

Yeremenko Andrii Yuriiovych,
<https://orcid.org/0000-0002-4349-4288>
the teacher of the musical and instrumental performance department
of Sumy State A.S. Makarenko Pedagogical University
yeremenkoandrey80@gmail.com

BAYAN PIECES FOR FOLKLORE MOTIFS BY ANATOLY HAIDENKO

The purpose of the work. The bayan pieces by A. Haidenko, connected with the reliance on folklore sources – Ukrainian and foreign, is aimed at revealing the ways of composer's reproduction of the spirit and style of folk music. **The research methodology** is based on historical, structural-functional, genre-style and intonational-dramaturgic methods used to study genre, stylistic and compositional features of works. **Scientific novelty** consists in the discovery of A. Haidenko's ways to work with folklore material and the influence of genre designations fixed in the headline complex of pieces, on their figurative content, style, form, and nature of the presentation of the musical material. **Conclusions.** It is revealed that among the approaches methods to the embodiment of musical folklore that are in composer practice approved, A. Haidenko is chooses the method of assimilation of individual folklore elements in their own style, although this does not exclude the use of folklore citations. Comparison of authentic folklore melodies and author's themes «in the national spirit» becomes the basis for the conclusion about their metrorhythmic, ladylike, melodic relationship. A. Haidenko's methods of working with thematology are outlined, independent of the genesis of the latter: precise and variant repetition, as well as the introduction of new thematic material, which is an important factor in the development of musical thought in the composer's bayan pieces. The influence on the figurative content and stylistics of the works of genre designations fixed in the header complex is analyzed: kolo, horo, verbunk, kolomyka, fantasy, etude, processing. It is noted that virtuosity of the presentation, inherent in the reviewed works by A. Haidenko, together with the simulated improvisation of performance, makes it possible to extend to them the designation «fantasy», addressed to the play for two accordion «Kolo».

Keywords: creativity by A. Haidenko, Ukrainian bayan music, ways of transformation of folklore sources in academic music, Balkan themes.

Єрьоменко Андрій Юрійович, викладач кафедри музично-інструментального виконавства СумДПУ імені А. С. Макаренка.

Баянні п'єси на фольклорні мотиви Анатолія Гайдєнка.

Мета роботи. Розгляд баянних п'єс А. Гайдєнка, пов'язаних з опорою на фольклорні джерела – українські та інонаціональні, спрямований на виявлення способів відтворення композитором духу та стилю народної музики. **Методологія** дослідження базується на історичному, структурно-функціональному, жанрово-стильовому та інтонаційно-драматургічному методах, застосованих для вивчення жанрових, стилістичних та композиційних особливостей творів. **Наукова новизна** полягає у з'ясуванні характерних для Гайдєнка способів роботи з фольклорним матеріалом та впливу жанрових позначень, зафіксованих у заголовковому комплексі п'єс, на їх образний зміст, стилістику, форму, характер викладення музичного матеріалу. **Висновки.** Виявлено, що серед апробованих в композиторській практиці підходів до втілення музичного фольклору А. Гайдєнку близький той, що характеризується асиміляцією окремих фольклорних елементів у власному стилі, хоча це не виключає використання фольклорних цитат. Порівняно справжні фольклорні мелодії та авторські теми, створені «в народному дусі», з метою виявлення їхньої спорідненості у метроритмічній, ладовій, мелодичній площинах. Охарактеризовано способи роботи А. Гайдєнка з тематизмом, які не залежать від генези останнього: точний та варіантний повтор, а також уведення нового тематичного матеріалу, що виступає важливим фактором розгортання музичної думки в баянних п'єсах композитора. Проаналізовано вплив на образний зміст та стилістику творів жанрових позначень, зафіксованих у заголовковому комплексі: коло, хоро, вербунк, коломийка, фантазія, етюд, обробка. Наголошено, що властива розглянутим творам А. Гайдєнка віртуозність викладення, разом із модельованою імпровізаційністю виконання, є підставою поширити на них позначення «фантазія», адресоване п'єсі для двох баянів «Коло».

Ключові слова: творчість А. Гайдєнка, українська баянна музика, способи перетворення фольклорних джерел в академічній музиці, балканська тематика.

Еременко Андрей Юрьевич, преподаватель кафедры музыкально-инструментального исполнительства СумГПУ имени А. С. Макаренка.

Баянные пьесы на фольклорные мотивы Анатолия Гайдєнка

Цель работы. Рассмотрение баянных пьес А. Гайдєнка, связанных с опорой на фольклорные источники – украинские и инонациональные, направлено на выявление способов воспроизведения композитором духа и стиля народной музыки. **Методология исследования** базируется на историческом, структурно-функциональном, жанрово-стилевом и интонационно-драматургическом методах, применяемых для изучения жанровых, стилистических и

композиционных особенностей произведений. **Научная новизна** заключается в обнаружении характерных для А. Гайденко способов работы с фольклорным материалом и влияния жанровых обозначений, зафиксированных в заголовочном комплексе пьес, на их образное содержание, стилистику, форму, характер изложения музыкального материала. **Выводы.** Выявлено, что среди апробированных в композиторской практике подходов к воплощению музыкального фольклора А. Гайденко ближе метод ассимиляции отдельных фольклорных элементов в собственном стиле, хотя это не исключает использования фольклорных цитат. Сравнение подлинных фольклорных мелодий и авторских тем «в народном духе» становится основанием для заключения об их метроритмическом, ладовом, мелодичном родстве. Охарактеризованы способы работы А. Гайденко с тематизмом, не зависящие от генезиса последнего: точный и вариантный повтор, а также введение нового тематического материала, выступающее важным фактором развертывания музыкальной мысли в баянных пьесах композитора. Проанализировано влияние на образное содержание и стилистику произведений жанровых обозначений, зафиксированных в заголовочном комплексе: коло, хоро, вербунк, коломыйка, фантазия, этюд, обработка. Отмечено, что присущая рассмотренным произведениям А. Гайденко виртуозность изложения, вместе с моделируемой импровизационностью исполнения, позволяет распространить на них обозначение «фантазия», адресованное пьесе для двух баянов «Коло».

Ключевые слова: творчество А. Гайденко, украинская баянная музыка, способы преобразования фольклорных источников в академической музыке, балканская тематика.

Relevance of the research topic. The significant part of the Anatolii Haydenko's bayan production consists of concert plays, which relate to folk sources - mostly foreign ones. They embody the composer's impressions after traveling to the former Soviet Union and European countries - Romania, Bulgaria, Yugoslavia, Czechoslovakia, Poland, and Germany. These trips became an inexhaustible source of spiritual development and creative inspiration for Anatolii Pavlovich. Here's what he recalls in conversation with A. Semeshk: "Being abroad, I try to study at least the words and expressions of the people of a particular country, listen to their folk music, and this allows me to penetrate, e.g., the Balkan folklore, to write works from using its stylistic features - intonations, rhythm, melismatics, harmony and peculiarities of accordion-bayan technique"¹. At the same time, the creative appeal of Haydenko to the music of the nations of the world is determined not only by external factors - acquaintance with a foreign culture while travelling, but also by internal ones - sincere interest in human life, understanding of the unity of nations and cultures, aspirations for national authenticity. Haydenko's skill to reproduce the peculiarities of the music of different countries in an equally successful way gives the opportunity for D. Kuzhelev to speak about the multiethnic mentality of the artist².

Among the concert plays on folk tunes created by Haydenko, the Balkanian ones dominate by "origin". In addition to the "Balkan triptych", the name of which speaks for itself, references to the countries of the Balkan Peninsula are mentioned in the subheadings of such works as "Kolo" ("Circle, fantasy on the South Slavic themes") and "Hello, the friends!" ("Bulgarian round dance"). The "Braid-bread" for the bayan duet also has the Balkan source, because the word, put in the title, is translated from Serbian-Croatian as "maiden's braid". The "Nevestino Kolo" ("The Bride's Circle") contains a true folk melody

recorded by the Yugoslav accordionist Lyubich Pavkovich³. The name of another playwright play coincides with the designation of the genre of round dances of different Balkan peoples - "Spring Horo". However, among the fantasies of Haydenko and those based on the impressions of the composer on the folklore of other peoples: "Verbunk", "Palekh sketches", "Kolomyika", "Evening in the mountains". From the names of the first three works, it is clear that they are written on the basis of Hungarian (Verbunk), Russian (Palekh sketches) and Ukrainian (Kolomyika) tunes, and as for the play "Evening in the mountains", it is about the Caucasus Mountains and, accordingly, it reflected the Haydenko's passion to the Transcaucasian national music.

Analysis of research and publications. In musicology literature, the Haydenko's bayan's plays on the folk tunes don't have even attention. Almost all researchers appealing to the character of this composer note the special place of such works in his creation, but in most cases, it comes down to a simple list of relevant titles. Some exceptions are the textbook by D. Kuzheliev⁴, which contains a laconic characteristic of the play "Evening in the mountains" and "The Balkan triptych" in the aspect of the refraction of the signs of "foreign" folklore in their stylistics. Interesting observations on folklore sources "Braid-bread" and "Nevestino Kolo" ("The Bride's Circle") are also found in the T. Bolshakov's guide⁵. However, the proportion of plays on folklore tunes in the Haydenko's creative baggage and their performance demand makes it necessary to provide a holistic analytical review of this group of works.

The aim of the study. The aim of this article is to find out how Haydenko reproduces the spirit and style of foreign folklore in his bayan plays.

Presenting main material. In musicology, the approaches to the implementation of musical folklore, which exist in the composer's practice, have long been analyzed and scientifically substantiated. Hungarian composer and folklorist, Bela Bartok, created one of the first classifications of the methods of folk themes adaptations. In his article "On the impact of peasant music on the music of our time,"⁶ he described three such methods: (1) more or less precise preserving of a folk melody and its harmonization with means that do not contradict the intonational-order fundamentals of the original source; (2) the modernization of folk tunes through the use of innovative harmonic and timbre techniques designed to balance the original archaic sound; (3) unquoted usage of folk elements -

intonational, rhythmic, tonality, manner of execution - and their assimilation in the composer's own style.

The three methods of folklorism, formulated by A. Ivanitsky⁷, reflect the forms of the existence of folklore in the composer's text. These are: (1) the folk melodies adaptation, (2) the use of folk tunes as thematic material for the academic musical forms, (3) the essential transformation of folklore sources without quotation. As we see, the third method in the classification of A. Ivanitsky coincides with the Bartok's one, and the first and second differ not by the degree of reconsideration of the original source, but by the function of folk tunes in the composer's text.

O. Protopopova also offers to distinguish types on the basis of the interaction between composer and folklore: (1) direct quotation of folklore material without its subsequent development, (2) the adaptation of folk themes within a certain genre conditions- variations, fantasies, suites; (3) a conceptual appeal to folklore styling in a particular musical composition; (4) folklore stylization as the determining style of the composer⁸. The last two forms differ in the level of functioning of folk styling, under which the investigator understands the combination of modern means of expression with folklore ones.

On the basis of the above-mentioned classifications, we will try to consider the folklore tunes in the A. Haydenko's bayan plays, taking into account the following points. Firstly, the composer cites the true folk melodies or goes down to the assimilation of specific folk elements. Secondly, how the composer works with a folk source, how radically he reconsiders it using modern technical and compositional means. Thirdly, whether the genre designation, recorded by the composer in the title complex, affects the figurative content, style, form, character of the musical material presentation.

Let's start with evaluation of the relation between the authentic folk melodies and author themes created in the folk spirit in the Haydenko's bayan plays. T. Bolshakova, writing about the special interest of the composer in the culture of the Balkan peoples, emphasizes the fact that he does not have an appeal to specific national sources: "His perception of the folklore of this region is a view of the Ukrainian artist on the musical existence of the Balkans, like the position of M. A. Rimsky-Korsakov and O. P. Borodin, who in their work reflected not specific musical cultures of certain peoples, but a certain generalized image of the East"⁹. However, this does not exclude the use of folk quotations by Haydenko. So, from the own words of Anatolii Pavlovich, it is known that such quotations

are present in the "Balkan Tryptic", "Bride's Circle", concert fiction "Kolo". Let's compare a few musical themes from the "Balkan" works by Haydenko.

The theme from the "Bride's Circle" is a true folk theme recorded by Yugoslav accordionist Lyubich Pavkovich and published in the collection "Odabrana kolo"¹⁰. The rhythmic structure of the theme is determined by its metric basis. The time 11/8 consists of four different groups of duration: 2 + 2 + 3 + 2 + 2. Though these groups unite into larger formations due to double grace-notes that adorn the melody, while emphasizing a certain proportion of the tact. As a result, there is a feeling of distribution of the tact into two unequal parts: 4 (2 + 2) and 7 (3 + 2 + 2). This structure takes place in the first three tacts of each four-tact sentence, and in the last tact the rhythmic movement seems to be stumbling: grace-notes appear more often (on the second, fifth and eighth parts), resulting in fragmentation of the tact. Subsequently, the deployment of the topic (c. 1) is preserved as the principle of the internal division of the tact with the help of grace-notes, and the occasional shift of such accents to its various parts. Immediately should be mentioned that harmonizing the topic, Haydenko complicated its metro-rhythmic structure, since the texture formula "bass-chord" brought an additional "emphasis" to the distribution of strong and weak parts: the bass falls every time on the first, fifth and eighth parts, rising one more level of multi-tiered metro-rhythmic theme construction. Among the tonal peculiarities of the theme one should distinguish the elements of double harmonic major, which becomes the core for introducing specific moves on the increased second, as well as the variability of high and low degrees of tonality. As for the melodic line, it consists of a number of doubled and triple tunes that cling to each other, and in general, its outlines are rounded in character, corresponding to the "circular" nature of the dance ("kolo").

In the "Spring Horo", by Haydenko, in his own words, he tried to reproduce the stylistic features of Romanian music, but he did not use quotations. Since the "Spring Horo" is written in the form of a rondo with two episodes, then there are three separate themes - quite contrasting to each other.

The theme of the refrain (t. 10) resembles the passionate Romanian dances. The steady movement of the sixteenths is based on the bass-chord accompaniment, which seems to spur up this swirling sound stream, but the unexpected accents on different parts of the tact, created by episodic use of melizetian ornaments - trills, mordents, grace-notes, violate the motion regularity, giving it capriciousness and unpredictability. The basis of the theme is a

dual-harmonic minor, which causes the continuous use of the increased second in the melody.

The theme of the first episode possesses the improvisation features. Numerous repetitions of the tonic sixth *re-si* are occasionally shaded by a downward motive from the I to the V degree (*si - la - sol - fa-sharp*) and the upright questioning intonation (*si - la - do-sharp*). The marginal "economy" of melodic means of expressiveness is offset by a variety of articulatory and melismatic techniques of colorful sound coloring. The national character of the theme also provides portamento, which is used here to extend the duration of main tone sounding.

The theme of the second episode combines a dance ground with emotional sensibility (remark *espressivo*). Metric irregularity and asymmetry of rhythmic figures temporarily give way to a uniform pulsation and repetition of melodic-rhythmic formulas. The 6/8 size with an almost waltz figure in the accompaniment and flowing tunes, the imposition of which forms a melodic line, point to the "female" features of this dance. The refinement of the image is given by Flickering of high and low degrees, sliding of chromatism, graceful glissando create an exquisite tint.

Therefore, a comparison of a true folk melody with author themes created in the "folk spirit" demonstrates their kinship, which develops in metro-rhythmic, tonally, and melodic planes. This testifies to the deep immersion of Haydenko into the music of the Balkan peoples, in-depth analytical work with folklore material and the perfection of the transfer of its peculiarity in the original theme.

Haydenko's ways of work with musical material actually don't depend on its genesis. The composer masters both themes of folklore origin and original themes of folk styling.

The easiest way to work with musical material and, at the same time, natural for folklore is to repeat accurately the thematic constructions, marked with special abbreviations. Such repetitions are quite common in different parts of bayan plays by Haydenko, covering both small pieces of musical text (4-8 tacts), and quite deployed ones. Particularly revealing are untapped reprises of all forms available in "Bride's Circle", "Hello, friends", "Verbunok", "Evenings in the Mountains", the final part of the "Braid-bread".

However, most often the themes in Haydenko's plays develop by means of variations. In cases when folklore or author's theme with folk spirit preserves its original style, the musical register, tonality and manner of execution of the accompaniment may change. A

counterpoint may be added to the melody line, and distribution of musical material between two bayans parts is a characteristic feature of bayan duets. A partial sound refresh is achieved by changing the regular theme tonality, its rhythmic increase or decrease. The melodic line variation is usually carried out by means of melizematic ornaments. Another level of variation is structural one: the topic can be compressed or, conversely, expanded through internal repetitions, sequencing, and the introduction of new elements. One way to update a topic is to change the sequence of items within a theme.

The introduction of a new thematic material, which also serves as an important factor in the deployment of musical thought and the form development¹¹, is no less indicative than variation for the Haydenko's folk tunes for bayan plays. Comparison of themes which have already been played with new thematic formations not only switches the musical deployment to another plane, but also gives an opportunity to reconsider everything what has happened in the thematic area of the work before.

The application only one development method within a particular product is rare, in practice, different methods are combined, but one can say about the dominance of one of them. Thus, for example, "The Bride's Circle" is based on the variation of one and the same topic. The form of this play can be represented in the scheme $A a A_1 a_1 A_2 a_2 A_3 a_3 A_4 a_4$ (predikt) $A a$, where A, A_1, A_2, A_3 and A_4 are variants of the subject, and a, a_1, a_2, a_3 , and a_4 – are variative repetitions of variations. Thematic variants are quite independent in their intonational contents and equal in their importance; their sequence demonstrates the features which unify or distinguish them from the previous ones. Variative repetition of each of the variant contain minor modifications, primarily related to the execute manner renovation and the redistribution of material between the two bayan parties.

Composition for two bayans "Kolo" ("The Circle") contains a number of themes both folk ones and close to then which follow one another like in the kaleidoscope. Their sequence is fixed in the scheme $A B C D E G F J$, where the letters stand for independent thematic structures which fill the corresponding sections of the form. Each theme within the section has variant-variative development. The interchange of thematic sections depicts the contrast of song and dance sources, though dance, of course, prevails. Moreover, the song themes variety within the sections is aimed to the active of movement, to transform sonority into dance or motility. Thus, the concert fantasy "Kolo" can be characterized as a dance suite, where on the compositional level the principle of comparison of more or less

contrasting thematic material dominates, and the development of the form occurs by introducing new themes that correlate with each other through the interaction of different genre principles.

Bayan plays based on folklore tunes by Haydenko can be classified according to their genre. Almost all of them have pointing to a genre either in the subtitle, or directly in the title. Thus, the name of the Balkan round-dance "horó" or "kolo" ("circle") appears in the titles of three works ("Spring Horó", "The Bride's Circle", "Kolo") and in the subtitles of two more works (Bulgarian horó "Hello, friends!" and panorama circle of the Balkan Slavs "Braid-bread"). The name "Verbunk" appeals to the same name Hungarian dance. Works for two bayans "Kolo" and "Kolomyika", the titles of which already contain a mention of a particular genre, have additional designations: "concert fantasy on the South Slavic themes" in "Kolo" and "adaptation" in "Kolomyika».»Balkan triptych" by Haydenko described in the subtitle as "Three concert etudes", and "Evening in the mountains" and "Palekh sketches" as "concert plays".

Kolo (circle) is a folk dance and round-dance which is widely spread in the countries of the Balkan Peninsula¹². Choreographic side of dance is connected mainly with circular movements. Typically, dancers hold hands or put hands each other on their shoulders. The duration of the dance depends on the skill and ingenuity of the performers; it can consist of an unlimited number of separate sets of motion that form the suite. Musical side of kolo/horó is quite varied. The tempo varies from slow to fast, the metric base can be two-tone (2/4, 4/4), three-tone (3/4, 9/16) or asymmetric (5/16, 7/16, 11/16).

Both choreographic and musical peculiarities of the horó/kolo vary in different regions of the Balkan Peninsula. Sometimes the dance is even called after the place of existence, for example, "Orchid", "Macedonian", "Rhodope" horó/kolo, and in other cases it gets the name of the person or event, in honor of which it is performed. Thus, among the Haydenko's works, there is the "Nevestino kolo", probably connected with the wedding holiday, and the "Spring Horó", which is obviously performed at the long-awaited arrival of warmth after the winter frosts. As for the regional varieties, the composer gives a generalized indication of the Balkan ("Braid-bread") or the southern Slavs ("Kolo") twice, and in the composer's play "Hello, friends!" the geographic address is specified, calling the horó "Bulgarian".

It is possible that precisely the Bulgarian landmarks have led to the special complexity of the metro-rhythmic organization of the work called "Hello, friends!", because it is known

how peculiar for Bulgarian folklore are the meter and combinations of rhythmic figures. In Haydenko's Bulgarian horo, the complexity of the metro-rhythmic side of music entails the necessity of using in the music recording of such sizes as 7/16, 10/16, 11/16, 15/16 as very frequent interchanging. There are various combinations of symmetric and asymmetric structures in the construction of musical tunes, phrases, sentences. Syncopes alternate with double dotted lines, and an additional complicating factor of the metro-rhythmic structure of the work is the frequent melisma that adorns the melody and accentuates each time new parts of the tact. The "circular" nature of the dance causes sometimes the sonorous shapes of texture lines: the predominance of the rotational type of intonations, the constant returns to one tone, the wave-like melodic motion.

The name of the work of Anatolii Haydenko "Verbunk" also indicates the dance genre. Verbunk or verbunkos goes back to ancient shepherd jumping dances which were called "ugros" and were often performed with exposed swords, pikestaff or whips. Specific to verbunk dances musical features later began to be perceived as a personification of stylistic features of national music, and the word «verbunkos» in the late eighteenth and early nineteenth centuries, already pointed out not so much on the dance genre, but on the style of Hungarian instrumental music in general. The Haydenko's "Verbunk" contains almost all features of verbunkos style: four-tact meter, dash rhythms (mostly of rotary type), increased representing seconds, double harmonic minor, multiple grace-notes and mordents which adorn the melody and, as a rule, accentuate the strong part of the tact or amplify the agogical expansion at the end of the phrases. The form of the play also depicts the characteristic for the verbunkos and the chardash-dance which is derivative from it comparison of slow and fast sections.

The play "Kolo" has a subtitle "Concert fantasy on South Slavic themes". The genre of fantasy is traditionally associated with the freedom of expression, the embodiment of the improvisational principle, the orientation to the search for something new. Structural features of fantasy arise from the peculiar for semantic core of the genre the idea of freedom, free expression of thoughts and feelings. This explains the typical for fantasy forms of multi-episode, when episodes alternate on the principle of contrasting comparison of tempo, performance, dynamics, and metro rhythmic characteristics. The musical fantasies are also characterized by the widespread use of virtuoso shaped-passage forms of presentation and their combination with variational elements. In the Haydenko's fantasy "Kolo" one can

observe almost all these genre features. Its form consists of eight episodes based on bright, in most cases contrasting themes. The combination of all new themes and their variations creates the impression of free improvisation, when each group of performers alternates its skills, trying to "outdance" each other.

Another Baikonian opus of Haydenko - "Balkan triptych" - has a subtitle "Three concert etudes". The sketch character of these plays is manifested through the virtuoso playing techniques and the ostinato performance. And while virtuosity is a characteristic of almost all the other musical compositions mentioned in the article, the sustainability of one and the same performance formula and technical method are typical only for the plays of the "Balkan triptych", which is conditioned by their belonging to the genre of the etude.

Somewhat isolated from most of other Haydenko's works on the folk tunes is his "Kolomyika". This is the only one sample of adaptation among the bayan opuses of the composer. The melody, which is the basis of this piece, is very famous; it is often combined with different texts or performed as a purely instrumental composition. The Haydenko's "Kolomyika" belongs to the type of ethnographic adaptation¹⁴, and the evidence for this is the direct quotation of the folk melody, the preservation of its figurative-emotional content, the reproduction of a harmonious plan, inherent to it, a verse-strophic form. Preserving the constructive peculiarities of the kolomyika genre, Haydenko, however, enriches the presentation by introducing and through development of additional thematic elements such as a declining melodic counterpoint and a syncopated texture-rhythmic formula. The combination of the typical for folklore genres principle of variative versatility with the system of tonal, performance and rhythmic arches provides the play with integrity and completeness.

Two Haydenko's works do not have a special genre designation: "Evening in the mountains" and "Palekh sketches". The composer (and the researchers as well) calls them simply "concert pieces". Distinctive features of these works are determined by the folklore source, to which the author refers.

The pictorial and genre contrast between the two sections of the play "Evening in the Mountains", reminding of similar comparisons of the slow and fast movements in such Haydenko's plays as "Verbunk", "Braid-bread", "Kolo", at the same time shows a completely different national vector of the composer's search, with the quite evident "oriental" stylistic of the work. The slow part has a vocal nature, underlined by the tempo of

Andante cantabile and tangible in the melodic character. The rapid movement of the triples, supported by strong parts of tact with sharp chords, at the fastest part of the play conveys a persistent idea of militant Caucasian dances, in which men try to show their peculiar power and agility.

The absence of a genre subtitle in "Palekh's sketches" is partially offset by the word "sketches" in its title. Appealing to such genre notations as "picture", "sketch", "fresco", "illustration", which are often typical for the composer, Haydenko tries to call the picturesque associations for the audience. The latter arise due to the constant play of colors - register, tonal, dynamic, timbre. Of particular interest are the polytonal layers of melodic lines or chord layers.

A prominent feature of all the Haydenko's works reviewed in the article is the virtuosity of the presentation. In the "Balkan" opuses, the basis for the spectacular virtuosity of the sound is, of course, the ornamentation specific to the folk bayan performance, which is evidenced by the richness of the music of these plays with all kinds of melismatic features - mordents, grace-notes, groupetto, trills, which literally "stack" one on the other. However, in the virtuoso style as "Balkan" opuses of Haydenko, and in those based on Hungarian, Russian, Georgian or Ukrainian folklore, there are also other sources – genre-connected. In our opinion, the designation of "fantasy", addressed to a play for two bayans "Kolo", can be extended to almost all the works of the composer, discussed above. Implication of various techniques of the virtuoso game, inventive ways of the thematic material renovation, a significant role of the shape and passage presentation forms - all this, along with the modulated improvisation of the performance, is intended to embody the cult of the artistic "I," which constitutes the most important component of the semantic core of fantasy as a musical genre.

The scientific novelty consists in elucidating typical for Haydenko ways of the embodiment of musical folklore of different countries and the influence of genre notations fixed in the play's title composition on their figurative content, style, form, and presentation character of the musical material.

Conclusions. Thus, depicting the culture of different nations Haydenko uses both real national melodies and author's melodies which generalize specific tonal and melodic-rhythmic features of a certain national folklore type. A clear distinction between folklore and author themes is not always possible because the composer organically combines folk

elements with his own linguistic arsenal. As for modern technical and compositional means, in contrast to other his works, in the mentioned bayan plays Haydenko does not "overuse" them, trying to preserve the necessary balance of traditional and innovative. This is precisely the basis for the conclusion made by D. Kuzheliev in the book "The Bayan Creativity of Ukrainian Composers" concerning the place of Anatolii Haydenko in the national bayan culture: "Haydenko's creativity represents <...> the paradigm of inexhaustible tradition, focused on a historically stable tandem *genre - a folk instrument*. Thus, the work of the composer is an example of the music of the transitional stage, with its characteristic phantoms of the canonical, refreshed by the sparkles of non-standard phenomena of modern language, accent of which in no way destroy the national-genre genesis of the expressive complex"¹⁵.

Notes:

- ¹ Semeshko A.A. Anatolii Haydenko: Portraits of modern Ukrainian bayan-composers (in the form of dialogues). Kharkov: Maydan, 2010. Page 65.
- ² Kuzhelev D. O. Bayan works of Ukrainian composers: teach. guide. Lviv: SPOLOM, 2011, Page 61.
- ³ This information is provided by T. Bolshakova in the preface to the textbook "Concert Works for Bayan A. Haydenko" (Bolshakova T. Concert Works for Bayan by A. Haydenko: A Manual for Students and Teachers of Higher Musical Educational Institutions, Kharkiv: KhDAK, 2007. Page 118.).
- ⁴ Kuzhelev D. O. Bayan works of Ukrainian composers: teach. guide. Lviv: SPOLOM, 2011, Page 206.
- ⁵ Bolshakova T. V. Concert Works for Bayan by A. Haydenko: A Manual for Students and Teachers of Higher Musical Educational Institutions, Kharkiv: KhDAK, 2007. Page 118.
- ⁶ Bartok B., "On the impact of peasant music on the music of our time," // Bella Bartók: a collection of articles / performer E. I. Chigareva. - Moscow: Music, 1977. – PP. 245–249.
- ⁷ Ivanitsky A. Ukrainian folk musical works: teach. manual / ed. by M. Poplavsky; 2nd edition, add. K.: Musical Ukraine, 1999. Page 222.
- ⁸ Protopopova O. Post Avangard dialogue "composer - folklore": to the problem statement // Kyiv musicology. Culture and Art Study: Coll. Art. Whip 41. Kiev: NMAU after P. I. Tchaikovsky, KIM after R. M. Glier, 2012. Page 149.
- ⁹ Bolshakova T.V. Concert compositions for the bayan by A. Haydenko: a manual for students and teachers of higher musical educational institutions. Kharkiv: KhDAK, 2007. Page 20.
- ¹⁰ Taking into account the title of the collection, the borrowed subject is of Croatian origin, as "Odabrana kolo" is translated as "Selected circle" from the Croatian language.
- ¹¹ On three basic principles of development in music - repetition, variant, alterant - writes M. Aranovsky (Aranovsky M. Musical text: structure and properties. - Moscow: Composer, 1998. Page 344.).
- ¹² Kolo is the name which this dance is called in Serbia and Croatia. In Bulgaria it is called "horo", in Romania and Moldova - "hora".
- ¹³ The name of the dance comes from the German word «Werbung», translated as "recruit", "recruited", because since the middle of the XVIII century the recruitment of soldiers in the Austro-Hungarian army was accompanied by such dances.
- ¹⁴ About three types of folk adaptation - ethnographic adaptation, complicated-stylistic and folklore stylization - writes I. Konovalova (Konovalova I. Yu. Phenomenology of musical adaptation (on the material of choral works of Ukrainian composers of the 19th-20th centuries): author's dissertation for obtaining scientific degree of the Candidate of Art Studies: special 17.00.03 "Musical art" - Kharkiv, 2007.- Page 19).
- ¹⁵ Kuzhelev D. O. Bayan works of Ukrainian composers: teach. guide. Lviv: SPOLOM, 2011, Page 63.

REFERENCES

1. Aranovskiy, M. (1998). Music text: structure and properties. Moscow: Kompozitor [in Russian].
2. Bartok, B. (1977). On the influence of peasant music on the music of our time. Chigareva E. I. Bella Bartok. Moscow: Muzika [in Russian].
3. Bolshakova, T. (2007). Concert works for the accordion by A. Gaidenko. Kharkiv: KhDAK [in Ukrainian].

4. Ivanyczkyj, A. (1999). Ukrainian folk musical creativity. Poplavskiy M. (Eds). Kyiv: Muzychna Ukrayina [in Ukrainian].
5. Konovalova, I. (2007). Phenomenology of musical processing (on the material of choral works of Ukrainian composers of the XIX–XX centuries). Extended abstract of candidate's thesis. Kharkiv: KhNUM im. I. P. Kotliarevskogo [in Ukrainian].
6. Kuzhelev, D. (2011). Bayan creativity of Ukrainian composers. Lviv: SPOLOM [in Ukrainian].
7. Protopopova, O. (2012). The post-dialogue dialogue «composer – folklore»: to the problem statement. Kyiv musicology. Culturology and Art Studies, 41. Kyiv: NMAU im. P. I. Chajkovskogo, KIM im. R. M. Gliera [in Ukrainian].
8. Semeshko, A. (2010). Anatoly Gaidenko: Portraits of modern Ukrainian composers-bayanists (in the form of dialogues). Kharkov: Maydan [in Ukrainian].

Date of submission: 14.06.2017