

PRIORITIES OF WORK OF WESTERN UKRAINE BAYAN-ACCORDION PLAYERS IN THE TWENTY FIRST CENTURY: ANALYSIS AND UNIFICATION

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INTRODUCTION

The music education of Ukraine in the 21st century appears to be an important factor in the upbringing of people, their comprehensive creative development in the context of humanization and promotion of liberal education. An inherent component of integrity is the understanding of the preparation of a musician-instrumentalist-performer in the sphere of bayan-accordion art and pedagogy. If at the All-Ukrainian level over the past decades we have made significant progress in the study of Ukrainian bayan-accordion performance, creativity, pedagogy, and then its regional level is still in a state of searching and accumulating material for analysis and comprehension. The bayan-accordion movement of Western Ukraine, in particular, at the turn of the twentieth – the twenty first centuries, remains insufficiently studied.

Ukrainian school of bayan-accordion art is studied in the works of N. Davydov¹, D. Kuzhelev², A. Semeshko³, A. Stashevskiy⁴, Ye. Ivanov, L. Ponikarova, I. Yerhiiev, M. Bulda, M. Cherepanyn⁵

¹ Давидов М. Історія виконавства на народних інструментах (українська академічна школа: підр. для вищих та сер. муз. навч. закл. К.: НМАУ ім. П. Чайковського, 2010. 592 с.

² Кужелев Д. Баянна творчість українських композиторів: навч. пос. Львів: Сполом, 2011. 206 с.

³ Семешко А.А. Баян в педвузі: навч. посібник. Кривий Ріг: 1993. 150 с.

⁴ Сташевський А. Нариси з історії української музики для баяна: навч. посіб. для студ. вищ. навч. закл. мистецтв і освіти. Луганськ: Поліграфресурс, 2006. 152 с.

⁵ Черепанин М., Булда М. Естрадний олімп акордеона: монографія. Івано-Франківськ: Видавництво «Лілея-НВ», 2008. 256 с.

and others, issues of methodological supply are considered by I. Aleksieiev⁶, V. Besfamilnov⁷, V. Vlasov⁸, V. Voievodyn⁹, M. Kotsiuba, E. Mantuliev, A. Mishchenko, M. Oberiukhtin¹⁰, M. Rizol¹¹, V. Samitov¹², P. Serotiuk¹³, A. Chernoiivanenko, I. Yashkevych, M. Imkhanitskyi, and others. The original repertoire is composed by A. Batrshyn¹⁴, A. Biloshytskyi¹⁵, V. Vlasov¹⁶, A. Haidenko, V. Dikusarov, V. Zubytskyi¹⁷, B. Myronchuk,

⁶ Алексеев И. Д. Методика преподавания игры на баяне. М.: Музыка, 1961. 137 с.

⁷ Бесфамильнов В., Семешко А. Воспитание баяниста. Вопросы теории и практики. К.: Муз. Украина, 1989. 200 с.

⁸ Власов В. В. Методика работы баяниста над полифоническими произведениями : учебное пособие для муз. вузов и уч-щ. М.: РАМ им. Гнесиных, 2004. 204 с.; Власов В. Методика роботи баяніста над поліфонічними творами : Навчальний посібник. Тернопіль: Навчальна книга – Богдан, 2010. 116 с.

⁹ Воеводин В., Самалюк И. Художественный образ музыкального произведения: Методические рекомендации. Ровно: 1991. 24 с.

¹⁰ Оберюхтін М. Особливості виконання фортепіанних творів Й. Гайдна та В.А. Моцарта на готово-виборному баяні. Львів: 2000. 15 с.; Оберюхтин М. Проблемы исполнительства на баяне. М.: Музыка, 1989. 95 с.

¹¹ Ризоль Н. Принципы применения пятипальцевой аппликатуры на баяне. М.: Советский композитор, 1977. 279 с.

¹² Самітов В.З. Техніка переміщення рук на клавіатурі баяна: науково-методична розробка. К.: ІПК ПК, 1998. 32 с.

¹³ Серотюк П. Баян відкриває світ музики: навч. пос. Тернопіль: Навчальна книга – Богдан, 2008. 92 с.; Серотюк П. Баян. Азбука віртуоза: навч. пос. для юних баяністів. Тернопіль: Навчальна книга – Богдан, 2011. 44 с.

¹⁴ Батршин А. Концерт для баяна з фортепіано. *Душний А., Пиц Б. Творчість композиторів Львівської баянної школи: навч. пос.* [Ноти]. Дрогобич: П'єсвіт, 2010. – С. 14-71.

¹⁵ Білошицький А. Дитяча сюїта № 1 «Пори року» [Ноти]. *Сюїти для юних баяністів / [упор. та викон. ред. К. Жукова та П. Серотюка].* Тернопіль : Навчальна книга – Богдан, 2006. Вип. 7. 48 с.; Білошицький А. Дитяча сюїта № 2 «Романтична» [Ноти]. *Концертні твори українських композиторів : для готово-виборного баяна.* К., 1983. Вип. 1. С. 10-26.

¹⁶ Власов В. Эстрадно-джазовые композиции для баяна или аккордеона [Ноты]. Вып. 1. СПб.: Композитор, 2001. 44 с.; Власов В. Концертний триптих [Ноти]. Тернопіль: Навчальна книга – Богдан, 2005. Вип. 4. 34 с.; Власов В. П'ять поглядів на країну ГУЛАГ [Ноти]. – Тернопіль: Навчальна книга – Богдан, 2004. 28 с.

¹⁷ Зубицький В. Весняні струмочки. Цикли п'єс для готово-виборного баяна [Ноти]. – К.: Музична Україна, 1988. 48 с.; Зубицький В. Концертні твори для

K. Miaskov¹⁸, A. Nyzhyk, Ya. Oleksiv¹⁹, V. Podhornyi²⁰, M. Rizol, V. Runchak, L. Samodaieva, A. Stashevskiy, K. Tsepkoenko, Yu. Shamo, Ye. Yutsevych, I. Yashkevych, and others. Reference literature (A. Semeshko, A. Stashevskiy, A. Dushniy and B. Pyts) highlights a number of personalities and bands.

With regard to the specifics of the study of the bayan-accordion in Western Ukraine, here is a focus on reference books of A. Dushniy and B. Pyts “Lviv school of bayan-accordion art”(2010)²¹ and “The Department of Folk Music Instruments and Vocal of Drohobych Ivan Franko State Pedagogical University” (2011)²², 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)²³, the author of the article “Anatolii Onufriienko – Life is devoted to Music” (2010)²⁴, I. Marinin and V. Oliinyk “Folk-instrumental art of Southwestern Podillia: the troyisti muzyky ensemble of Oleksii Bets” (2011)²⁵, I. Matsiievskiy “Music instruments of Hutsuls” (2012), a number of materials of scientific-practical conferences, some articles by A. Bozhenskiy,

баяна (акордеона) [Ноти]. – Тернопіль: Навчальна книга – Богдан, 2004. Вип. 2. 35 с.

¹⁸ Мясков К. Дитячий альбом для баяна [Ноти]. – К.: Музична Україна, 1991. 103 с.

¹⁹ Олексів Я. Токата [Ноти]. Дрогобич: Посвіт, 2006. 16 с.; Олексів Я. Інтермеццо [Ноти]. Львів: АРАЛ, 2007. 36 с.; Олексів Я. Let's run in jass [Ноти]. Львів: АРАЛ, 2007. 16 с.

²⁰ Подгорний В. Твори для баяна [Ноти]. К.: Музична Україна, 1988. 80 с.

²¹ Душний А., Пиц Б. Львівська школа баянно-акордеонного мистецтва: довідник. Дрогобич: Посвіт, 2010. 216 с.

²² Пиц Б., Душний А. Кафедра музичних інструментів та вокалу Дрогобицького державного педагогічного університету імені Івана Франка науково-історичний довідник / [гол. ред. І. Фрайт]. – Дрогобич: Посвіт, 2011. 196 с.

²³ Мазепа Л. З., Мазепа Т. Л. Шлях до музичної Академії у Львові [у 2-х тт.]. Львів: Сполом, 2003. Т. 1. 288 с.

²⁴ Душний А. Анатолій Онуфрієнко: життя присвячене музиці: монографія. Дрогобич: Посвіт, 2010. 328 с.

²⁵ Маринін І., Олійник В. Народно-інструментальне мистецтво Південно-Західного Поділля: ансамбль троїстих музик Олексія Беца: монографія. Кам'янець-Подільський: видавець Зволейко Д.Г., 2011. 320 с.

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. Pyts, O. Serhiienko, A. Stashevskiy, M. Cherepanyn, I. Frait, Yu. Chumak, V. Shafeta, V. Yanchak, and others.

1. Institutions of professional music education in the sphere of bayan-accordion taking the example of Western Ukraine

One of the prominent performing schools of Ukraine is the national school of bayan-accordion art, the foundation of which was built by Professor M. Helis and developed by the activities of his students, companions and followers. As the researchers note: “The development of academic folk instrumental art in Ukraine is based on the only methodological basis developed by Professor M. Helis... Original, distinctive schools of the regions were formed: Kharkiv, with its powerful historical past and compositional potential; Lviv, in its unique Ukrainian national colour of delicacy and sincerity; Odessa – southern, European open, extremely sociable; Donetsk, with its expansive creative aspiration”.

Western Ukraine which includes Lviv, Ternopil, Ivano-Frankivsk, Volyn, Rivne, Chernivtsi, Zakarpattia, Khmelnytskyi regions is one of the leading places of the Ukrainian academic school of playing folk instruments and in particular playing the bayan-accordion. 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.

Educational institutions of the region intensify their activity through the prism of educational, upbringing, organizational and promotional, scientific-methodical, creative-performing processes, integrate their creative achievements in the society of national and international levels, reorganize in accordance with today's challenges.

2. Key segments of the bayan-accordion players' work of Western Ukraine in the new millennium

1. Performance and pedagogy. At the end of the 20th and the beginning of the 21st centuries, a number of new names of performers were discovered: S. Karas, L. Bohuslavets, M. Dmytryshyn, V. Patsiurkovskyi, Ya. Oleksiv, V. Yanchak, Yu. Chumak, P. Stepanenko, R. Stakhniv, O. Volianskyi, B. Kozhushko, N. Holovak, M. Pankiv, and others. These include those performers who, in parallel with concert activity, actively transfer their experience to the younger generation in teaching activities: M. Bulda, S. Karas, Vl. Kniaziev, Yu. Isevych, Ya. Oleksiv, M. Pankiv, Vl. Rokosh, N. Fedyna, V. Suvorov, Yu. Chumak, V. Shafeta, and others. They received prestigious awards at competitions in Ukraine, Russia, Belarus, Poland, Italy, Germany, Serbia, and other countries, thereby confirming the performing traditions of the Ukrainian school at the international level.

Today, in the country and abroad, the names of the leading teachers of Western Ukraine are known: higher educational establishments – M. Oberiukhtin, A. Onufriienko, E. Mantulev, V. Korchaha, S. Dymchenko, M. Cherepanyn, Ya. Kovalchuk,

A. Dushniy, S. Karas, V. Kniaziev, D. Kuzhelev, O. Lychenko, Ya. Oleksiv, P. Shymanskyi, etc.; secondary educational establishments – 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 bayan-accordion players 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. Kuntiy, R. Stakhniv, V. Mytsak, S. Barvik-Karpatskyi), heads of artistic bands – S. Maksymov, P. Rachynskyi, O. Yakubov, A. Yavorivskyi, O. Trofymchuk, Ya. Oleksiv, Yu. Chumak, R. Kitsa, M. Dmytryshyn, L. Pasichniak, N. Morhoch, O. Lychenko, S. Stehnei, A. Yatskiv, P. Rachynskyi, V. Kravchenko, etc.

2. Scientific and methodological base. Over the past decade, the scientific activity has intensified, theses on the bayan-accordion and folk instrumental art have been defended by D. Kuzhelev, Vl. Kniaziev, A. Dushniy, S. Karas, M. Bulda, L. Pasichniak, V. Saliy, P. Drozda, O. Trofymchuk, S. Khashchevatska, Ya. Oleksiv, Yu. Chumak, L. Martyniv, R. Kundis. A scientific and methodological base has been created, which is formed on the basis of the diverse activities of bayan scientists in the sphere of: *textbooks, handbooks* (A. Dushniy²⁶, Vl. Kniaziev²⁷, D. Kuzhelev, P. Serotiuk, O. Kmyt,

²⁶ Душний А., Карась С. Робота з оркестром народних інструментів на прикладі «Фантазії» А.Онуфрієнка : метод. рек. для ВНЗ культури і мистецтв І – ІІ рівнів акредитації. – К.: Фірма «ІНКОС», 2006. 52 с.; Душний А. Прикарпатський дует баяністів – творчо-виконавський аспект: навч. посіб. Дрогобич: Пóсвіт, 2007. 88 с.

²⁷ Князєв В. Теоретичні основи виконавської підготовки баяніста-акордеоніста: навч.-метод. пос. Івано-Франківськ: Місто НВ, 2011. 216 с.

S. Khashchevatska²⁸, Yu. Chumak, L. Bodnar²⁹, V. Shafeta³⁰, I. Frait, B. Pyts, S. Karas, etc.); *methodical literature* (A. Dushniy³¹, P. Serotiuk); *monographic essays* (A. Dushniy, V. Salii³², B. Pyts³³, M. Cherepanyn and M. Bulda, I. Marinin and V. Oleinuk, P. Serotiuk); *reference books* (A. Dushniy and B. Pyts).

3. Educational and repertoire supply (compositional trends).

The beginning of the 21st century opened up a number of young composers, performers, including A. Nikiforuk³⁴, Ya. Oleksiv³⁵, R. Stakhniv³⁶, V. Salii³⁷, A. Kolosovska³⁸, M. Olkhovskyi, I. Onysiv, P. Hilchenko³⁹, M. Holovchak. It is important to supplement this list with representatives of the composer's aspirations of the older

²⁸ Хащеватська С. Інструментознавство: підручник для ВНЗ культури і мистецтв III – IV рівнів акредитації. Вінниця: Нова Книга, 2008. 126 с., іл.

²⁹ Боднар Л. Твори українських авторів для диригування оркестром народних інструментів: навч. посіб. Львів: Сполом, 2008. 114 с.

³⁰ Максимова О., Шафета В. Педагогічний репертуар для народних інструментів (з репертуару тріо «Гармонія»): навч. посіб. Дрогобич: П'світ, 2011. 118 с.

³¹ Душний А. Методика активізації творчої діяльності майбутніх учителів музики у процесі музично-інструментальної підготовки: навч.-метод. пос. для студ. вищих навч. закладів. Дрогобич: П'світ, 2008. 120 с.

³² Салій В. Методика роботи над музичним образом у процесі навчання підлітків гри на баяні (акордеоні): монографія. Дрогобич: ДДПУ, 2013. 136 с.

³³ Балик В. Владислав Золотарьов: життя і творчість (реконструкція та виконавський аналіз творів) / [ред.-упоряд. Б. Пиц, А. Славич; вст. стаття Б. Пиц]. Дрогобич: П'світ, 2008. 104 с.; Владислав Золотар'єв: Матеріали к библиографии / [ред.-сост. В. Балык, общ. ред. Б. Пыц]. Дрогобыч: Посвит, 2012. 440 с.

³⁴ Нікіфорук А. Дитяча сюїта. Творчість композиторів Львівської баянної школи: навч. посіб. Дрогобич: П'світ, 2010. С. 105-111.

³⁵ Олексів Я. Концертні твори для баяна (акордеона): метод. рек. для вищ. навч. закл. культ. і мист. I – IV р. а. Львів: Арал, 2007. 64 с.

³⁶ Стахнів Р. Педагогічний репертуар для народних інструментів: навч. посіб. Дрогобич: П'світ, 2010. 56 с.

³⁷ 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.

³⁸ Колосовська О. Сюїта № 1 «Ескізи»: для акордеона. Львів: ТеРус, 2009. 20 с.

³⁹ Гільченко П. Концертні твори для баяна [Ноти]. Львів: Вид. Т. Тетюх, 2018. Виш. 1. 28 с.

generation, whose contribution at the beginning of the new century is very significant: B. Hyvel⁴⁰, Yu. Debeliak, Ya. Ivanyna, M. Korchynskyi, V. Korchaha, E. Mantuliev⁴¹, A. Martseniuk⁴², S. Maksymov, I. Myskiv⁴³, M. Polishchuk, P. Pynzenyk, V. Popovych, V. Soroka⁴⁴, V. Shliubyk⁴⁵, P. Shtymak, Yu. Feida, V. Chumak⁴⁶, M. Cherepanyn. This people use multifaceted folklore interpretations (arrangements, variations, paraphrases, etc.) as well as original music for bayan-accordion, ensembles and orchestras of folk instruments.

The works of Ya. Oleksiv (*Tokata, Sonata-ballad, In the mood of jazz, Let's run in jazz, Night on the mountain: music illustrations for the dramatic poem by Oleksandr Oles, Elegy, Revelation*), R. Stakhniv (*Smile, Kolo.Myika* for piano and accordion, *I want to live* for accordion and string quartet), E. Mantuliev (children's album for ready-made bayan *Precarpathian Patterns*), V. Chumak (variations on the theme of the Lemko folk song *Ked my pryishla karta*), A. Martseniuk (paraphrases on the theme of Ukrainian folk songs *Susidka (Neighbour), Oi na hori dva dubky (Two oaks are on the hill), Oi tam na hori (On the hill)*, transcriptions of V. A. Mozart *Little*

⁴⁰ Гивель Б. Оригінальні твори та обробки народних мелодій для акордеона. Дрогобич: Повіт, 2010. 62 с.

⁴¹ Мантулев Е. Дитячий альбом «Прикарпатські візерунки» для готово-виборного баяна. Дрогобич: Вимір, 2000. 20 с.

⁴² Марценюк А. Педагогічний репертуар баяніста (акордеоніста): навч. пос. / [ред.-упоряд. А. Душний]. Дрогобич: Посвіт, 2016. 52 с.; Марценюк А. Педагогічний репертуар баяніста (акордеоніста): навч. пос. / [ред.-упоряд. А. Душний]. Дрогобич: Посвіт, 2017. Вип. 2. 36 с.

⁴³ Миськів І. Українські народні пісні і танці: легкі обробки для акордеона або баяна. Тернопіль: «Тайп», 2005. 24 с.

⁴⁴ Сорока В. Сходинки до майстерності. Тернопіль-Теребовля, 2007. Зош. 1. 48 с.

⁴⁵ Шлюбик В. Педагогічний репертуар баяніста: навч. посіб. Дрогобич: Посвіт, 2010. 52 с.

⁴⁶ Чумак В. Варіації на тему лемківської народної пісні «Кедь ми прийшла карта» для дуету баяністів у супроводі оркестру народних інструментів / А. Душний Прикарпатський дует баяністів – творчо-виконавський аспект: навч. посіб. Дрогобич: Посвіт, 2007. С. 15–60.

Night Serenade and Turkish March, J. Brahms *Hungarian Dance*, F. Chopin *Waltz No. 7*, V. Monti *Chardash*), V. Soroka (arrangements of Ukrainian folk songs *Hlyboka kyrnytsia (Deep well)*, *Bodai sia kohut znudyv (I wish death to this cock)*, *Oi chyι to kin stoit (whose horse is standing)*, I. Myskiv (*Dumka (Thought) and Kolomyikys, Memories, Berezhany polka, Berezhany chestnuts, Halych vytynanky, etc.*), B. Hyvel (*Carpathian streams, Rondo, Melody, Unforgettable lilies of the valley, Halychanka, etc.*) promptly entered the educational and concert repertoire of the different levels of education and upbringing of the singer-musician-teacher, are systematically performed at competitions and festivals of Ukraine, Russia, Belarus, France, Italy, Poland.

It is worth noting the priority line – folklore theme for bayan-accordion by composers of Western Ukraine, which personifies the process of learning how to master both simple samples of folklore melodies and compositions of concert direction. Folklore orientation is a significant factor in forming the original repertoire for bayan-accordion, and in this context, the achievements of Western Ukrainian representatives of the creative intelligentsia have their own niche, which is directed to the national traditions of socioculture of the 21st century.

The creative heritage compilation of composers-bayanists (accordionists) of Ukraine (V. Vlasov, A. Haidenko, A. Biloshytskyi, V. Halchanskyi, V. Hubanov, V. Zubytskyi, A. Chuiev, E. Mantuliev, A. Onufrienko, V. Balyk, A. Martseniuk, M. Korchynskyi, I. Myskiv, A. Nyzhnyk, A. Stashevskyi, and others) and foreign countries (J.S. Bach, A. Vivaldi, D. Scarlatti, F. Angelis, F. Morocco, R. Bazhilin, E. Derbenko, V. Bonakov, and others) has intensified by the music publishing houses of Western Ukraine (Navchalna knuha – Bohdan⁴⁷, Posvit, TeRus, Kolo) edited by P. Serotiuk, O. Kmyt,

⁴⁷ Сюїти для юних баяністів [Ноти] / [упор. П. Серотюк]. – Тернопіль : Навчальна книга – Богдан, 2005. – Вип. 1. – 36 с.; 2005. – Вип. 2. – 36 с.; 2005. –

A. Dushniy, S. Karas, Ya. Oleksiv, I. Frait, V. Shafeta, M. Cherepanyn, M. Bulda, Vl. Rokosh, V. Korchaha, and others.

4. Competitions and festivals. Today there are widely known competitions and festivals or, as a rule, contests-festivals of bayan-accordion art and folk instrument performers, which include these instruments, among them the National Festival of Bayan-Accordion Art (Drohobych), Golden rose named after Isidor Vymer, Chords of Lviv (Lviv)⁴⁸, Perpetuum mobile⁴⁹, Precarpathian Patterns⁵⁰, named after A. Onufriienko (Drohobych)⁵¹, Inter-Svitz accomusic (Lutsk), Lace (Rivne), Zakarpattia Edelweiss (Uzhhorod), Crystal Truskavets (Truskavets), etc.

A striking example of the movement of folk musicians of Western Ukraine is the international competition of bayan-accordionists Perpetuum mobile, which is systematically held on the basis of Drohobych Ivan Franko State Pedagogical University. 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 bayan-accordion songwriters-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.

Вип. 3. – 44 с.; 2005. – Вип. 4. – 44 с.; 2006. – Вип. 5. – 40 с.; 2006. – Вип. 6. – 48 с.; 2006. – Вип. 7. – 48 с.; 2006. – Вип. 8. – 48 с.

⁴⁸ Имханицкий М. Конкурс «Аккорды Львова». *Народник* (Москва). 2006. № 3 (55). С. 15.

⁴⁹ Давидов М. «Вічний рух» у Дрогобичі. *Українська музична газета*. 2009. № 3 (73).

⁵⁰ Сергієнко О. Конкурс «Візерунки Прикарпаття» як чинник пропаганди баянно-акордеонного мистецтва початкових мистецьких навчальних закладів. *Виконавська інтерпретація та сучасний навчальний процес: мат. IV-го Всеукр. наук.-практ. конф.* (Луганськ, 15–16 березня 2012 р.). Луганськ: Вид-во ЛДІКМ, 2012. С. 287–288.

⁵¹ Имханицкий М. Первый Всеукраинский конкурс исполнителей на народных инструментах имени Анатолия Онуфриенко. *Народник* (Москва). 2007. № 3 (59). С. 60–61.

Honored Artist of Ukraine V. Rutetskyi successfully pointed out that one of the hallmarks of modern social life is a rather large number of music competitions that “bring academic music performance to the level of an interesting spectacle, thereby attracting new adherents to classical art”⁵². Starting from the Drohobych international competition of bayan-accordionists Perpetuum mobile, one can trace a bunch of performers who are known today both in Ukraine and far beyond its borders, their activity is covered in mass media and the Internet. For example, a number of winners of different years (Milosh Stoimenov, Mikhail Detkov, Roman Stakhniv, Daryna Skydan, Vladyslav Zhovklii, Ivan Sumaruk, Roman Puneiko, Pavlo Hilchenko, Roman Sapuntsov, Alona Bulatetskaya, Anna Kryshtalova, Elisabeth Keizerova, Mykhailo Peredrii, Kateryna Haidukova, Vitalii Salii, Oksana Serhienko, Denis Snihirov, Milutysh Stanych, Anton Stetsiuk, Heorhii Koch, Enver Ibadlaiev, Roman Dotsenko, Oleksander Lukashevych, Ivan Zaiichko, Tetiana Kolomiiets, Bohdan Kozhushko, Roman Voronka, Serhii Shamrai, Volodymyr Simionesku, Vadym Karnytskyi, Raimonds Unhurs, Volodymyr Vysotskyi, Mantas Lukauskas, Ihor Dmytruk, etc.) confirmed the title of winner at international competitions in Italy, Lithuania, Latvia, Poland, Serbia, Russia, Belarus and other national competitions of the world. At the most prestigious competitions in the sphere of bayan-accordion performance World Cup and Trophy of the World the Siberian duo of bayanists (Aleksandr Sirotkin and Andrei Bityutskih), Oleksii Murza, Iryna Serotiuk, Ehle Bartkevichiute, Maxym Hafich (Germany) have won, at the competition in Klingenthal (Germany) – in 2016, the youngest representative of the Ukrainian school and the owner of the Perpetuum mobile Grand Prix (2016)

⁵² Рутецький В. В. Конкурси та фестивалі баянного мистецтва як чинник формування готовності майбутнього фахівця до виконавської діяльності. *Мистецька освіта: проблеми і перспективи розвитку в контексті європейської інтеграції*: збірник наукових праць / за заг. редакцією І. В. Баладинської, Н. Є. Колесник. Житомир, 2017. С. 161.

Roman Sapuntsov won the 2nd prize. Most of the winners of the elementary music education level today continue to improve themselves in higher educational establishments⁵³.

Therefore, *Perpetuum mobile*, like many other competitions in Ukraine, has become a significant impetus for the development of music education. Here the “quality composition of young performers” is monitored, the professionalism of teachers is evaluated, the creative “communication of teachers, exchange of experience, refinement of goals, tasks, teaching methods, evaluation criteria” is established. The competition “is a school for teachers and students that focuses on a certain quality of performance”. And finally, thanks to the contests, “a huge international educational project is being formed, presenting the traditions of different performing schools, teaching these traditions”, and “the whole system of domestic and international music competitions is turning into a huge mega-system of music education”⁵².

5. Art projects. Today in Ukraine and far beyond its borders, scientific and art projects of Western Ukraine are known, which are being held from year to year, bringing together performers and bands of all ages, scientists and amateurs of folk instrumental music making:

– *Lviv school of bayan-accordion art (Drohobych)*, the purpose of which is to study the academic folk-instrumental art of Ukraine in its regional aspects: Lviv bayan-accordion school (pedagogy, performance, creativity), history, influences and interconnections, life and work its prominent representatives, the role and place of bayan-accordion art of the region in Ukrainian and world music art. This project introduces new accents to folk-instrumental and in particular bayan-accordion art of both Lviv region and Ukraine in general.

⁵³ Душний А. Конкурс баянистов-аккордеонистов «Perpetuum mobile» в социокультурном пространстве Украины XXI века («Perpetuum Mobile» – Competition of Bayanists-Accordeonists in the Socio-Cultural Space of 21st Century Ukraine) *Tradition & Contemporarity: scientific works Department of Music Academy of Arts Klaipėda University (Lithuania)*. Klaipėda, 2018. № 13. S. 332-333.

Established competitions stimulate solo (bayan-accordion) and collective music (all folk instruments), enrichment of the repertoire. And communication with distinguished artists and master classes promote the spread of best practices; inspire both performers and their educators. Scientific understanding of art processes is activated during creative discussions at conferences and tested through the printing of scientific materials. The publishing activity of the project focuses on the previously unpopular layers of musical literature, the identification of young talented authors⁵⁴;

– *Lviv folk instrumental traditions – composer, bayan player, conductor* (Lviv), its goal is to support and stimulate gifted youth, their teachers to academic play, as well as to promote the best examples of composer creative work for folk instruments and achievements of Lviv school of folk instrumental art. Combining all sides of the musician personality into a single whole (musician-performer, musician-teacher, musician-scientist, musician-organizer, musician-composer), we get the ideal of creative personality, capable to solve any tasks of the music art of the present quickly and skillfully. We believe that the project of Ya. Oleksiv “Lviv folk-instrumental traditions – bayan player, conductor, and composer” has a great future and makes a significant contribution to the Ukrainian academic school of folk-instrumental art⁵⁵;

⁵⁴ Душний А., Пиц Б. Науково-мистецький проект «Львівська школа баянно-акордеонного мистецтва» в контексті баянно-акордеонного руху Західної України. *Музикознавчі студії інституту мистецтв Волинського національного університету імені Українки та Національної музичної академії України імені П. І. Чайковського*: зб. наук. праць / [ред. кол. Рожок В. І., Посвалюк В. Т. та ін.; упоряд. О. І. Коменда]. Луцьк: Волин. нац. ун-т ім. Лесі Українки, 2011. Вип. 8. С. 47–57.

⁵⁵ Душний А. До питання проекту «Львівські народно-інструментальні традиції» як одного із аспектів пропаганди національної школи гри на народних інструментах. *Актуальні питання гуманітарних наук: міжвузівський збірник наукових праць молодих учених Дрогобицького державного педагогічного університету імені Івана Франка* / [ред.-упор. В. Ільницький, А. Душний, І. Зимомря]. Дрогобич: Посвіт, 2013. Вип. 4. С. 75–83.

– “*Day of Ukrainian bayan and accordion*” (different cities of Ukraine), during the last week of March, concerts of bayan-accordion music are held in all regional and many district centres of Ukraine, which are aimed at attracting public attention to this sphere of academic performance, introducing new music for bayan-accordion, to interest by bright performers, to attract listeners to this art, students of secondary schools, city and regional government officials, the media⁵⁶.

6. Scientific and practical conferences. Today, in nearly every region, scientific and practical conferences are held where questions of the functioning of the bayan and accordion in the social culture of Ukraine are raised, among them: “Lviv School of Bayan-Accordion Art” (Lviv – Drohobych); “Folk and instrumental art at the turn of the twentieth and twenty-first centuries”, “Creative work for folk instruments by composers of Ukraine and abroad”, “Music education of Ukraine: problems of theory, methodology, practice” (Drohobych); “Ukrainian music education in the context of the Bologna process” (Lviv); “Modern trends in the development of folk instrumental performance in Ukraine” (Rivne), etc.

For example, at conferences in Drohobych⁵⁷ since 2005 the issues of importance of Lviv bayan and folk-instrumental school and Drohobych district as an integral whole in the context of national and international scale are raised, portraits of prominent representatives and founders, collectives, individual performers, scientific-methodical and educational repertoire of the representatives of different school generations and the region are analyzed. In particular, scientific-

⁵⁶ Паньків М. День баяна у Дрогобичі як пріоритет популяризації феномену. *Music Art XXI Century – history, theory, practice: collection of scientific papers Institute of Musical Art Drohobych Ivan Franko State Pedagogical University* / [edited and compilers A. Dushniy]. Drohobych – Kielce – Kaunas – Almaty: Posvit, 2018. Issue 4. S. 121–129.

⁵⁷ Кундис Р. Науково-практичні конференції Львівщини та їх суть у взаємному обміні досвідом. *Народно-інструментальне мистецтво на зламі ХХ – ХХІ століть: зб. мат. II-ї міжн. наук.-практ. конф. (Дрогобич, 25 березня 2009 р.)*. Дрогобич: Півсвіт, 2009. С. 76–80.

practical conferences involve scientists, educators, musicologists from Ukraine, Russia, Belarus, Poland, Lithuania, Latvia, Kazakhstan, Germany, the USA, Moldova, Croatia. They are studying issues of creative work, aspects of performing musicology and music pedagogy, folk and instrumental art in general, etc.

CONCLUSIONS

Thus, we have analyzed the main priorities for the functioning of the bayan-accordion in Western Ukraine in the 21st century, which are an integral part of the Ukrainian national academic school of playing folk instruments. Like music pedagogy, performance and creativity, organization of competition and festival movement and a number of conferences, scientific awareness is ultimately aimed at solving the problems of the development of folk instrumental art, the comprehensive development and education of an instrumental musician, bayan (accordion) player based on achievements of modern pedagogy, methodology, practice and modern socio-cultural activities.

SUMMARY

The purpose of the article is analytic-practical unification of bayan-accordion art in Western Ukraine of the twenty first century. Our task is to analyze the priorities in performing and pedagogy, scientific and methodological basis; educational and repertoire supply (compositional trends); competitions and festivals; art projects; scientific and practical conferences.

In the late twentieth century – beginning of the twenty first century a number of new names of performers and young composers appeared: S. Karas, L. Bohuslavets, M. Dmytryshyn, V. Patsiurkovskyi, Ya. Oleksiv, V. Yanchak, Yu. Chumak, P. Stepanenko, R. Stakhniv, O. Volianskyi, B. Kozhushko, N. Holovak, M. Pankiv A. Nikiforuk, Ya. Oleksiv, R. Stakhniv, V. Salii, A. Kolosovska, M. Olkhovskyi, I. Onysiv. Several representatives defended dissertations in the twenty first century – D. Kuzhelev, Vl. Kniaziev, A. Dushniy, S. Karas, M. Bulda, L. Pasichniak, V. Salii, P. Drozda, O. Trofymchuk,

S. Khashchevatska, Ya. Oleksiv, Yu. Chumak. Scientific and methodological base is increasing (textbooks, methodical literature, monographs, and reference books).

Today there are well-known competitions and festivals: Chords of Lviv, Perpetuum mobile, Prykarpattia Patterns, named after Anatolii Onufriienko, Inter-Svitsiz accomusic and others. Among the scientific and art projects are Lviv school bayan-accordion art and Lviv instrumental folk tradition – composer, bayanist, conductor. A series of scientific and practical conferences studying issues of creative work, aspects of performing musicology and music pedagogy, folk and instrumental art in general, etc.

So, bayan-accordion in Western Ukraine in the twenty-first century, is an integral part of the Ukrainian national academic school playing folk instruments. Like music pedagogy, work organization, competitive-festival movement and a number of conferences, scientific understanding ultimately is aimed at solving the problems of folk-instrumental art, comprehensive development and education of instrumentalist-musician, singer-bayanist (accordionist) based on the achievements of modern pedagogy, practices and contemporary socio-cultural activities.

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