, as well as wider horizons abroad. Thus, during 2007-2019, there were 23 competitions (11 “Patterns Precarpathian”; 12 “Perpetuum mobile”), with hundreds of soloists and dozens of small and large bands, bayan-accordion orchestra and folk orchestras from the CIS, Europe and Asia. Authoritative specialists of folk-instrumental art, composers, conductors, scientists are invited to work in the jury – M. Davydov, P. Feniuk, V. Zaiets, A. Semeshko, V. Runchak, A. Stashevskyi, E. Ivanov, V. Vlasov, V. Murza, H. Koch, V. Dorokhin, N. Shumskyi, A. Nyzhnyk, B. Myronchuk, L. Posikira, S. Karas, S. Barvyk, V. Chumak, Yu. Chumak, S. Maksymov, Ya. Oleksiv, M. Dmytryshyn, Yu. Kitsyla, M. Mykhats, V. Domshynskyi, A. Dubiy, I. Saienko, I. Yerhiiem, S. Hrinchenko, V. Hubanov, Ya. Oleksiv (Ukraine), V. Zubytskyi (Ukraine – Italy), M. Imkhanitskyi, V. Holubnychyi, L. Varavina, V. Hrachev, V. Bondarenko, Ye. Kochetov, Ye. Suslov (Russia), A. Maliarov, M. Sevriukov, T. Antypov, Vl. Plihovka (Belarus), M. Halmova (the Czech Republic), V. Balyk (Croatia), Ye. Mondravski and Janusz Krul (Poland), E. Habnis, H. Balchunas, M. Markevichiene (Lithuania), A. Mielielie and A. Raniieri (Italy), H. Khermosa (Spain), F. Deshamps (France), R. Bodell (the United Kingdom), and Z. Smakova (Kazakhstan).

Referring directly to the competition “Perpetuum mobile” – an eternal engine in the field of academic folk and instrumental art of

Ukraine, the words of the academician, long-time chairman of the jury of the competition, author of the conception of performing skill of the bayanist M. Davydov became prophetic: “Perpetuum mobile” has transformed the small town of Drohobych in Lviv region to a kind of “MECCA” – the capital of folk and instrumental art of Ukraine and the world... This unique event originally reflects the immortality of the music culture of the people... Drohobych “Perpetuum mobile” has shown spiritual power of the people in the preservation and further development of its music culture, which is proud of, in which sees the future of statehood and the state as a whole”<sup>61</sup>. Drohobych’s art scientific projects are represented in local, All-Ukrainian and foreign press, scientific publications, on sites (“GoldAccordion”, narodnik.info, ABBiA.by, YouTube), portals of academic competitions of Ukraine “Music-Review Ukraine”, social networks, Internet, national and local radio and TV.

Among the leading modern bayan-accordion players of Western Ukraine is worth noting the young generation of brilliant performers of the Lviv School – Yurii Chumak, Victor Yanchak, Marian Pankiv, Valerii Shafet, Mykola Holovchak, Yaroslav Oleksiv, Oleksandr Yakubov, Roman Kapranov, Pavlo Hilchenko, Roman Puneiko, Ivan Sumaruk, Roman Stakhniv, Vitalii Salii, Bohdan Kozhushko, Volodymyr Bobanych, Ihor Dmytruk, “Resonance” and “Harmony” trio and others who win all-Ukrainian and international competitions and festivals in Ukraine and in the world.

## **CONCLUSIONS**

Thus, we have analyzed the main priorities of the bayan-accordion functioning in Western Ukraine at the turn of the 20<sup>th</sup> – the 21<sup>st</sup> centuries, which are an integral part of the Ukrainian national

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<sup>61</sup> Давидов М. Мекка народно-інструментального мистецтва. *Українська музична газета*. 2011. № 3 (81).

academic school of playing folk instruments. Like music pedagogy, performance and creative work, organizing of competition and festival movement and a number of conferences, scientific awareness is ultimately aimed at solving the problems of popularization of the phenomenon, comprehensive development and education of the musician instrumentalist, bayan (accordion) player based on the achievements of modern pedagogy, methodology, practices and socio-cultural activities.

### **SUMMARY**

The article reveals the main priorities of popularizing bayan-accordion art in Western Ukraine at the turn of the 20<sup>th</sup> –the 21<sup>st</sup> centuries in regional institutions and current trends. The Independence Period of Ukraine has intensified the creative focus in the independent manifestation of its expediency and the choice of a “survival” system in the roaring 90s of the twentieth century and a new wave of activation in the new millennium.

The focus is on the scientific potential, namely: unification and diversity of writing and defending of dissertation research (D. Kuzhelev, V. Kniaziev, A. Dushniy, S. Karas, M. Bulda, L. Pasichniak, V. Salii, P. Drozda, Ya. Oleksiv, Yu. Chumak, L. Martyniv, Yu. Radko, and R. Kundys); methodological support (M. Bulda, M. Cherepanyn, D. Kuzhelev, V. Kniaziev, V. Salii); collection, unification and systematization of reference literature (A. Dushniy, B. Pyts, etc.).

As for creative work, a number of composers of different generation who have filled repertoire treasury of bayan-accordion player with their works in the context of the Ukrainian academic school attract attention (A. Onufrienko, E. Mantuliev, A. Martseniuk, V. Soroka, V. Shliubyk, R. Stakhniv, V. Salii, etc.).

The large-scale organizational potential for holding various competitions and conferences, and therefore international art forums in Western Ukraine from the 90s and up to the present is revealed. Among them, it is worth emphasizing a world-class mega project – the international competition of accordion accordionists “Perpetuum mobile”, which since 2008 has been held annually at Drohobych Ivan Franko State Pedagogical University.

We also touch on the performance potential, namely, the individuals who represent Western as well as the whole Ukraine in general at international and national competitions, festivals and projects in solo and collective music.

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