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INSTRUMENTAL-TIMBRE DRAMATURGY OF MIXED BAYAN ENSEMBLES.

The purpose of work is to examine the creativity of composers and performers of the 21st century and at the same time a detailed analysis of new timbral phenomena in contemporary musical art. The methodology of the study is to use complex and historical-theoretical methods. **Scientific novelty.** A review of the creativity of contemporary composers and performers demonstrates their considerable interest in the problem of timbre. This allows us to assert that, to a large extent, such interest is dictated by the multicolored timbre of music of the XX - early XXI century. The formation of new tools, the complication of traditional folk or academic instruments, the latest technologies and performing techniques—all these processes have become a pledge of new timbral phenomena in contemporary musical art. **Conclusions.** Analysis of modern Ukrainian musical literature for bayan ensembles allows us to characterize the timbre as one of the most important factors shaping. Composers, creating ensembles with the bayan-accordion, form the compositional plan of the work, taking into account the timbre interaction of the selected instruments. Thus, the form of the composition is built on a timbre contrast, build-up or polyphonic combination of different timbres. Such a process indicates «orchestration» as a way of thinking of composers when creating such ensembles.

Keywords: representatives, timbre dramaturgy, bayan instrumental genre.

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Інструментально-темброва драматургія змішаних баянних ансамблів.

Мета даного дослідження полягає в розгляді творчості композиторів та виконавців ХХІ століття і одночасно детальному аналізі нових тембральних явищ в сучасному музичному мистецтві. **Методологія дослідження** полягає у використанні комплексного та історико-теоретичного методів. **Наукова новизна.** Огляд творчості сучасних композиторів і виконавців демонструє їх чималий інтерес до проблеми тембру. Це дає підстави стверджувати, що в значній мірі така зацікавленість продиктована різнобарвною тембровою палітрою музики ХХ – початку ХХІ століття. Формування нового інструментарію, ускладнення традиційних народних або академічних інструментів, новітні технології і виконавські прийоми – всі ці процеси стали запорукою нових тембральних явищ в сучасному музичному мистецтві. **Висновки.** Аналіз сучасної української музичної літератури для баянних ансамблів дозволяє характеризувати тембр як один з найважливіших чинників формоутворення. Композитори, створюючи ансамблі з участю баяна-акордеона, формують композиційний задум твору, враховуючи темброве взаємодію вибраних інструментів. Таким чином, форма твору вибудовується на тембровому протиставленні, нарощуванні або поліфоничному поєднанні різних тембрів. Такий процес вказує на «оркестровість» як спосіб мислення композиторів при створенні подібних ансамблів.

Ключові слова: представники, темброва драматургія, баянно-інструментальний жанр.

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Інструментально-тембровая драматургия смешанных баянных ансамблей

Цель данного исследования заключается в рассмотрении творчества композиторов и исполнителей ХХІ века и одновременно детальном анализе новых тембральных явлений в современном музыкальном искусстве. **Методология** исследования заключается в использовании комплексного и историко-теоретического методов. **Научная новизна.** Обзор творчества современных композиторов и исполнителей демонстрирует их немалый интерес к проблеме тембра. Это позволяет утверждать, что в значительной степени такая заинтересованность продиктована разноцветной тембровой палитрой музыки ХХ – начала ХХІ века. Формирование нового инструментария, усложнения традиционных народных или академических инструментов, новейшие технологии и исполнительские приемы – все эти процессы стали залогом новых тембральных явлений в современном музыкальном искусстве. **Выводы.** Анализ современной украинской музыкальной литературы для баянных ансамблей позволяет характеризовать тембр как один из важнейших факторов формообразования. Композиторы, создавая ансамбли с участием баяна-акордеона, формируют композиционный план произведения, учитывая тембровое взаимодействие выбранных инструментов. Таким образом, форма сочинения выстраивается на тембровом противопоставлении, наращивании или полифоническом сочетании различных тембров. Такой процесс указывает на «оркестровость» как способ мышления композиторов при создании подобных ансамблей.

Ключевые слова: представители, тембровая драматургия, баяно-инструментальный жанр.

Formulation of the problem. In the process of presenting the musical material on timbre, a certain emotional sphere is fixed, that in the process of development along with other timbres-bearers of the emotional state, forms up the dramaturgy of the work. On the

example of modern Ukrainian bayan ensembles, it can be stated that timbre dramaturgy has become one of the main shape-forming principles.

Existing studies in this sphere of bayan ensemble music do not contain exhaustive analysis, scattered in episodic scientific research. Therefore, the main problem of this article is the generalization of researches on this subject, as well as the need for systematic, historical and socio-cultural reconstruction of the process of formation and development of mixed bayan ensemble art.

Analysis of researches. A number of works is devoted to this subject. In particular, M. Imhanitsky [4], I. Ergiev [2], E. Nazaikinsky [5], A. Mirek [8], L. Ponikarova [9] and others. The works of D. Kuzhelev [7], E. Ivanov [3], M. Davydov [1], S. Korobetska [6], and others are devoted to the theme of timbre dramaturgy in Ukrainian musicology.

The musical dramaturgy, unlike the form, is directed to revealing of images in the movement, development, interaction and struggle of opposing images, that is, consistently reveals the stages of the formation of musical thought. Dramaturgy in music interacts with form, building the architectonics of the whole. The linkage of separate passages with the unified logic of musical development gives rise to a dramaturgic plan. The identification of such dramaturgy (including timbre) by the performer at the previous stage should give impetus to the use of the arsenal of professional skills.

The purpose of the article is to reproduce the work of composers and performers of the last century and at the same time give a detailed analysis of new timbral phenomena in contemporary musical art

Setting of the main material. It's impossible to disclose dramatic and style forming functions of timbre without definition of the very concept of "timbre". As a physical phenomenon, the timbre has a large number of characteristics, consisting of objective indicators. The sound of the instrument is influenced by various factors such as: the instrument body, sound exciter, acoustics and the like. The definition of timbre as a "color" of sound, which is associated with height, dynamics and duration, is rather superficial in theoretical works and does not correspond to the modern understanding of the phenomenon. In the 20th century, the timbre is viewed not so much as a concomitant phenomenon to intonation but as a physical, acoustic phenomenon. The concept of autonomy of the timbre for the music of the last century has become customary. Gaining an independent value, the timbre dissociates from intonation sources, forming new phenomena. The tone function

acquires a self-sufficient value. These problems have been noted repeatedly in theoretical works. E. Nazaikinsky in the book "The Sound World of Music" (Moscow: Music, 1988) notes that "In the music of the 20th century, the colouring of sounding and the compositional logic ... somehow interacts with intonation, but often moves it to the background" (Art.163) [5].

Musical dramaturgy, unlike the form, is aimed at revealing images in motion, development, interaction and struggle of opposing images, that is, consistently reveals the stages of formation of musical thought. Dramaturgy in music interacts with form, building the architectonics of the whole. The linkage of separate passages with the unified logic of musical development gives rise to a dramaturgic plan. The identification of such dramaturgy (including timbre) by the performer at the previous stage should give impetus to using the arsenal of professional skills.

The concept of timbre dramaturgy is closely related with the identification of the semantics of timbres as an elements of style system of modern music. Ukrainian musicologist S.Korobetskaya defines the elements of this aspect as "timbre expressiveness and timbre expression, orchestral representation and sound recording, picturesque, orchestral colouring, colouration in music of the XXth century to wich temberounding (sonority)" is added (article "Tembrochestal Semantics as a Functional aspect of orchestral style" in the book "Ukrainian Musicology" in 5, p.57). S.Korobetskaya concerns the problems of timbre-orchestral semantics, but it is quite appropriate to raise such questions in the work devoted to the bayan ensembles and orchestras [6].

The system of musical signs, by which the concept of "timbre semantics" is operated allows us to interpret the whole complex of means involved in the construction of a musical image on the basis of our own musical experience. The functions of such timbre semantics are, on the one hand, manifestations of representativeness, picturesqueness, colouring. These qualities are directly related to harmony and texture. On the other hand, the expressions (that is, the emotional coloration of the timbre), are the reproduction of a person's psychological state.

If we use the classification of the expressiveness of the instruments proposed by Rimsky-Korsakov in "The Principles of Orchestration", where the instrumental groups are put up according to the level of expression or colouring (from exclusively emotionally filled stringed instruments to colouristic percussion ones), it can be stated that the bayan-accordion

turned out to be a universal instrument. Emotionally coloured manifestations (cantilena, expressive intonation), so color and pictorial ones are subordinated to it.

Colouring in music of the 20th century grew into such a phenomenon as sonority. The terms "sonoric" (from the Latin *sonorus* - "sonorous") and "sonority" are quite close and do not yet have any serious differences in the definition. It may be noted that the authors of sonorous compositions perceive a group of many sounds as a single coloristic or expressive complex - a sonor (in the terminology of Yu.N. Kholopov), is the field where the human ear does not differentiate individual elements of the pitch structure. Such technique of modern composition operates by timbre sounds according to their specific laws. The main task of sonor techniques is to divert attention from specifically musical perception of sound, to level out the high altitude value of sound and the differentiation of each individual tone.

Sonoristic techniques appeared in the music of Romantic composers (G. Berlioz, F. List, G. Shtrauss). These are primarily unusual methods of playing the instruments (strikes by the bow on the body, trembling on the plate with chopsticks, harp flageolets, etc.), as well as the introduction of new, mostly percussion instruments. Actively sonoristic methods began to be used approximately from the 60s of the 20th century. This is the creative work of A. Messiaen, D. Ligeti, K. Shtokhausen, J. Ksenakis, V. Lyutoslavsky, J. Shelsi, K. Penderetski, E. Denisov, S. Gubaidulina and others. The specific gravity of sonor techniques in the composition can be different. "The very operation of sonorous timbreblocks differs by the degree of detail: from a broad generalized writing by K. Penderetski in his early works to the elegant sound of D.Ligeti and E. Denisov. Sonor music is also so individual and imaginative sphere. From bright vigorous sounds in the compositions of Y. Ksenakis and K. Penderetski, to the embodiment of exquisite "visions", as well as the surreal chaos in the music of D.Ligeti, from the heightened expression in the works of V.Lyutoslavsky, to the refined psychologism of E. Denisov's opuses" as states in his thesis I.Ostromogilsky. Visual perception is typical for such works. The musical information of the timbre is increasing. At the same time, the interpretation of such music depends on individual experience of the listener's life and music.

According to the idea of Yu.Kholopov the sonority is music of the third dimension characterized by depth, timbre (melody is the first dimension that is horizontal, the second dimension is the hamony as vertical). Therefore sonoristics can be regarded as a special kind

of musical thinking of the composer that sets up new tasks to the performer for conveying the musical text to the listener, encourages him to search for new tricks in the playing.

Let's try to analyze the works of Ukrainian composers that use sonar techniques. Interesting dramaturgic decisions and timbre combinations are shown by Karmela Tzepakolenko (1955), Odessa composer, the graduate of the Odessa Conservatoire in composition class (Prof. O.Krasotova's class) and pianoforte (Prof. L. Ginzburg's class), as well as postgraduate of the Moscow Pedagogical Institute named after Gnesins (Prof. G. Tsypin's class). K.Tsepkenko conducts active public activities (founder and chairman of the Board of the International public organization called "New Music" Association, of the Ukrainian section of the International Society of Contemporary Music (ISCM), artistic director and jury member of numerous performing competitions and festivals, etc.). K.Tsepkenko is the author of more than 70 works, including operas, symphonies, concerts, performances, electronic music.

A separate page of creation works of this talented composer are chamber compositions for bayan solo and bayan ensembles. The history of their origin is mostly associated with specific didication. Thus, "Duel-Duet No.10" for bayan and cello is written specially for Elzbet Moser and Nikolaus Alstedt (2004). On request of the Austrian Fund of Culture, the work "The Peoplesbroken by Powerlessness Cemetery Music" for the byayn player (bayan, percussion (2 gods, Chinese box) and video show (photos of cemeteries on the territory of the former Imperial Austro-Hungarian Monarchy taken by L.Kristof) (2000). On request of the Swiss ensemble "Klangheimlich" the work "Exit" for voice, clarinet, bayan and piano by the poetry of P.Tychyna, A.Blok, T.Fontane, G.Apolliner, E.E.Komingsa (1996) is written. The composition "Duel-duet No.5" for bayan and violin is dedicated (1995) The Ukrainian duet "Kadans".

Great contribution to the promotion of works in the style of "modern-bayan" was made by Ukrainian performer Ivan Yergiev (1960). A graduate of the Odessa Conservatory in accordion class (prof.V.Evdokimov) and an assistant internship in the Kiev Conservatory (headed by Prof. M.Davydov), a recipient of a prize and laureate of numerous international performing contests, this talented person devoted his life to actual realization of his dream namely development of the domestic "modern-bayan". Facing, like most performers, with the lack of a modern repertoire for bayan, Yergiev solved this problem in creative collaboration with Karmela Tsepkenko, effectively convincing the composer of the

possibilities of bayan as a modern academic instrument. The first work written personally for I.Yergiev - "Fa from the crowd" (1994) - became a landmark, breaking in the Ukrainian music a circle of traditional attitude to bayan (translated from English - "That who left the circle") and became the basis for long creative cooperation. The performer interprets the idea of the work as follows: "The attempt of the individual to" break out of the circle", out of the stereotyped perception of life, art, realizing the realities of the present, expanding the scope of being as a philosophical parable of the work." Yergiev's personal merit is not only the promotion of the style of "modern-bayan" in Ukraine and in the world, but also the active involvement of professional composers to the creation of such music. The high performing level and the thirst to perform modern music in the style of "modern-bayan" for this extraordinary person led to the fact that both solo and ensemble works are dedicated to Ukrainian performer and the bayanplayer himself performed about 40 premieres within 10 years of active creative work!

Unconditional achievement of I.Yergiev is the creation of modern ensembles of various staves, formed due to cooperation with individual performers or collectives. Thus, the family duet of the Yergiev's (bayan and violin - Ivan and Elena Yergiev's) became a source of inspiration and the first performer of many contemporary works. Creative collaboration connected Yergiev with the chamber ensemble of new music "Frescoes", which was organized at the Odessa Philharmonic. I.Yergiev initiated the creation of unique programs of avant-garde music and modern performances with using of bayan, in particular, the introduction of bayan to music for cinema, theater (opera, ballet) [2].

The work of Lyudmila Evgenyevna Samodayeva (1953) is a bright page of ensemble bayan accordion performance. She is a graduate of the Odessa State Conservatory named after A.V. Nezhdanova (composition class of Prof. Krasotov), a member of the National Union of Composers of Ukraine., The composer actively masters theatrical genres (9 chamber operas, music for theatrical performances), vocal-instrumental and vocal genres. L.Samodayeva became one of the first Ukrainian authors who actively connected the mastering of new genres, to new musical language. The composer's innovations also concern on chamber music.

Music for the bayan is a special layer of the creation of L. Samodayeva. These are mainly works for different-timbral ensembles of various staves. Such ensembles appeared as the result of the composer's collaboration with performers-bayanists, that during this period

felt the keen need for updating the repertoire. The work "When the Moon Rises" by F.G. Lorca's poems written for violin, flute, bayan, piano and cello, in (1994), is the first experience of the composer's appeal to the bayan's timbre. In this work the bayan does not have a solo part. Its function is to hold the organ point. But, perhaps, her main merit in instrumental creation is the synthesis of two seemingly incongruous fields in academic music, namely: the bayan-tempered, breathing force, in some sense "grounded", and violin-improvised, elegant, sublime. "

Ensemble of bayan and a violin (a favourite combination of the author) arose accidentally: L.Samodayeva received request for writing music for the children's play "By the Pike's Command" (1994). The composer's innovation is in the decision to voice the performance by only two instruments that is a bayan and a violin.

Alena Tomlenova is a representative of the Odessa school. There are symphonies, mass, chamber opera by J. Babel, string quartets, vocal cycles, chamber creative work in her creative baggage. The composer actively experiments with modern techniques, gravitates towards the direction of "modern-bayan". The work "So the God said" (2005) is written for the ensemble of bayan and bassoon. It should be noted that such combination of instruments is encountered. The timbres of the two instruments are close, but the musical idea of the composer is contained in their opposition (conditionally the clash of the divine and the devil). The bayan part is given to the positive role of God, the bassoon plays the insidious role of the devil. Dramaturgy is arisen from the conflict of two forces, two timbres.

The creative interests of the Ukrainian composer and conductor Vladimir Runchak (1960), the graduate of the Kyiv Conservatory (as conductor by class of Prof. Gozulov, as a bayan player by class of Professor Rizol) are very wide: he writes music for symphonic and chamber orchestra, chorus, soloists, ensembles. A symphony for bayan and orchestra "Passion for Vladislav", Fortepiano concert, Requiem etc are among the most famous of his work. The ensemble for the bayan and violin "Kurie eleison" (2003) is one of the works of V. Runchak, that reflects the search for a spiritual beginning through dramatic tests and demonstrates the author's manner of expressing musical material. The ensemble demonstrated new possibilities for an unusual timbre duet, touching upon the subject of high moral reflections and demonstrating a new modern language. Runchak found his own personal balance between stylistic, technological limitations and new freedom. From his

works one can hear the courage of the author's statement, which transcends the border of belonging to any single compositional school.

Conclusions. Analyzing the modern Ukrainian musical literature for bayan ensembles, we can draw the following conclusions: timbre becomes one of the most important factors of form formation. Composers create ensembles with bayan accordion, create a composition plan of the work, taking into account the timbre interaction of the selected instruments. Therefore the composition is built on a timbre contrast that is the idea of the work - the composition is built on a timbre contrast or polyphonic combination of different timbres from the very beginning. Such a process can be compared with the orchestral thinking of composers-symphonists, where the full score is directly arisen in certain paints-timbres. It is not surprising that the overwhelming majority of Ukrainian composers turned upon to the genre of the bayan ensemble are composers-symphonists. "Orchestration" can be stated as a manner of composers' thinking when creating such ensembles.

In the process of presenting the musical material on the timbre, a certain emotional sphere is fixed that in the process of development, along with other timbres - bearers of the emotional state, builds the dramaturgy of the work. It can be confirmed that timbre dramaturgy has become one of the main formshaping principles on the example of modern Ukrainian bayan ensembles.

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