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## SUBSTANTIAL ASPECTS OF MUSICAL SOUND IN BAYAN PERFORMANCES

**Aim of the work.** *The article analyzes theoretical and practical aspects of the musical sound role in creating the stylistic principles of performing interpretation playing the bayan. **The methodology of the research** is to apply comparative, aesthetic, cultural, historical, and musicological methods that form a unified methodological basis. The creative and analytical executive approach is important. **The scientific novelty** of the article is manifested in the discovery of specific bayan and sound qualities in their correspondence to stylistic features of music.*

**Conclusions.** *Organic properties of the bayan in combination with the developed system of instrumental and game performances allow performers to discover all the variety of meaningful aspects of musical sound in different styles, even in spite of certain acoustic and constructive limitations of the instrument — from the recitation and speech of the baroque, the romantic sensual saturation of the vocal nature and the illusory transparency to the incredibly advanced sound capabilities of modernity right on the verge of musical. In the process of forming such instrumental and sound stylistics, articulation, dynamic and micro-dynamic means, techniques for adjusting the degree of acuity and softness of the attack with variable coordination of fur management, characteristic of the bayan of influencing the stationary part of the sound and its ending possibility, and the organic application of the timbre registers-switches, are distinguished. The following examples indicate the correlation of the application of the above-mentioned means to the stylistic principles of the performed music.*

**Keywords:** *bayan, instrumental organology, modernization of musical instrument, style, sound, bayan performance, instrumental performances.*

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**Змістовні аспекти музичного звуку в баянному виконавстві**

**Мета роботи.** У статті аналізуються теоретичні та практичні аспекти ролі музичного звуку у створенні стильових засад виконавської інтерпретації на баяні. **Методологія дослідження** полягає в застосуванні компаративного, естетико-культурологічного, історичного, музико-

знавчого методів, які утворюють єдину методологічну основу. Важливим виступає творчо-аналітичний виконавський підхід. **Наукова новизна** статті полягає у виявленні конкретних баянно-звукових якостей у їх відповідності до стилевих ознак музики. **Висновки.** Органологічні властивості баяна у поєднанні з розвинутою системою інструментально-ігрових виконавських засобів дозволяють виконавцям виявляти усю різноманітність змістовних аспектів музичного звуку у різних стилевих напрямках, навіть всупереч певній акустично-конструктивній обмеженості інструмента — від декламаційно-мовленнєвої виразовості бароко, романтичної чуттєвої насиченості вокальної природи та ілюзорної прозорості до неймовірно розширених звукових можливостей сучасності аж на межі поняття музичного. У процесі формування подібної інструментально-звукової стилістики вирізняються артикуляційно-динамічні і мікродинамічні засоби, прийоми регулювання ступеня гостроти і м'якості атаки з варіативною координацією управління міхом, властиві баяну можливості впливу на стаціонарну частину звуку і його закінчення, органічне застосування тембрових реєстрів-перемикачів. Наведені приклади вказують на співвіднесеність застосування вказаних засобів стилевим засадам виконуваної музики.

**Ключові слова:** баян, інструментальна органологія, модернізація музичного інструмента, стиль, звук, баянне виконавство, інструментально-виконавські засоби.

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**Содержательные аспекты музыкального звука в баянном исполнительстве**

**Цель работы.** В статье анализируются теоретические и практические аспекты роли музыкального звука в создании стилевых параметров исполнительской интерпретации на баяне. **Методология исследования** заключается в применении сравнительного, эстетико-культурологического, исторического, музыковедческих методов, которые образуют единую методологическую основу. Важным выступает творческо-аналитический исполнительный подход. **Научная новизна** статьи состоит в выявлении конкретных баянно-звуковых качеств в их соответствии со стилевыми установками музыки. **Выводы.** Органологические свойства баяна в сочетании с развитой системой инструментально-игровых исполнительских средств позволяют исполнителям выявлять все разнообразие содержательных аспектов музыкального звука в различных стилевых направлениях, даже вопреки определенной акустически-конструктивной ограниченности инструмента — от декламационно-речевой выразительности барокко, романтической чувственной насыщенности вокальной природы и иллюзорной прозрачности до невероятно

*расширенных звуковых возможностей современности вплоть до границы понятия музыкального. В процессе формирования подобной инструментально-звуковой стилистики выделяются артикуляционно-динамические и микродинамические средства, приемы регулирования степени остроты и мягкости атаки с вариативной координацией управления мехом, присущие баяну возможности влияния на стационарную часть звука и его окончания, органичное использование тембровых регистров-переключателей. Приведенные примеры указывают на соотношенность применения указанных средств стилевым принципам исполняемой музыки.*

***Ключевые слова:** баян, инструментальная органология, модернизация музыкального инструмента, стиль, звук, баянное исполнительство, инструментально-исполнительские средства.*

**Relevance of research topic.** Present bayan art is not only definitively confirmed in its academic quality, but also often serves as a certain initiator of composer quest for a «new sound». This happens, on the one hand, because of the thirst for innovations and the comprehensiveness of one of the youngest instruments in the academic family and performers on it, on the other hand — due to the rather high potential of instrumental and sound, timbre, articulation and dynamic means of the bayan itself. The above-mentioned became possible both for objective constructive and organological reasons, and due to the performing artistic skill of the bayans, the level of which is constantly increasing, drawing into its orbit its original, unique bayan and instrumental means (in detail: [13; 10 etc.]), as well as technological, sound and general cognitive experience of other sustained instrumental cultures. The emergence of a large number of original bayan repertoire of various genre and stylistic (non-stylistic) inclinations, along with the expansion of the stylistic field of replacing of bayan in recent decades, has revealed the richness of these instrumental possibilities, while presenting the «freshness» of the timbre and sound of the new musical paradigm required in contemporary musical art. And if in previous periods of musicology specifically did not distinguish the category of sound, then the end of the XX — the beginning of the XXI century displays sound as a subject of steady interest, in particular, due to the searches (composing and musicological interest) of the origins of music. In this article, first of all, there are links between the accordion sound palette and the ideological and stylistic principles of the music performed in terms of the performance approach.

**The aim of the work** is to determine the theoretical and practical aspects of the role of musical sound in creating the style principles of performing interpretation on the bayan.

**Presenting main material.** The versatility and multiplicity of sound in music (including naturalistic sounds, noises, various sorrel phenomena) acquires lately aesthetic, culturological, musical and performing comprehension. Some researchers, trying to comprehend the essence, the origins of musical sound, try to rid it of all centuries-old cultural layers. The following areas of composer and research thinking that focus on archaic sound, the revival of ancient musical instruments are becoming more and more current. So, S. Gubaidulina confesses: «All non-traditional instruments and all non-traditional music — not only modern, but also very old is very attractive for me... I insanely want to be with the instrument, as if no tradition exists — just a sound source and me, as a primitive creature. I like this position: as if there is no culture, there is nothing at all, but only a tool and me» [7, p. 11]. However, this is an «extreme» position, which concerns, first and foremost, contemporary music, including the bayan, in particular, and S. Gubaidulina. We also think that the individualization of sound production and sound-making is a fundamental position in the performance interpretation of some styles, for example, when performing baroque music, classicism, romanticism, impressionism, etc. in the translation of original music for the bayan. XX–XXI centuries greatly aggravated this trend through sonorist sound inventions that embody the philosophy of «music sounds» and operate with timbre. Here, each sound can be perceived as if in another dimension. Such listening to the sound corresponds to its old perceptions.

Attention to the structure of the sound has increased significantly with the introduction of sound recording (roller, however — digital), which affected all aspects of musical perception — from composer and performer to listening. It was then that the possibility of a close comparative study of sound (sound production and sounding) appeared at different performers during the play of the same piece, the performance of music of different styles from one or different performers, etc. In connection with the simulation of space in the art of sound recording, with sound recording technologies, in particular, sound engineers, the timbre issues, such as the palette of the sound itself, «sonoriks», «timbres», timbral morphing (combining sound with the help of digital technologies), became relevant, too. All this not only greatly expanded the sound space of music, but also influenced the development of musical aesthetics, the interpretation of this problem as a philosophical and aesthetic source of musical-sound experiments and styles. In connection with that V. Sibiryakov points out the possibility of penetration by means of sound recording «into the aesthetic essence of music at the level of its microstructure», because «sound recording gave a closer and more

accurate reproduction, analytical clarity» [8, p. 80]. Moreover, in parallel with the development of digital technology, a «new compositional-sonorous attitude to sound material, which obviously intensified and supported each other» also developed. Consequently, the sound recording has made a great contribution to the history of the art development, in particular instrumental. But, as the author observes, it should not be forgotten that «the timbre constructed through a magnetic tape and a sinusoidal tone does not represent reality but breaks into a transcendental that is not imitated,» and also that «electronic sound is a simulacrum (an alternative to objective reality), which is due to the desire to imagine something that is not in reality, which emphasizes the virtual nature of musical recording» [8, p. 84]. The sound engineer (as an additional element in the known chain «composer — performer — listener») creates (produces) «a sound that has a deep aesthetic dimension where there is no such measurement» [8, p. 108].

Here is a certain problem of the present. Through the active introduction of sound and video to the structure of musical art, open access (even on the street or in the field) to the Internet network with the ability to find almost any work in many interpretations — the public consciousness has become able to replace the original in its value (direct performer activity of the instrumentalist) on the product of the sound work. In connection with V. Sibiriyakov sees the main problem of performance in the fact that «the modern listener, focusing more and more on the visual component, compares the» live «performance with the ideal (world-class executor in the form of a studio record. — *B. M.*), which, in turn, makes the performers resort to visualizing their ideal image, mastering various dance tricks and show elements, often incompatible with «living performance» [8, p. 66]. Here, in our opinion, it is necessary to lay the necessary line between the «effects» and «tricks», which really transforms the performing arts into some kind of show, where musicians have to be in favor of the public, according to A. Iglamova, to give way to the main task, namely the creation of «aesthetic attachment, in which the potential possibility of staying in the Other and with the Other, the possibility of unlocking the world, the special, extraordinary, miraculous-Other, through the connection with which a person can realize his existence as Presence, as a life full of meaning in or some truths» [4, p. 82–83] — and between those processes, techniques of theatricalization and visualization, which make up the inalienable tendency of contemporary performances (not to mention the participation of instrumentalists in specially created compositions in the genre of performance).

In our article, we analyze the «live sound» of an acoustic instrument that is born directly under the finger of the artist; Such a sound is procedural and unique in its structure that disappears in the living sound with time and acts as the bearer of the stylistic quality of musical and sound art — both performing and composing.

According to Y. Kholopov, the new aesthetic paradigm of the second half of the XX century is characterized by the fact that «the material of music — sound relationship — is not used (what presupposes its presence in the finished form), but created by the composer in the process of the work, in general, in the process of its activity» [11, p. 139–140]. But for the performer, these «sound relationships» always existed, moreover, they constitute the means that acquires a style-generating function — in relation to the performing composer's style, as well as its own, performing style. And even in the music of the second half of the XX century, when a separate tone, sound (sound spot, sonorary education, etc.) acquires a self-contained semantic load, it is their executing embodiment that forms such a semantic field, that is, the stylistic feature of music.

M. Arkadiev affirms that the music of anti-Western-European tradition has always been conceived «exclusively as an art of sound» [1, p. 152], however, the study of V. and Y. Kholopov closely led «to the realization of the reality of non-expressed in the sound of formations», «an unusual pulsating continuum» [1, p. 152]. Modern researchers point to musical sound not only as an acoustic phenomenon, but also as a dual phenomenon (aesthetic and sensual — T. Gordeeva [3]; real and ideal — T. Cherednichenko [12]; «sound» and «silent» — M. Arkadiev [1]), plural stream of intentions (E. Syntsov [9]), that is — a cell of meaning. It is here that there is an intersection of sound and style.

M. Bakhtin notes the special nature of the style in art through its function as an expression of the creative activity of the author's consciousness and the sphere of receptions that serve such expression [6, p. 4]. O. Samoilenko, defining the style as an «artistic and semantic phenomenon», following Bakhtin, finds in it «an expression of the unity of different areas of culture, art and life by involving in the unity of personal consciousness». Being explained in this way, the style of the category helps to realize that «the meanings are not divided into musical and non-musical, associated with the «world of world culture» and, entering into the content of music, are assigned to it, determined by the broad context of cultural experience. On the other hand, music «returns» to the life of the borrowed experience of smile-setting, substantially changing, updating it» [6, p. 4]. For a style, therefore, musical creativity is a «condition of life», when «life circumstances, extra-curric-

ular representations acquire the degree of conditionality that» is necessary in order to use them as «signs» of other, more weighty and durable relationships. As such «signs» life experience «suggests» to replace — the use of more perfect and accurate sign forms» [6, p. 4]. One of such important signs in the performance-style embodiment is the «live» sound of the instrument: a separate, at all its stages — sound production, sound, ending, as well as the performing skill of articulation-dynamic sounding of sound sequences of different levels — from motifs to large structures.

It should be noted that the bayan in this respect is one of the most advantageous positions, similar to bow tie or wind. Indeed, the invention of K. Demian in 1829, containing a horizontal blade, allowed the instrument to influence the sound of tones (intervals, chords) throughout the sound, including the ending or the transition to the next tone (interval, chord).

Here, first of all, the parameters of time (articulational), as well as density, intensity, saturation of the timbre (dynamics, strokes, carcasses) are distinguished. M. M. Imhanitskyi stresses that «expressiveness in music, as well as in speech, is based primarily on the energy of man (the artist. — *V. M.*)» [5, p. 108]. The time factor at the sound micro level (not taking into account the temporary and long duration) is in the field of articulational pronunciation — continuation / reduction — as a single sound, and the time distance between different sounds. M. Imhanitskyi relates this to the ratio of accent / softness, weight of sound. The articulatory means of bayan are the total result of the actions of the fingers (arms, hands) and air bug. However, in our opinion, mih performs, to a greater extent, the function of combining structural units (motives, phrases, sentences, etc.), the purposefulness and integrity of the movement of thought in its temporal deployment. For example, when performing sonatas of W. Mozart, B-dur mih «responds» to the integrity of wide horizontal lines, directing the semantics of phrase-gravities. A variety and important for classical quality of classicism ation is provided by jewelry finger articulation, and at the expense of mascara and subsequent action on the key (and, accordingly, the intensity of the vibration of the metal voice). Thus, the necessary delicate articulation is formed by a greater / less intensity of pressing the button of the bayan at the moment of the attack, the stationary part and, especially, the end of the sound when moving to the next in coordination with the practically continuous movement of the bug. I. Braudo characterizes a similar phenomenon as «increasing and reducing the amount of sound» [2, p. 17], and M. Imhanitskyi as «force criteria of sound formation» [5, p. 110]. It is important here to pay attention to the fact that with the simultaneous negligent use of all these means (articulational and dynamic) there may be



artificial elevation, excessive theatricalization, false declamation pathos — which will contradict Mozart's delicacy, clarity, and objectivity.

An important moment is carcass. In cantille episodes, fingers extract sound without attempt, «from the keyboard», more precisely — from the «un-compressed» key. This gives an opportunity for a more sensitive, soft attack, a gradual pressing-immersion, and — the most important — the final «fading» before the next mild attack. This transition in terms of «weightlessness» forms the quality of seam between the tones of the time semantic structure of music.

Accordingly, the Mozart legato is performed «without impulse», with a micro-dynamic soft flexibility. Motor episodes require greater fingertip activity (on p or f) with a corresponding bigger finger swing (also «no strain») and a deliberate movement of the bug.

Another sound-producing and sounding requires, for example, a game of jazz styles on the accordion. There will actually be more fingerprints. But the most important is the performance relief of the invoice at the expense of isolation of rhythm group and bass by active attacks-swindles. But the relief, which in a party of one hand is traditionally positioned as impossible on the bayan, is achieved not only through different types and kinds of articulation, but also through different degrees of keystrokes (like piano ones). This is a difficult task of microdynamic sound production, but is necessary for the reproduction of stylistic qualities of jazz.

So, the very performance on the instrument reveals the «existential essence of the sound», but «if the artist's imagination covers the whole sound picture with numerous groups, bright reflections and deep shadows, then he can bring it to life... (playing the instrument — V. M.) and it will speak out of his inner world in all its colors and luster» [4, p. 22]. It is the performer, as the «mouthpiece of the era», as the discoverer of new sound formation, positioning in music and art in the socio-cultural space, a way to reach the essence of the world as a whole and balance the sensual and rational in the person itself, leading him to the knowledge of himself — the presence in the world.

**Conclusions.** Organic properties of the bayan in combination with the developed system of instrumental and game performances allow performers to discover all the variety of meaningful aspects of musical sound in different styles, even in spite of certain acoustic-constructive limitations of the instrument — from the recitation and speech of the baroque, the romantic sensual saturation of the vocal nature and the illusory transparency to the incredibly advanced sound capabilities of modernity right on the verge of musical. In the process of forming such instrumental-sound stylistics, articulatory, dynamic and microdynamic means, techniques for adjusting the



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