

BUTTON ACCORDION SONATA IN UKRAINIAN MUSIC OF THE SECOND HALF OF THE TWENTIETH CENTURY: TRENDS IN THE GENRE EVOLUTION

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INTRODUCTION

The fruitful development of academic button accordion and accordion performance in Ukraine in the second half of the twentieth century significantly contributed to the formation of their own original repertoire. Thus, during this period, a considerable number of original works for button accordion appeared, based not only on folk traditions but also on the experience of developing academic genres, including the sonata genre.

On the other hand, one of the most pressing issues of Ukrainian musicology today is the study of new directions of academic musical culture, and above all, in the genre-style aspects. Modern music for the button accordion belongs to these directions; it has undergone a fruitful evolutionary transformation over the last decades.

It should be noted that the number of theoretical works devoted to the study of major genres of Ukrainian button accordion music, and in particular the sonata genre, is rather limited. Of these, only A. Kuznetsov's handbook stands out¹. In addition, the aforementioned handbook discloses only one aspect of study (analysis of musical form) and is limited to works written before 1980.

The purpose of this article is to trace the evolutionary changes of the genre-style complex in Ukrainian button accordion sonata of the second half of the twentieth century and to determine the main

¹ Кузнецов В. Концерты и сонаты для баяна. Киев: Музична Україна, 1990. 150 с.

tendencies of development of this genre of national instrumental music in the specified period.

1. Preconditions for the formation of the sonata genre in Ukrainian music for button accordion of 1950-60s

So, as it is known, sonata (from Italian sonare – to sound) – one of the main musical instrumental genres². Practice shows that the presence of musical works of this genre, in one or another instrumental direction, is an important factor in determining the level of academicization of a particular musical instrumental culture. It is clear that sonata has been the main and predominant genre of classical chamber instrumental music for several centuries.

During the 1950s – the first half of the 1970s the development of professional Ukrainian music for button accordion in the direction of major genres was presented mainly by genres of the concert (M. Rizol, K. Miaskov, V. Dikusarov, Ya. Lapinskyi, M. Sylvanskyi, and others) and suites (K. Miaskov, V. Vlasov, H. Shenderov, V. Dikusarov), then, since the second half of the 1970s Ukrainian button accordion sonatas have appeared, as well as other major cyclical genres (partita, triptych, etc.).

Comparative analysis of the development of Ukrainian button accordion music with the evolution of this phenomenon in other national musical cultures (Scandinavian countries, as well as Polish, German, Russian, etc.) leads to interesting considerations. It is not difficult to notice a certain delay in the appeal of domestic composers to this genre of button accordion music relative to their foreign counterparts. It is known that the first button accordion sonata in Russian music was written in 1944 (M. Chaykin Sonata No. 1), and further the button accordion literature is gradually supplemented with a number of such works – Sonata No. 2 by M. Chaykin (1965), Sonata by Yu. Shishakov (1968), Sonata No. 2 (1971) and No. 3 (1972) by

² Музыкальный энциклопедический словарь. Москва : Советская энциклопедия, 1991. 672 с.

VI. Zolotarov. In other countries, where there has also been a rapid development of accordion performance, the appearance of sonatas for accordion (button accordion) is an integral characteristic of this process. Sonatas of Scandinavian composers appear – Sonata Piccola by T. Lunquist and Sonata by I. Norholm (both 1967); German – G. Streck (1946), H. Hegen (1952), E. Knorr (1949), K. Roseling (1955); Polish – C. Grudzinski (1955), A. Kszanowski (1972); Czech – J. Trulard (1967) and American – N. Lockwood (Sonata Fantasy, 1965)³.

The initial attempts to create a button accordion sonata in Ukrainian music should identify several examples. In fact, the first Ukrainian sonata for button accordion can be considered as a three-part cycle created in 1959 by Ukrainian composer and pianist Nathan Shulman. The first performer of the sonata was Volodymyr Besfamilnov, to whom this work was dedicated. He also recorded this cycle.

The style bases of the work are based on specific features of Russian folk song. Melodism and polyphonic voice are important features of the musical language of a work. The composition of the sonata is quite traditional for instrumental music of the time: a three-part cycle, where I part – a sonata allegro, II is slow, and III is a rondo (mobile and virtuoso). In Part I (Allegrosostenuto) the features of sonata allegro are traced quite clearly. The main passage belongs to the moving melodiousness.

The side party contrasts with the main party, representing a long, broad melody. The image, laid in the side party of the part I, is further developed by the author in part II of the sonata, where he uses the features of the Volga long chants. Therefore, this part was called *Song*. This part dramatically reveals the dynamic range of the button accordion: from *pp* to *fff*. The third part of the sonata was created in the form of rondo. This is a fast, fun folk dance in which moving

³ Pichura Joachim Literatura akordeonowa. Rys history czny do roku 1980. Katowice, 1985. 71 s.

refrains change more lyrical episodes. The sonata ends with bright, virtuoso passages that confirm the festive and dance character.

On the whole, the work is professionally written, especially against the backdrop of the button accordion mainstream of the 1940-50s. Such factors as the harmony of form and the naturalness of the dramatic structure, skillful developmental transformation of the material, as well as the use of polyphonic methods of composition, are evidenced it. So, the sonata is widely used methods of imitation polyphony and counterpoint (juxtaposition of the side party with the main one).

N. Shulman's work is also of great importance in the development of original button accordion literature in Ukraine. The first domestic button accordion sonata is also the first major work for a new instrument design, that is, for a ready-made button accordion.

Unfortunately, the sonata has not issued and has not received due attention in the performing circle. In the manuscript version, it was used for some time in the concert-pedagogical repertoire. Volodymyr Zubyskyi should remember among other famous performers of this sonata.

Ivan Yashkevych's work should be noted as the first attempts to create button accordion sonatas in Ukraine. Recognized as a creator of a number of brilliant virtuoso transcriptions for the button accordion, this artist has also created several works in the sonata genre. In the mid-1960s, I. Yashkevych wrote *Sonatina* in the old style and the *Sonata* in D major. Both of these works represent the stylization of classical sonatas. They were written for the traditional (with ready left keyboard) button accordion and for many years were vivid examples of the pedagogical repertoire. According to V. Vlasov, "Sonata and Sonatina have firmly entered the pedagogical repertoire of music schools for children's and music schools and have undoubtedly greatly benefited students"⁴. But, in terms of its artistic significance, both for Ukrainian button accordion music and for the chamber-

⁴ Власов В. О творческой деятельности И. А. Яшкевича. *Баян и баянисты*. Вып. 6. Москва : Советский композитор, 1984. С. 22.

instrumental genre as a whole, these works did not occupy a special place.

In the course of time, I. Yashkevych created several other such works (Sonatina No. 3, No 4 and No 5). All of them, like the previous ones, are written in the spirit of the classical early romantic tradition, are small (mostly one-part) and used in the pedagogical practice of music schools and colleges.

For example, if the first sonata for button accordion in Russian music (Sonata No. 1 by M. Chaykin, 1944) has become a stage work on the professionalization way of button accordion literature, as evidenced by its artistic and professional level, then the emergence of Sonata and Sonatina by I. Yashkevych can only be interpreted as the first attempts to create professional music in this genre in Ukrainian literature for button accordion. According to V. Bychkov, the researcher of Mykola Chaykin's button accordion creative work, "...the appearance of Sonata Minor became a significant event in the history of button accordion art, which until then had not known the similar scale of complexity and depth of design"⁵.

2. Development of modern button accordion sonata in Ukrainian music of 1970-90s: big symphonized sonata

The appearance of the first Ukrainian sonata for button accordion, which, in terms of professionalism and artistic value, approaches the best works of this genre in modern chamber-academic music for other instruments, dates only to 1978. This is Volodymyr Zubyt'skyi's Sonata No. 1, which not only marked the emergence of a new genre in professional domestic music for button accordion, but, along with other works, marked a new stage of development of national button accordion music, which is characterized by a conceptual change in the paradigm of creative thinking, updating the musical language and expressiveness.

⁵ Бычков В. Николай Чайкин. Москва : Советский композитор, 1986. С. 10.

This work is radically different from the button accordion sonatas created in Soviet music of previous years. Almost all of them, including works with special artistic value (sonatas of M. Chaykov, Yu. Shishakov, the second sonata of Vl. Zolotarov) reflected the typical features of the genre of Soviet sonatas in terms of form, style, musical language, imagery content, etc. A special exception to these sonatas is only Sonata No. 3 by Vl. Zolotarov (1972).

Volodymyr Zubytskyi's Sonata No 1 not only marked the beginning of the development of the modern Ukrainian sonata for button accordion, but also declared (together with the Carpathian Suite and the First Partita) that there was a strong creative potential of its author, who has become one of the founders of Ukrainian contemporary music for button accordion.

Sonata No. 1 by V. Zubytskyi is relatively large, but very powerful in dramatic development. One of the main features of this work, which distinguishes it from the aforementioned, is the author's unconventional approach to solving the sonata cycle, which is caused by the absence of signs of shape, specific to typical sonatas (for example: sonata allegro), as the basis of the sonata form. Instead of the traditional number of parts, the author uses a two-part cycle, built on the principle of tempo and thematic-image contrast. Moreover, instead of the classic sonata allegro of the first part fugue is exhibited. It combines polyphonic principles of material construction with homophonic harmonic ones. This is especially true for reprises and codas where a choral texture prevails.

It is also unconventional approach to the formation of the second part (the final), which is built on four separate sections. This brings it closer to the form of a four-part cycle, where part I is exposition, part II is the middle part, part III is a reprise, and coda is IV. The use of the first part theme in the third one can be the proof of this. Some

researchers interpret the second part of this sonata as a complex three-part form⁶, where Allegro, moltoenergico – plays the role of the main party, Andantemoltosostenuto – the sphere of the side party, Allegro, moltoenergico – a combination of development and synthetic reprise. And the coda is Menomosso. Apoteosi – is not defined as an independently significant part.

When interpreting the form of the sonata entirely, it should be noted that the two-part structure, where the first part is slow but not large in size and is not dramatically expanded, is rather prelude and acts as a slow preamble to the sonata itself (sonata allegro or semantic “double”, that is, part II).

Another striking feature of this work is the use by the author of the serial technique of the composition observed for the first time in Ukrainian music for button accordion (in Soviet button accordion literature it was found only in the third sonata of V. Zolotarov). V. Zubytskyi used tone row immediately, at the beginning of the first part.

To put it more correctly, the tone row in Sonata No. 1 by V. Zubytskyi performs a more significant function (or symbolic) than is a technique itself, because the author does not use (except the main tone row) other invariants (for example, retrogrades, inversions, etc.). Transformational development of the theme-series was accomplished through interval transpositions. Therefore, we should rather talk about quasi-series.

In general, Sonata No. 1 by Volodymyr Zubytskyi, by using of certain innovative solutions, as it were, “compensates” for the delayed development of this genre in Ukrainian music for button accordion and “catching up” the time, bypasses certain stages of the genre transformation of the button accordion sonata.

The appearance in the mid-1980s of the second sonata of this author (Sonata No. 2 *Slavic*) caused even more resonance in the

⁶ Кузнецов В. Концерты и сонаты для баяна. Киев :МузичнаУкраїна, 1990. С. 129.

professional environment of accordionists and button accordionists. Giant in size (6 parts) and duration (about 25 minutes), this work has become one of the pearls of world button accordion music and has gained considerable popularity among the performers around the world.

The appearance of this work initiated the tendency of the development of one of the two types in the genre of button accordion sonata in Ukrainian music – the great symphonized sonata (V. Bychkov's term). During the 1980s, a number of such sonatas appeared in Ukrainian button accordion music. In size, they are significantly inferior to Sonata No. 2 by V. Zubytskyi, but retain the main features of this type. These are the sonatas by H. Liashenko, O. Pushkarenko, A. Haidenko, A. Biloshytskyi, V. Runchak, V. Balyk, and others. All of them correspond to the basic characteristics of a large symphonized sonata: the presence of parts from 3-4 or more; relatively long duration of work (12-15 minutes on average); symphonic principles of dramaturgy building.

The large-scale three-part Sonata by Anatolii Biloshytskyi brightly illuminates the neo-romantic features inherent in button accordion creative work of this talented composer, his individual style of musical outlook. Subsequently, the material of the sonata was carefully reworked by the author and two new cycles were compiled on its basis – Concert Partita No. 1 and No. 2. But this music in its first variant, that is, in sonata form, managed to spread and become entrenched in the repertoire of button accordion players.

The expanded, virtuoso composition of Oleksandr Pushkarenko's Sonata No. 1, created to order by the famous St. Petersburg button accordionist Oleksandr Dmitriev, is a three-part cycle where part I is Grave, quasiorgano. Allegroconfuoco. II part – slow – Tranquilo; III part – Vivomarcato. The second sonata of this composer, which appeared a year later, remains unknown.

Two more sonatas of this type were created in the mid-1980s by Kyiv composers Hennadii Liashenko and Yurii Ishchenko. The first one has a three-part form, built on the typical principle: mobile –

slow – mobile. The second one was originally created as a two-part cycle, and subsequently received a new version in the form of three parts: *Andante espressivo* – *Allegretto* – *Allegro molto*. The sonata for button accordion by Odessa composer Serhii Usatenko also composes a three-part cycle. All three sonatas are not published and exist in manuscripts.

Let us focus more detail on the consideration of the characteristic features of the most striking cycle of a group of large symphonized sonatas – Sonata No. 2 *Slavic* by V. Zubytskyi. As noted, the sonata consists of 6 parts performed by *attacca*. The ratio of parts of the cycle is based on the figurative and tempo contrast. The general form of the sonata is open and more similar to the suite norms with the through development of dramaturgy.

The main theme of the sonata is based on the intonations of the ancient Slavic music (Ukrainian, Bulgarian, Serbo-Croatian), so the musical language of the work completely reflects the stylistic features of neo-folklorism. Some thematic elements of the cycle are used in different parts, but somewhat transformed, it indicates the use of the monotheme principle to some extent.

In terms of application of writing methods and composing techniques in the work, there is a wide range combining both traditional approaches and the newest means, first of all, sonorism, aleatory methods, minimal layers, combination of asymmetry with rhythmically organized structures.

The main theme of Part I (*Allegro barbaro*) is based on motor-toccata movement and has an impulsive-ostinato character. The second part of the cycle – *Lento, rubato* – reflects another image cross-section. It is a lyrics, sincere condolences, a thought.

The middle section of the part is interesting. Full of various ornaments, it is a bright melodic improvisation on the aleatory moving bass. The gradual deployment leads to a marginal dynamic breakdown. The transformed intonation of the main theme of the second part, which sounds in reprise, becomes the main thematic grain of the next part.

The main theme of Part III (*Allegro giocoso*) is one of the brightest in the cycle. It has a specific genre colour. The composer stylizes the folk dance – kolomyika. The form of this part is a complex three-part with a mirror reprise. The middle section of the part returns to ostinato-moving character of the first part of the sonata.

One of the most expanded and dynamically saturated parts is the IV part of the sonata. Built on juxtaposition of contrasting mini-parts, it has certain cyclical features. After a small slow part V the final of the sonata sounds – fun temperamental-exalted dance. The final of the sonata is the most concentrated on the citation of the themes from other parts of the cycle, which is logical and typical of the final sections of the cyclic works.

In general, the compositional structure of the sonata can be defined differently. Some researchers consider it a contrasting component of a one-part form, as evidenced by “... the free transportability of thematic formations within the whole cycle, the duration of the composition without stopping between parts”⁷.

3. Ukrainian button accordion sonata of chamber type (1970-90s)

Almost simultaneously with V. Zubytskyi's sonatas at the turn of the 1970s and 1980s, sonatas for button accordion of composer Yurii Shamo appeared. This composer's views on the semantics of the sonata genre reflect another conceptual model.

Yu. Shamo's sonatas by outlined the formation of the second type of sonata in domestic button accordion music, which is proposed for classification under the name of *chamber sonata*. The main features of this type are: minimum number of parts – two, maximum three; short duration (on average 8–12 minutes); concise use of expressiveness; chamber dramaturgy of the work.

⁷ Карась С. Сонати для баяна Володимира Зубицького та Валентина Бібіка. *Творчість композиторів України для народних інструментів*. Львів: ЛДМА ім. М. Лисенка, 2006. С. 52.

Let's take a closer look at one of the most popular sonatas in the performance circle of button accordion players – Sonata No. 3 by Yurii Shamo, which is a typical example of a chamber sonata. First of all, the author's unconventional approach to the problem of solving the sonata cycle draws the attention, it causes the absence of traditional forms typical of the classical sonata and, above all, of the sonata allegro form. The nominal number of parts in the cycle is preserved (three parts), but instead of the sonata allegro, a prelude is exhibited. Two contrasting spheres alternate in this part: motility and chanting enhanced by dynamic contrast.

Development reaches the limit of dynamic saturation in the middle part, where the idea of a chorale is declared, and it is interrupted by a sharp tempo shift. It symbolizes a moment of reflection and self-absorption. In a reprise, the elements of motility and chorale are synthesized. The part ends with the intonation that forms its structural basis (a-b-e). The same intonation formed the basis of the thematic grain of the first (solo) element of the next part – Recitative, which is an analogue of the second (slow) part of the sonata cycle.

The idea of alternating the melody element and the chord (quasi chorale) is borrowed from the first part of the sonata cycle, but in a more concentrated form. The gradual development leads to the emergence of the idea of motility.

The next part – the Fugue performed by *attaca* – closes the cycle, returning to the images of the first part. The Fugue construction is marked by the individuality of the composite solution. The exposition is quite classic with typical for the traditional fugue theme numbers and the successive (ascending) introduction of voices.

Unconventional is the decision of the middle part of the fugue, which uses non-polyphonic means of development: chordal duplication of a theme, subdivision of the basic intonations of a theme and holding it in different voices outside the specifics of imitation polyphony. The proof of the affinity with the previous

parts of the sonata is the use as a material for the development of the fugue, both intonations from the first part, presented in retrograde inversion and in metrical reduction, and the motif from the second part, which returns to the images of philosophical reflections.

There are two themes in the reprise. Interval distance of the answer from the first topic is equal to the tritone, which expresses the limit of dynamic saturation. It all sounds counterpoint to ostinato figure of the first part. The sonata ends with a chanting of the fugue theme and a generic recitative replica, which sums up the whole development.

Thus, in this work we observe a number of special moments, among which: transformation of the genre and the form of the sonata to the level of the polyphonic cycle (prelude, recitative and fugue); maximum use of the monotheme principle, which allows to achieve compositional integrity in the interweaving of heterogeneous intonation material; chamber dramaturgy, concise expression and compactness of the work in general (114 beats – part I, 28 beats – part II and 84 beats – part III).

Among other works of the type of chamber sonata, you should also name Sonata No. 1 by Yu. Shamo, sonatas by O. Shchetynskyi, V. Bibik, V. Podvala. Some features of this type are present in Sonata No. 1 *Passione* by V. Runchak.

Undoubtedly, the division of sonata cycles into large symphonized and chamber ones has no clear boundaries, which led to the existence of a separate layer of works between them, with the partial presence of the characteristic features of both groups. This layer includes the above-mentioned one-part sonata *Passione* by Volodymyr Runchak, *Quasi-sonata* by Liudmyla Samodaieva, as well as works written at the beginning of the new century – sonata by Maksym Shorenkov (Grave, Cadence, Bassoostinato), sonata by Artem Nyzhnyk (Improvisation, Ostinato, Epilogue), etc.

4. Other vectors of genre evolution of button accordion sonata in Ukrainian contemporary music

One of the characteristic features of the dynamics of the sonata genre's evolution in button accordion music, as already noted, is the formation of the sonata cycle in polyphonic form. In addition to the already carefully considered Yu. Shamo's Sonata No. 3, we see these features in other works. So, Sonata No. 1 of this composer also consists of polyphonic genre forms, that is, I – Chorale, II – Toccata, III – Fugue. Unlike Sonata No. 3, which contains alternating parts on the principle – moving, slow, moving, his Sonata No. 1 has the opposite concentricity in the arrangement of the parts.

The bright sonata cycles of the Ukrainian composers representing the synthesis of sonata and polyphonic forms include Volodymyr Balyk's Sonata on DSCH. Using the intonation-style and significant elements of D. Shostakovich's work, first of all, the DSCH monogram, a quotation from fragment of the part II of the 15th Symphony of the Master and other stylistic factors, the composer created a beautifully stylized work-dedication to the great artist. The sonata consists of three parts – Ostinato, Recitative, Fugue and contains rather intensive polyphonic methods of form-structure building, material development, texture organization, etc.

The sonata for button accordion by Valentyn Bibik, which also represents a polyphonic cycle, is a two-part structure, where unlike tradition (prelude – fugue), the first part is a fugue, and the second is a postlude. Both parts are written at a restrained pace: I – Sostenuito, II – Moderato. Asceticism and concise use of expressiveness are the main features of this work. This can be traced both to the application of the predominantly modal material development method and to general constructiveness of the dramaturgy, which is based on the gradual saturation of the texture.

A typical example of a *chamber sonata*, this work by V. Bibik appeals to the so-called intellectual music, which, unlike the mainstream of button accordion sonatas, is saturated with emotion,

extraverted openness “... seems to be a centre of asceticism, inner concentration, an introverted way of artistic thinking”⁸.

A certain linguistic and stylistic similarity with V. Bibik’s work can be traced in Sonata by O. Shchetynskyi’s, which is also represented by a two-part composition structure (I part – Andante con moto, II part – Allegro moderato. In part, this similarity can be explained by the belonging of both composers to the Kharkiv Composer School. In addition, both sonatas are dedicated to one performer, Joseph Puritz, who also represented them in concert life. Unlike V. Bibik’s sonata, O. Shchetynskyi’s cycle is less polyphonized and has more active procedural dynamics.

One more work belongs to a separate type of sonata. This is Victor Vlasov’s sonata-impromptu. The presence of a double name is reflected in the principle of the formation of this sonata. It should be attributed to the so-called synthesized genres, or *polygenre* formations. Interesting fact is that this work exists in two author’s versions. The first – for button accordion solo, the second – for button accordion with drums, which testifies to the spread of the button accordion’s entry into the sphere of chamber and instrumental ensemble music.

Among other polygenre cycles, one should mention the Sonata-symphony by V. Dykusharov on the theme of the ancient romance *Gori, gori moya zvezda*. This is one of the last works of the composer, written in melancholy-dramatic mood. In the cycle, the methods of material development reach symphonic standards, which led to the use of the genre model in the form of a sonata-symphony. Also, a combination of different genre features, first of all, the rhapsodic methods of material development and sonata principles of form building, is observed in the three-part Sonata-rhapsody by Volodymyr Dovhan *Verkhovynska*.

⁸ Карась С. Сонати для баяна Володимира Зубицького та Валентина Бібіка. *Творчість композиторів України для народних інструментів*. Львів: ЛДМА ім. М. Лисенка, 2006. С. 54.

Regarding the stylistic orientation of V. Vlasov's sonata-impromptu, it is, first of all, embedded in its name and is determined by the neo-folk direction. Neo-folklore in the accordion and button accordion music of last decades has become an important trend of its development. Started in folk songs and dances' arrangements, it clearly manifested itself in button accordion stylizations and plays on folk basis (V. Vlasov's *At the Fair, At the Party*, etc.), later came into suite forms and finally mastered sonata dramaturgy.

We should note the other sonata cycles of domestic composers representing the neo-folklore direction. This is the already mentioned Sonata-rhapsody *Verkhovynska* by V. Dovhan, based on the intonation basis of Carpathian folklore Sonata No. 1 by A. Haidenko, as well as Sonata No. 2 of this composer *Ancestral Echoes*, in which archaic folklore intonations are developed.

An important contribution to the development of the sonata genre of domestic button accordion music is the creative work of composer Volodymyr Runchak. He created two sonatas for button accordion – Sonata No. 1 *Passione* (1985-89) and Quasi-Sonata No. 2 *Music about Life...* – an attempt at introspection (2001).

The first sonata, along with his works such as the symphony *Passions for Vladyslav* and *MessadaRequiem*, which were written almost simultaneously, reflects one of the main thematic areas of the composer's creative work – a spiritual search. Therefore, it is no accident that the work is given a title that defines its ideological content. The work is one-part and combines the principles of the expansion of musical material, which are peculiar to polyphonic forms and, in fact, to sonata-symphonic and concert music.

This is manifested in the powerful pressures and downturns of musical waves, in the constant switching of different types of textures, in the transformational changes of the basic intonational ideas of a work.

V. Runchak's second sonata *Music about Life...* is a big twenty-minute four-part cycle. The complexity of its musical language is manifested by the author's use of a number of modern compositional

techniques and writing methods, the most striking of which is the minimalist principles of the organization of sound matter, pointillist rehearsal technique.

Thus, the part I is based on the use of one sound – D-flat. The author focuses the attention of the listener on other means of expression. First of all, on the metro-rhythmic organization – the fast-paced pulsation with the constant alternation of the triol, dual and complex rhythm with uneven intermittent pauses. Note that the composer uses instrument's resources as effectively as possible in terms of stereo sound, ie the transfer of audio material from one keyboard to another due to the difference in timbre of sound and the formation of stereopanoramas brings a moment of development, even a certain dialogue. In addition, alternating the techniques of bellow tremolo, finger tremolo and ricochet also becomes a means of developing musical texture.

The idea of a rhythmic structure, unstable by internal organization, non-periodic and often repeated, becomes the basis and the cross-cutting element for the development of the compositional structure of the entire sonata. A rhythmic idea can personify obsessive thoughts that become a “red thread” in the process of introspection.

Comparing the Quasi-sonata No. 2 by V. Runchak with the well-known avant-garde works for button accordion by Western composers, it should be noted that the related to them in the musical language *Music about life...* is differ in scale and dynamism of the dramatic development characteristic of the national symphony.

CONCLUSIONS

Thus, in the genre of sonata in Ukrainian button accordion music, we can outline the following trends.

The emergence of the first great works in the sonata genre and the rapid increase in the number of such works in the short term. This was facilitated by the further academization of the button accordion performing arts; the emergence of new professional composers from the circle of button accordion players (V. Zubytskyi, A. Biloshytskyi,

A. Haidenko, V. Runchak, etc.); attraction to the button accordion music of famous composers working in other genres of academic music, mainly in symphonic and chamber-instrumental ones (Yu. Shamo, V. Bibik, H. Liashenko, Yu. Ishchenko, O. Shchetynskyi).

Development of *two* main varieties of button accordion sonata: *a large symphonized sonata* (sonatas by V. Zubytskyi, A. Biloshytskyi, H. Liashenko, O. Pushkarenko, V. Runchak, etc.); *chamber sonata* (sonatas by Yu. Shamo, V. Bibik, V. Podvala, O. Shchetynskyi, etc.).

In terms of attitude to folklore, all sonatas are easily divided into two groups: the sonatas based on folklore (V. Vlasov, V. Dovhan, A. Haidenko, V. Zubytskyi, etc.); sonatas, which do not use folklore basis (Yu. Shamo, A. Biloshytskyi, V. Runchak, V. Bibik, O. Shchetynskyi, V. Balyk, etc.). The tendency of more free formation of cycles: reduction of the number of parts (two-part sonatas by V. Bibik, O. Shchetynskyi, one-part sonata *Passione* by V. Runchak); an increase in the number of parts (six-part Sonata No. 2 *Slavic* by V. Zubytskyi); use of other forms instead of sonata allegro (difficult-compound, compatible, free, polyphonic).

Expansion of genre and style features: use of names and programmability (Sonata No. 2 *Slavic* by V. Zubytskyi, Sonata-impromptu *Bukovynska* by V. Vlasov, Quasi-sonata No. 2 by V. Runchak, etc.); involvement of other genres and small forms at the part level of the cycle (fugue, postlude, recitative, chorale, toccata, etc.); appearance of synthesized and polygenre works (Sonata-impromptu *Bukovynska* by V. Vlasov, Sonata-rhapsody *Verkhovynska* by V. Dovhan, Sonata-symphony by V. Dykusev); transformation of the sonata cycle to the level of the polyphonic cycle (Sonata No. 3 by Yu. Shamo – Prelude, Recitative, Fugue; sonata by V. Bibik – Fugue and Postlude, etc.); jazz and modern pop music language entry into sonata form (sonata by B. Myronchuk).

By means of expressiveness and compositional techniques, modern domestic sonatas are divided into three groups: using a relatively traditional complex of means (A. Biloshytskyi,

A. Haidenko, H. Liashenko); using mixed, ie traditional and updated ones (V. Zubytskyi, V. Runchak , O. Shchetynskyi, V. Bibik); purely avant-garde techniques (V. Runchak's Quasi-Sonata No. 2 *Music about Life – an Attempt at introspection*).

Dispersion of typical genre and form factors. Changing the concept of genre from sonata-form to sonata-idea. The emergence of genre neologisms (Sonata *Passione*, quasi-sonata, etc.).

SUMMARY

This article is devoted to the coverage of the main tendencies of the button accordion sonata genre development in Ukrainian contemporary music. The most famous button accordion works written in the genre of sonata by Ukrainian composers during the last quarter of the twentieth century are analyzed. Two main directions of development of the Ukrainian button accordion sonata during this period are defined, representing its two main varieties: the big symphonized sonata and the chamber sonata. It was found that the expansion of genre and style features of the button accordion sonata was due to the use of separate names and programmability, the involvement of other genres and small forms as separate parts of the cycle; transformation of the sonata cycle and the emergence of synthesized and polygenre samples, entry into the sonata form of the jazz musical language elements. The thesis about the use of composers in the genre of the button accordion sonata updated expressive means and a compositional technique is emphasized. The tendencies of dispersion of typical genre and form-setting factors of button accordion sonata are emphasized. The transformation of the concept of the genre and its changes from a sonata-form into a sonata-idea are actualized, which lead to the emergence of genre neologisms.

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