

## SOLO INSTRUMENTAL CONCERT WITH THE PARTICIPATION OF FOLK AND PERCUSSION INSTRUMENTS IN THE CONTEXT OF THE NEW EUROPEAN TRADITION

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**Abstract:** The article makes an attempt to comprehend the evolution and development of instrumental concert with solo on folk and percussion instruments. New European musical culture is considered from the standpoint of not only musical theory, but also synergy and philosophy. Special attention in the study is given to bayan and accordion.

**Keywords:** accordion; bayan; accordion and bayan concert; music tradition; folk instruments; percussion instruments.

### 1 Introduction

New European musical culture is a special type of culture. It was formed under the influence of all historically preceding musical cultures. European culture had the greatest influence on the process of its formation and development, but at various historical stages its extra-European connections were also updated, becoming the basis for cultural dialogue and the development of art. New European musical culture is characterized by the following features: integrity and completeness of a musical work, requiring continuous attention during perception; developed musical notation, differentiation and individualization of types of musical activity; the movement of music from ritual, temple into the sphere of secular culture. It is a literate culture where keyboard instruments dominate, unlike in any other culture. Only in the new European musical culture did such teaching tools, abstracted from artistic music-making, arose: exercises in harmony, counterpoint, solfeggio, dictations, vocalises, scales, etc. The new organization of the temporal side of music gave musical rhythm new freedom and content [2].

However, the art of music, like any other, develops and undergoes qualitative transformations in inextricable connection with the historical events of life, goes side by side with them and, as they say, reflects them. The response to various cataclysms occurring in the life of society, in the minds of people, in philosophy is the emergence of new forms, new intonation spheres. The technique of indirect expression of musical material (notation) has also undergone various changes since its inception, because the rhythm of life and the speed of its events have changed. In the last decades of the 20th century, the method of reconstructing a wide variety of phenomena of the past began to become increasingly widespread: from the life of distant eras to the most complex phenomena of artistic culture.

One of the “business cards” of composer practice of the 20th-21st centuries was the tendency to the appearance of a new group of solo instruments - those that in previous eras were purely orchestral or ensemble (trumpet, horn, double bass, viola, oboe, and others). This was connected with the search for a new aesthetics of sound – timbral-acoustic effects, enrichment of the semantics of instrumentalism as a self-sufficient sound-like sphere. Representatives of the group of percussion instruments in the music of the 20th century acquired more important and diverse functions than in the music of previous historical periods (including the romantic style). Numerous representatives of this group become soloists (among them there are both the oldest and newly created ones, for example, the vibraphone). Invented in the late 1910s in America, after a series of improvements, it attracted the attention of academic composers as well as jazz

musicians. In the late 1940s, the vibraphone began its brilliant “ascension to the musical Olympus” as a solo instrument.

Folk instruments came to the stage of academicization a little later. In the 50s of the 20th century, the accordion, bayan, string plucked instruments (domra, balalaika) were widespread in the amateur environment among the democratic strata of the population, and not in the concert halls of philharmonics and theaters. However, their path to professionalization strangely coincides with that of the instruments of the symphony orchestra half a century earlier.

The genre of the solo instrumental concerto is at the heart of the flourishing of academic music in the composer’s practice of the 20th century. Thanks to the instrumentation (which develops in organological, technical, textural-timbral, and dynamic terms), the composer ensures the enrichment of the semantics of music due to the functions of the instruments of the percussion group (this also applies to folk instruments).

The sound image of the instrument, its coloring (timbre) become the main reference point for composers. Over several centuries, the group of percussion instruments continued to expand and become more complex. Throughout the 20th century, instruments from around the world enriched the functions they could have, and the list of creative works dedicated to them is growing. Just like wind and string instruments, percussion instruments become an integral part of a modern orchestra (symphonic, folk, mixed).

In particular, the accordion-bayan art occupies an extremely important place in the modern musical environment and is the object of interest of a significant number of composers and performers, which is confirmed by a fairly large list of festivals and competitions with the participation of the accordion, taking place on the territory of Ukraine, of different formats and in the countries of Europe, America, and Asia [20]. A strong evidence of the significance of this artistic field is the appeal to the performance and sound-expressive timbre spectrum of the accordion (bayan) of many prominent composers with a world name, including Henry Cowell, Paul Kreston, Arne Nordheim, Ole Schmidt, Vaclav Troyan, Matti Murto, Jukka Tiensuu, Volodymyr Zubyskyi, Volodymyr Runchak, Viktor Vlasov, Anatoly Haydenko, Mykola Chaykin, and others. The creative contribution of these artists significantly influenced the development of accordion-bayan music culture in general. It is also worth noting that although the organological formation of the accordion (bayan) generally ended in the second half of the 20th century, the processes of renewal and transformation of these instruments are still taking place at the present time. An interesting demonstration of this is the presence in modern accordion-bayan art of a noticeable tendency towards the organological improvement of the accordion (bayan), vividly represented by the creation and active use of the quarter-tone accordion [11; 20]. Namely these features of the modern development of accordion-bayan music are especially vividly and brilliantly reflected in the genre of concerto for accordion with orchestra.

In general, based on the modern practice of instrumental performance and the scientific direction of its study (interpretology), dedicated to the activities of performers of various specializations, it can be stated that today all the prerequisites for the actualization of the stated topic have been shaped. The presence in the repertoire of outstanding instrumentalists of new brilliant works in the concert genre, which require serious scientific study, testify to the practical demand of performers for knowledge of the historical and stylistic development of the concert genre (with the participation of percussion or folk instruments).

## 2 Materials and Methods

A structural analysis of the historical genesis of the thematic principle in music combines a historical consideration of the transformations taking place in music with an analysis of the concepts of contemporary theory and aesthetics, which enter into complex and not always immediately visible relationships with musical practice. In turn, the nature and structure of connections between a musical work and its theoretical justification refers to the problem field of European metaphysics and its methods for constructing a picture of the world.

In the research process, the following methods of modern musicology were used:

- Historical-genetic - to study the existence of percussion instruments in European academic music;
- Functional-structural – to understand the compositional and dramaturgical laws of the concert genre for solo percussion or folk instruments and symphony orchestra;
- Performance - to highlight the tasks and difficulties of interpretation of the solo part of works of the concert genre;
- Comparative - to identify performing interpretations adequate to the author's intention of the selected work.

## 3 Results and Discussion

The instrumental concert has always belonged to the most common and popular musical genres. V. Rakocchi, in the articles devoted to manifestations of concert performance in the madrigals of K. Monteverdi and in the "Sacred Symphonies" of H. Schütz [17], emphasizes the practice of combining parts of instruments and singers as a key factor in enhancing the contrast in musical works of the first half of the 17th century. Even with the dominance of vocal timbres, the inclusion of instrumentalists in the performance (first of all, it is about a harpsichordist or an organist who was entrusted with the basso continuo part) meant a deepening of comparisons at the levels of timbre colors and the method of sound production. The gradual, but unceasing increase in the importance of purely instrumental works, simultaneously with the rise of opposition to the density of presentation, ended at the end of the 17th century with the appearance of the instrumental concerto in Italy. Two main types of concert were formed almost simultaneously:

- For divided into two groups, unequal in number of musicians (concerto grosso by A. Corelli);
- For soloist with orchestra (solo concert by J. Torelli).

As M. Roeder writes [19, p. 37], over time, composers increasingly tried to emphasize the contrast between the soloist and the orchestra. Therefore, it is not surprising that the solo concert instantly gained considerable popularity, and from the second half of the 18th century to the present, it became the dominant form of instrumental music making.

By the middle of the 18th century, almost the entire "army" of musical instruments known to the composers of that time could be soloed in a concert; although the popularity of the violin (as well as the harpsichord – later the piano) proved unbreakable. "Almost", but not all. There were two main exceptions. Firstly, concertos for brass instruments - horns (J.S. Bach's First Brandenburg Concerto) and trumpets (J. Torelli) were rarely written. This can be explained by the fact that copper wind instruments were technically imperfect, which significantly limited their soloing both in an orchestra and in a concert (which W. Piston repeatedly draws attention to [16]).

Among the leading artists of the 20th century, who initiated the introduction of percussion instruments as soloists, the name of Edison Denisov should be mentioned. As it is known, the composer was a deep connoisseur of this orchestra group, he constantly collaborated with Marko Pekarsky's percussion ensemble. E. Denisov systematically studied the functioning of percussion instruments in the music of I. Stravinsky, B. Bartok, A. Schoenberg, A. Berg, A. Webern, O. Messian, S. Prokofiev,

and D. Shostakovich. The spectrum of percussion instruments used by Denisov is quite significant: vibraphone, bells, tamtam, marimba, xylophone, suspended cymbals (Piatti sospesi), as well as bass marimba, Balinese gong, alpine bells, which are rarer for modern music. The percussionists not only become full participants in the drama of Denisov's works, but also take on the "main roles". However, the genre of solo instrumental concerto for percussionists with orchestra is relatively young. Let us consider the "genealogy" of the concert genre to understand its "gene code".

The percussion group of instruments was and remains the most specific among all others. First, it is impossible to specify the exact number of tools of this group - estimates reach several hundred. Secondly, although the number of these instruments used in classical music and in the orchestra is much smaller (dozens), even they are very different from each other in terms of sound production methods (hitting, sliding, friction, shaking, etc.), material (wood, metal, glass, matter, etc.), the ability to produce musical sounds or just noises (percussion instruments with a definite and indefinite pitch), loudness and force of sound (both Pompeian cymbals, which can easily drown out several instruments, and cymbals that can be heard with the strongest tutti, are percussion tools). No other orchestral group has such diversity [5; 21].

In modern music, the number of viola concertos and cello concertos is not too different; the same applies, for example, to flute concertos and clarinet concertos, accordion concertos and bayan concertos. This is explained by the fact that within the same group (string, wood, or brass) the general characteristics of the instruments are similar. So, the sound registers do not match, the timbres and technical parameters differ (especially in the case of wind instruments), but in general the method of obtaining sound, the material of manufacture, the techniques of playing, the position of the hands (strings), hands and lips (wind instruments) have a lot in common.

Percussion instruments are more specialized; the technical and expressive capabilities of each individual percussion instrument are significantly specified, but at the same time "narrower", more unique. An untrained ear easily confuses a violin and a viola. However, even an inexperienced ear will be able to distinguish timpani, bells, or xylophone. Such specialization of individual percussion instruments in most cases deprives them of their versatility, which is inherent, for example, in strings, but gives special uniqueness to each "inclusion" in the score. For example, cymbals perform in an orchestra in only two or three functions: a thunderous or soft beat, glissando (one cymbal slides sharply over another) and drumsticks. The triangle forms an equally high note: one can play single strokes, or can form a series of strokes that merge into a long hum, in which the ear does not distinguish individual notes.

The marimba, although it has a considerable range of sounds of the exact pitch, always sounds "dry" and sharp and, in principle, is not capable of creating a sustained sound. Such characteristics make it too difficult to involve percussion instruments for soloing in a concert. In a work for an orchestra, the solo of one performer is extremely rarely long, so different percussion instruments are often used alternately by composers.

However, in the case of the concert genre, the semantic accent should fall on the soloing instrument. This leads to a very small space for choice. The first option is a concert for a "group of percussion instruments" with an orchestra. In this case, one performer takes care of several different percussion instruments and, depending on the artistic idea, can switch from a snare drum to a triangle, from a big drum to a tambourine. In the orchestral works of the 18th and early 19th centuries, there was usually only one performer - a timpani player. In the second half of the 19th century, 3-4 percussionists in an orchestra was a completely normal phenomenon, and in the works of the 20th century, it was not unusual to involve 5-6 or more: in the ballet "Daphnis and Chloe" by M. Ravel, 13 percussion instruments are used, which requires at least eight performers.

Another option for soloing in a concert is an instrument with a specific pitch (marimba, vibraphone). In this case, not only to noise, but also to musical sounds of the exact pitch are subject to the performer, which means the performance of a melody, not just a rhythmic pattern. It is noteworthy that the piano in the works of the 20th century also serves as a percussion instrument: in the slow part of B. Bartok's "First Piano Concerto with an Orchestra", the extended warm melody is entrusted to the woodwind instruments, and the piano and other percussion instruments accompany them. Therefore, all percussion concertos should be divided into these two subgroups.

The real milestones in history were Edgar Varese's "Ionization" (1933) for 13 percussionists playing 30 different instruments including several types of drums, sirens tuned to different pitches, piano, bells, cymbals, bells, etc., and the "Sonata" for two piano and percussion by B. Bartok (1937). In addition to the piano, there are seven percussion instruments in this work. It should be noted that the piano, thanks to numerous tremolos, glissandos, single hits and series of hits on the keys with different speeds and intensities, is also, in fact, interpreted by the composer as a percussion musical instrument with extended capabilities. All the mentioned works were of great importance for the development of concert performance on percussion instruments. After all, the works of E. Varese and especially B. Bartok from the premieres had wide public support and were recognized by music critics as original, and their authors – as talented.

The spread of non-classical techniques of playing these instruments should be considered another important "preparatory" factor for the birth of the percussion concert genre. First of all, it is about timpani. The real innovator was B. Bartok, who began to regularly use timpani glissando in the 1930s, constantly experimenting with the range, uniting it with tremolo, combining it with separate strokes, directing up and down ("First Piano Concerto", 1926; "Cantata profana", 1930; the third part of "Music for String Percussion and Cello", 1937, and other works).

Paul Creston's "Concertino for Marimba with Orchestra" (1940), commissioned by (and dedicated to) Frederica Petrides to reveal the virtuoso capabilities of the marimba player and represent the instrument's expressive potential, was perhaps the first ever "complete" concerto for a percussion instrument with orchestra, which shades the orchestra that contrasts with it.

Concertino consists of a three-part cycle. The first one is called "Energy". It is distinguished by emphatically complex rhythmic patterns in the soloist's part, but the second of the two main themes is emphatically lyrical. The second part is called "Peace". In the short introduction, the flute solos, followed by the marimba. The calm tempo made it possible for the chords to sound on the marimba: practically the entire part (except for the short climax-flash) in the soloist's part is thematically laid out by chords.

The presence of two instruments, dissimilar in timbre of sound, makes possible the emergence of deep states during juxtapositions. It should also be mentioned the variety of playing techniques: the soloist alternately plays with five different hammers, and also uses his hands to produce sound, which is completely unusual for neither playing the marimba nor the vibraphone. A large symphony orchestra sometimes creates a powerful sound, but the marimba is one of those instruments that can be heard despite the dense accompaniment. Therefore, its harsh and dry character of the sound is clearly contrasted with an emphatically warmer color not only of orchestral strings, but also of a more lyrical and softer vibraphone. A special emphasis should be placed on the bright and very colorful orchestration with unexpected outbursts of trombones and flutes. These timbre spots-condensations have obvious impressionistic roots, which is quite logical when it comes to the next generation of French composers after C. Debussy.

Among the most unexpected examples of soloing unusual instruments in the concert genre, one should definitely mention

Leroy Anderson's "concert-joke" for a typewriter with an orchestra (1950). In fact, it is a small humorous piece for a pop symphony orchestra. The typewriter is the "star" of this composition: not only the clicking of buttons is involved, but also the very recognizable sound of the typewriter "shifting" when the line on the paper is finished printing, and the bell that served to call the typist-secretary sounds. We would like to emphasize separately that such a performance composition and the "ease" of perceiving the musical material caused the transformation of the performance of this work into a theatrical show. It begins with a typist-soloist carrying a small typing table with a typewriter with a focused mine on his face. The performer sighs, combs his head, approaches and moves away from the machine several times, imitating a person who does not want to, but has to work. All actions are accompanied by active facial expressions of the soloist. "Concert" belongs to the so-called pop music, which combines features of jazz and pop music styles, and is still very popular today.

L. Anderson's work fully confirms the words of the famous avant-garde composer J. Cage: "Music for drums is a revolution" [3, p. 87]

The artist contributed to a kind of liberation of percussion instruments from a conditionally subordinate position in the instrumental hierarchy, emphasizing precisely their solo interpretation as completely self-sufficient units that do not need accompaniment. "27'10.554" (1956) is a unique work for one drummer, who alternately and simultaneously plays many metal, wooden, plastic, leather instruments, produces sounds in such a wide timbral range that it is worthy of the name "man-orchestra". The special significance of the composition of Cage is that, in fact, for the first time in the history of music, such attention was paid to individual timbres of percussion instruments. This approach has become a completely unanimous way of going beyond the usual three-dimensional system "melody-rhythm-harmony" (according to classical standards).

When thinking about works for percussion instruments, one cannot fail to mention Karlheinz Stockhausen's *Zyklus für einen Schlagzeuger* ("Cycle for Percussion") (1959), which was written for the Darmstadt Festival of Contemporary Music in order to demonstrate the incredible possibilities of percussion instruments. According to Michael Kurtz, this composition by K. Stockhausen contributed to the explosive growth of interest in the emergence of literature for percussion instruments [12, p. 96]. The *Zyklus für einen Schlagzeuger* score is written in a spiral. The composer makes a note about the possibility of performing the work not only from left to right or right to left, but from any place one can stop, closing a circle. Stockhausen called this musical form "polyvalent", emphasizing its endless possibilities and flexibility.

In the 1950s, among others, two Concertos for percussion instruments were written, which are still constantly heard on the concert stage and are very popular with the public and performers. Werner Terichen is a famous virtuoso percussionist who played the part of first timpani in the celebrated Hamburg Opera and Berlin Philharmonic Orchestras. He is the author of the Concerto for 5 timpani and orchestra (1954). It is one of the longest (about 35 minutes) and most complex works in this genre. It is written in the "aggressive" manner characteristic of many works for timpani, with the dominance of vocal dynamics and sharp, accented, bursting articulations of both the soloist and the orchestra (for example, during the orchestral introduction at the beginning). The soloist's part covers the entire range of timpani, alternates all possible performance techniques.

A characteristic stylistic feature of the Concerto is continuous rhythmic shifts thanks to the rejection of ostinate rhythmic sequences in favor of "written out" chaos. However, this approach does not "bother" the listener with the monotony of sound production: on the contrary, it effectively intensifies the musical unfolding, making it possible to overcome to a certain extent the "fragmentary" nature of the Concerto form at first glance.

Harold Farberman's *Concerto* (1962) is another example of the contemporary thinking of the composer and leading percussionist (Boston Symphony Orchestra). It is most notable due to the extensive use of various timbre effects (deafened timpani; various types of sticks to produce sound; placement of additional objects on the timpani that produce specific echoes when struck, etc.). In 2002, the composer made a new edition of the work, revising, in particular, the orchestration and additionally complicating the soloist's part with the most modern techniques. The interaction between the timpani soloist and the percussionists in the orchestra was especially carefully worked out. This made it possible not only to contrast the timpani and the orchestra, but also to link them into a single whole, complicating and diversifying the coordination between the two components of the concert, emphasizing its dual basis - the competitive principle and cooperation as two integral components.

Among the composers of the late 20th and early 21st centuries, concertos for percussion instruments with an orchestra (string, brass, or mixed) have gained considerable popularity. Ney Rosauro (the author of several concertos for marimba, vibraphone, timpani with orchestra, *Double Concerto* for marimba and timpani with orchestra) turned most often to this type of concertos in the last 30-40 years [18]. Joseph Schwantner's *Concerto for Percussion and Orchestra* (1995) is written for a large symphony orchestra with a traditionally large percussion group and a percussion soloist. This composition enables the constant interpenetration of the parts of the soloist and the orchestra, the possibility of forming new situational contrasts: all percussionists (both orchestral and soloist) are an orchestra without percussion timbres. In the context of such a composition, two clear trends should be emphasized:

- 1) The composer, choosing a drummer as a soloist, can exclude percussion instruments from the orchestra. In this case, the soloist is the unconditional bearer of a unique timbre; conceptually, such a piece is built on a bright contrast between the unique timbre of the soloist and the orchestra.
- 2) Another approach is to promote cooperation between the orchestra and the soloist, without, of course, renouncing competition as the basis of the concert genre (the work of H. Farberman). This, of course, does not exclude constant attention to the role of the soloist, in particular, thanks to the long and extremely virtuosic cadenza, which makes up a significant part of the finale. The same concept underlies John McKay's *Concerto for Percussion and Orchestra* (2000). It has a noticeable "oriental" tone due to the features of the scale and the involvement of several Asian percussion instruments. This is an example of a modern synthesis of several cultures - an Asian touch is used in the work of a modern American composer, who, in turn, combines academic musical art and jazz (Charleston performed by string instruments, glissando trombones).

In addition to the 4 drummers in the orchestra (who play a total of twelve different instruments), the soloist uses eight more. Although the percussion instruments have episodic solo episodes (short in the first and long in the second movement), they are mostly used as a continuous background for string (and sometimes wind) instruments. It is observed, for example, at the beginning, when the cymbals perform a barely audible tremolo, which enhances the sustained background sound of the treble violins, forming the basis for ostinato echoes between all the percussion instruments. In the second fast part, the division of functions remains unchanged - the orchestra and the soloist completely balance each other. The constant increase in the volume of a large symphony orchestra and the increase in the activity of percussion instruments give reason to admire the excellent coordination of all percussionists, because the technical requirements for them are very significant.

When speaking about solo instrumental concertos, it is necessary to especially mention folk instruments.

The history of humanity and the cultures of many parts of the world are greatly influenced by folk instruments. Even though folk instruments have unique cultural qualities, purposes, and values, using them on concert stages is one method to maintain their significance and encourage more people to discover these undiscovered beauties. The universe of expression is expanded when folk instruments are included in the list of "standard" concert instruments, enabling composers to more thoroughly represent the culture in which they live. This makes the music we hear in concert halls more relevant to audiences.

It is believed that the genre most suitable for a folk orchestra is miniatures, small program compositions, and works with a clearly defined genre affiliation. However, works of large form, such as a concerto for a solo instrument with an orchestra of folk instruments, have a place in orchestral practice. Each instrument is unique in its own way, it has its own unique color, timbre, and character. But, as it is known, each instrument has its own weaknesses - be it limited technical capabilities, small range, weak sound, etc. - all this creates difficulties for writing a piece. And the author needs to turn the shortcomings of the tool into advantages. Namely under the conditions of these restrictions, with the competent use of the tool's resources, freedom is born. Of course, a very important role is played by the professionalism of the author, his skill, and the ability to build a form in accordance with the psychological perception of the music by the listener [1; 4; 22].

During the Renaissance, the hurdy-gurdy was a widely popular string instrument. The oldest mentions of it date to the tenth century and are thought to have originated in either Europe or the Middle East. The hurdy-gurdy, despite a string instrument, does not make music by the use of a bow. Rather, it features a wooden wheel that can be turned to make music. In addition, the sound produced by this pear-shaped string instrument is different from other string instruments in that it sounds mechanical and buzzy. Italian academic, sound engineer, composer, and musician Luca Turchet is keen to update the antiquated instrument with modern technologies. Five movements make up the 2015 composition *The Integrated Consciousness*. It is composed for chamber orchestra with live electronics and hyper-hurdy-gurdy. The composer's sensor technology powers the hyper-hurdy-gurdy.

The ocarina is an additional fascinating instrument. Ocarinas may have been seen in souvenir or toy stores. Ocarinas are a kind of vessel flute that have been played for over 12,000 years in Mesoamerican and Chinese civilizations. Ocarinas come in a variety of sizes and forms these days. They are set up according to various keys and registers. The first concerto composed for ocarina and orchestra is called "Visions and Fantasies". 2010 saw the debut of this composition, which was written by Kristopher Maloy and commissioned by the St. Louis School of Music. This five-movement composition, according to the composer's program note, incorporates elements from ancient East and West music traditions: the 18th-century Italian Saltarello, the Mayan or Aztec music by means of a pentatonic scale and natural sound imitation, and the Asian music by means of a well-known Japanese scale.

Traditional Indonesian ensemble music is mostly composed of percussion instruments, and an instrument known as "gamelan", refers to it. Gamelan has historically been performed in a variety of ceremonial contexts, including royal weddings and funerals. Shabtis for Gamelan and Orchestra by Ursula Caporali (2010) can be mentioned here. Ursula Caporali is a pianist and composer of Italian descent. Shabtis may allude to the "Musical game", the composer claims. Caporali employs gamelan in conjunction with the orchestral "game path" to produce a ceremonial function, drawing inspiration from the ancient Egyptian narrative and its oldest board game, the Senet. To produce ritual and sound effects, the composer also used a contemporary harp, a rattle-like sistrum, percussive pallets, and a unique piano pedal in addition to gamelan.

The creative process never stops! We owe a great deal of amazing musical compositions to our forebears who used what

are now considered “standard” symphonic instruments. The composers of today are carrying on this legacy. But in today’s world, “classical” and “folk” music have grown increasingly entwined, as seen by the modern orchestra’s growing use of pieces including folk instruments.

In accordion-bayan art, the period of the end of the 20th century was marked by the creation of a large number of compositions in the studied genre. Convincing evidence of this is, in particular, the list of the most popular concertos for (accordion) with orchestra, written in the period 1990-2010, which includes more than 60 works [8], published in the collection *Modern Accordion Perspectives* [8], dedicated to accordion and bayan folk art. It should be noted that in Ukrainian musicology until now there are generally no special scientific studies dedicated to the analysis of these works, while only some of them, such as “Rossinian” (1994) by Volodymyr Zubytyskiy (Ukraine), “Opale concerto” (1996) by Richard Galliano (France), “Spiriti” (2005) by Yuka Tiensuu (Finland), “Velinikka” (2008) by Sampo Haapamäki (Finland), at least sporadically became the object of interest of musicologists.

Concertos for accordion and orchestra, written during the 10-20s of the 21st century, also deserve considerable attention of researchers and performers. Among them, it is appropriate to mention: “Concerto for accordion, guitar and string orchestra” (2012) by Paolo Ugoletti (Italy), “Shadows” for Shen, accordion and symphony (2013) Li-Yung Wu (Taiwan), concert “Zenit” for accordion and chamber orchestra (2014) by Enrico Blatti (Italy), “Bayan band” for accordion and jazz orchestra (2014) by Viktor Vlasov (Ukraine), “Concerto for accordion and orchestra” (2017) by Krzysztof Penderecki (Poland), “Concerto for two accordions and string orchestra” (2018) by Anna Sova (Poland), concert “Proty. Stoyav” for accordion and symphony orchestra (2019) by Piotr Makhaidyk (Poland), “Concerto in between” for quarter-tone accordion and string orchestra (2022) by Mykola Majkusiak (Poland), “Nodes and Arcs” for quarter-tone accordion and instrumental band (2023) by Arshiy Samsaminia (Iran), and others. Despite the young age of these compositions, due to their high artistic value, they have already become objects of performing and listening interest. So, the genre of concerto for accordion with orchestra, vividly represented in the works of many composers from all over the world, occupies a respectable and prominent place in the modern accordion-bayan art of the late 20th and early 21st centuries.

An important place in the context of the development of the accordion concerto is occupied by the active artistic activity of a modern galaxy of young composers: the Iranian composer Arshiy Samsaminia, the Polish composer Anna Sowa, the Finnish composer Sampo Haapamäki, the Polish composer Mykola Maikusiak, and the Taiwanese composer Li-Yung Wu. Thanks to their creative activity, this genre acquires new organological modifications and updates. Let us note that “in search of original timbre combinations, composers turn to national musical instruments, as well as innovative ideas actively implemented in accordion concerts by these authors” [24, p. 341].

A striking example of an innovative approach is the concert of Mirco Patarini, President of the Confédération Internationale des Accordéonistes, member of the International Music Council (IMC), an official partner of UNESCO, in Beylikduzu, Istanbul, Turkey, January 29, 2024. Mirco performed with the Beylikduzu Youth Symphony Orchestra (BGSO), a group of 60 people led by Hakan Tepeli. He performed the repertoire of Astor Piazzolla, Ennio Moricone, Roberto Molinelli, and other composers. This concert orchestra, mixed with the richness of the sound of the accordion, could not only be heard, but also seen by the brush of the artist Serivan Tutus, who used music to open the doors of thinking and activate emotions. The extemporaneous content of the pictures, which attracted attention while listening to the music, also directed the viewer’s gaze. The aesthetics of spontaneity in painting emerged from music. Thanks to this feature, the concert captivated the audience with its quality of social art therapy.

The basic model for the modern orchestral concert in general and for the neo-folklore concert in particular is the Baroque concerto grosso. Being involved in a new intonation context, the genre invariant retains its internal structure. A stable genre-typological feature is dialogism, implemented through the means of concertation (a special method of development based on the alternation of solo and orchestral cues) and concertness (a specific quality of utterance, implying colorfulness and virtuosity). However, the multiplicity of sources that feed the modern type of concert was reflected in its special linguistic and constructive mobility and determined external changes. In contrast to the ancient concerto grosso, characterized by a regimented composition (three-part structure with a contrasting tempo relationship of parts according to the fast-slow-fast pattern at the cycle level; concert form - at the part level) and the presence of a specific instrumental composition (large string ensemble, basso-continuo part, separate wind instruments and specially appointed soloists), a neo-folklore orchestral concert is distinguished by individualization of compositional solutions and a variety of performing compositions.

Composers of the present day, looking for new timbre combinations, often combine musical instruments that are quite different in terms of acoustic properties and sound production, creating new ensemble relationships and interconnections both between the solo parts themselves, and between the parts of the soloists, on the one and the other sides of the orchestra [10]. These tendencies are vividly embodied, in particular, in works such as “Double Concerto for plain and quarter-tone accordion with chamber orchestra” (2010) by Joachim Schneider, “Concerto for accordion, guitar and chamber orchestra” (2012) by Paolo Ugoletti, “Concerto for accordion, schen and chamber orchestra” (2013) Lee-Yung Woo, “Concerto for Two Accordions and Chamber Orchestra” (2018) by Petri Mahajdika, and others. However, it should be noted that, despite the active interest of composers and performers in similar genre models, at the moment in music science there is still not a sufficient number of works devoted to the interpretation of genre specificity (in particular, ensemble) and typological properties of double and triple concertos with the participation of the accordion.

The genre of concerto for accordion/bayan with orchestra occupied a dominant place in accordion-bayan art at the turn of the 20th and 21st centuries, and the trend continues. A large number of modern composers around the world have focused their attention on this genre. In the context of the study of modern trends in the development of the genre of concerto for accordion/bayan with orchestra, the creative searches of composers of the younger generation in the field of artistic concepts and the latest compositional techniques, which significantly expand the field of possibilities of the genre of accordion concerto, are considered. Genre of concerto for accordion/bayan with orchestra of the beginning of the 21st century is characterized by universalism and multifacetedness, stylistic, language-stylistic and compositional multi-vectority. It should be noted in particular that the tendencies towards the active development of neo-folkloric and pop-jazz trends in the studied genre area are vividly represented in accordion concerts with an orchestra of Ukrainian composers.

Button accordion has been the subject of several compositions by Odessa-based composer Carmela Tsepkenko, the majority of which are chamber and instrumental pieces. The author’s debut solo button accordion piece is *The One Who Comes Out of the Circle* (1993). The button accordion is featured in a duet with different instruments in the pieces *Duel for violin and button accordion* (1995) and *Peoples are broken by exhaustion, the graveyard play for button accordion and percussion* (2000). The composer’s affinity for atypical chamber and instrumental group pieces, in which the button accordion serves a major role, is evident in the works that follow: *She won’t be able to gather all the pearls again for the bass, button accordion, saxophone, and percussion if the thread breaks* (1998); *Cantata for soprano, piano, clarinet, and button accordion, “Exit”* (1996) [23].

Another composer from Odessa, Liudmyla Samodaieva, is quite creative with the button accordion and employs it very well in her chamber works. Her compositions are unique and captivating. She has written: Suite (1994) and Three sincerities (1995) for button accordion and violin; Quasi Sonata for button accordion (1995); Velymer-style Rondo for violin reader and button accordion reader (1996); Don't Touch Me for voice and button accordion (1998); Quasi-quintet for 2 violins, alt cello and button accordion; Metamorphoses-2 for button accordion and string orchestra (1999); performance My Hohol for button accordion, violin and percussion (2003) [23].

In conclusion, it should be emphasized that from the beginning of the 17th century, Western European musical culture began to show an increasing interest in instrumental genres. Having been located until this moment for the most part on the periphery of the musical and cultural horizon, instrumental forms demonstrated a rapid process of transformation of old and generation of new genres precisely in the modern period, becoming an integral part of the Western European musical space. These processes cannot be fully explained solely by internal musical-historical realities (the development of musical instruments or the "natural" complication of musical forms). Therefore, some authors consider the issue of establishing instrumental forms in modern European musical practice through the prism of H. Sedlmayr's "method of critical forms" and in the context of the concept of "derogation" of the subject in the modern era [6]. During the evolution of musical culture of the 20th century, a new cultural "paradigm" was formed, determined by the context of the era of globalization and indicating its transition to a new stage. The general direction of the evolution of musical culture (from past to future) is built (by analogy with the Hegelian triad: thesis - antithesis - synthesis) from the statement of the "thesis" (new European culture of the 17th-18th centuries – classical-romantic culture of the 19th century) to the cultural "antithesis" in the 20th century, when many of the values of previous eras are radically updated and rethought, resulting in a "global synthesis" and its diverse manifestations in the culture of the turn of the 20th and 21st centuries [13].

Separately, it should be noted that when we are talking about modern works, or about the latest audio recordings of works, by which we can judge musical practice, the performer is in line with the preserved tradition and his performance can be considered completely reliable; if the performer turns to the music of distant eras, then performing practice, musical notation, and many other aspects turn out to be insufficiently known. In this case, the criterion of authenticity can be the understanding of the text that arises in the process of its artistic reconstruction. This understanding covers, on the one hand, the era, style, dominant genres, performing tradition, and on the other hand, a variety of details, without which it is impossible to reproduce the text, but which are not written out in the notes (melismas, strokes, articulation, dynamics, etc.).

Thus, a musical work always belongs to a certain historical and cultural era. Fixed in the musical text, it does not yet become a work of art, representing only "graphic encoding of musical information by sets of selected symbols" [9]. However, the sounding music becomes an actual existing work of art in the act of perception by the listener. For a modern musician, it is more than obvious that the interpretation of a particular sound text is characterized by endless diversity and variability, carried out within the framework of one cultural tradition. But the options for listener readings are just as infinitely diverse [7]. Therefore, the interpretation of works is always a process of co-creation in the conditions of the author's text, which acts as an invariant. Music of any period, including modern European music, was not invariant in the indicated sense, which creates difficulties both for performers engaged in concert activities and for teachers called upon to demonstrate the "absolute text" of a work.

The activity of the listener certainly resonates on all aspects of musical creativity. In our opinion, for performance and for the pedagogical process it is important to correctly imagine how a

particular work of past centuries was perceived by the contemporaries of its author. Such knowledge not only expands cultural horizons, although this is important, but allows the musician of our time to understand and feel the emotional, aesthetic, and professional musical parameters of past cultural eras, helping to get closer to the authentic performance of a musical text. Due to the special position of music of the 20th century in relation to other stylistic eras, this problem becomes particularly acute for the modern performing musician.

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