

## FOLK AUTHENTICITY AND TRADITION IN ACADEMIC PRACTICE PERFORMING ACCORDIONIST-ACCOMPANIST

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The modern practice of the choreographic ensemble makes a number of requirements for understanding the areas of concertmaster activity. They are determined by the age requirement of the ensemble, the performance repertoire, the general direction of its activities, the stages of preparatory work, the level of stage performance.

Particular attention in this context is occupied by the degree of approach to folk authenticity in the repertoire of the accompanist of the ensemble. Interpretation folk origins is important in the direction of specialized ensembles (for example, folk-academic or folk-pop) and in choreographic formations, where such works are a component of a diverse genre list of performed compositions.

Among the concertmaster's performing arsenal, the lion's share of the works of the studied group are represented by various arrangements of folk songs and folk dance melodies. As rightly stated by the researcher of folklore in academic accordion literature A. Shamigov: «...works based on folklore material occupy a special place among them, because folk-amateur forms of making music, as well as the original examples of professional composition for this instrument grew out of the leading genre – folklore processing» [2, p. 74].

The basic varieties of the above-mentioned amateur repertoire were simple harmonizations of folklore samples of household and every day, dancing lyrical songs and romances. Of course, its formation and development are due to the performance on simple varieties of harmonicas, common in the environment of urban music in the second half of the nineteenth century. Compositions of this type are mostly in the form of potpourri, bundles, which are dominated by the variability of the development of musical material and different types of variations.

This genre group is inherent in the accordion repertoire throughout the history of concert practice for this instrument. Evolution consists in the growth of composer's skill and the development of technical means of expression, due to the academization of music education of performers, constructive improvement of the instrument, and, accordingly, the changing demands for composition. Due to this, original compositions stylized in the folk-musical style in the above genres were added to the folk arrangements.

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From the point of view of concertmaster's practice, this group of works is a very grateful working material both at the level of rehearsal work and given the potential for selection for a concert performance. Clear and expressive genre guidelines, emotional coloring, the ability to choose from a large list provide the accompanist with significant potential to find the most appropriate samples. The structural clarity of the arrangements, due to the couplet as the basic unit of division of the form, best corresponds to the completeness of the choreographic constructions, and the change of textural types makes it possible to achieve a harmonious correlation of musical material and stage movement. In addition, given the bright folk character of the choreographic composition, the very nature of the genre determines the stylistic unity.

The combination in dance of elements of classical choreography, characteristic, folk dance puts before the accompanist the requirement of search of the corresponding musical and art decisions. Under the condition of folk-academic orientation, miniatures, cycles of miniatures, suites and ethno-stylized original concert compositions of other genres may be more appropriate. The accompanist will be required to have a much more powerful palette of technical means, which will embody the general idea of the whole, often in neoclassical or neo-romantic style.

In the works of this plan, drama and emotional and semantic content of the composition come to the fore, where the folklore principle will have not a basic, but a complementary, symbolic function. Thus, in the musical component important features of national and ethnic characteristics are the features of certain dance genres, their recognizable rhythmic formulas, textured organization of musical fabric, system specificity, inherent in Bukovina, Hutsul, Lemko, Boyko, Podolsk, Slobozhansky or other ethnic groups of Ukraine. In case of selection of author's material, formation or composition of own musical canvases for choreographic compositions, the accompanist needs not only deep knowledge of principles of instrumental forms of making music, ways of development of principles of musical material, it is important to be guided in forms of group singing.

Another type of conditionality becomes folklore beginning in the works, where there is reference to Moldovan, Bulgarian, Croatian, Spanish, Brazilian, Gypsy, Caucasian, Romanian, Hungarian and other dance traditions. After all, one of the important requirements for the selection of musical material by the accompanist is awareness of clearly recognizable national features of music and dance genres, their semantic features, the specifics of rhythmic, accentuation, tempo drama, ladotonal features.

It is also a difficult but desirable task to achieve timbre matching, which is based on understanding the need to create a conditional, but accurate and

identifiable sound image of the country through the dance genre (such as French, Spanish and Brazilian tango).

Another aspect of working with folklore material should be addressed in the case of synthesis with specific distant stylistic guidelines. Veronika Tormakhova, a researcher of the processes of interpenetration of pop and folk beginnings in the art of music, emphasizes: «The musical culture of Ukraine is diverse. It includes professional composer creativity, oral folklore, folklore and diverse stylistic directions and genres of pop music mass, which includes jazz, rock and pop music. Due to the tendency of unification of cultures of different peoples (globalization), which is observed at the turn of the XX–XXI centuries, there is an interpenetration of different phenomena of musical art within one national culture. An example of this is the interaction and even the synthesis of such seemingly fundamentally different phenomena as jazz, rock, pop music and folklore» [1, p. 7]. If in the academic performing instrumental tradition one can first of all observe the richness of stylistic experiments (secession, impressionism, modernism, neofolklore, etc.) and compositional techniques, then in the applied function of the choreographic sphere they demonstrate bold introductions of national folklore features into non-national genres (polka, waltz, cha-cha-cha, tango, foxtrot, slow-fox, bossa nova, ragtime, reggae, blues, French musette) and derivative concert-pop or ethno-jazz works. The point of intersection here is the prevalence of these genres in amateur and concert accordion practice of the era – the interwar and postwar period, and therefore a natural timbre relationship, and in view of the requirements of the era – the need of reinterpretation, the latest re-sounding through paradoxical synthesis features of different national traditions and dance cultures. The relevance of these trends can be evidenced by the publication of a number of thematic series «Dance Rhythms», «Leisure», etc. for accordion with numerous translations of popular pop music and dances of the peoples of the world. They can serve as a useful practical material for work and an impetus to find their own artistic solutions for the accompanist, depending on the style, structure and scale of the choreographic composition.

Thus, in the repertoire list of accordionist-accompanist of the choreographic group there are works of different degrees of affinity with the original sources of folklore material and its functional and aesthetic purpose: processing of national or narrow-ethnic plan while preserving the complex of primary features, stylization in folklore based on the contrast-paradox and timbre unity of genres of distant national cultures.

### References:

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