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**SLIDING GLISSANDO AS AN ART RECEPTION
IN CONTEMPORARY MUSIC FOR BUTTON ACCORDION
(ON THE EXAMPLE OF WORKS OF UKRAINIAN COMPOSERS)**

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Sliding Glissando as an Art Reception in Contemporary Music for Button Accordion (on the Example of Works of Ukrainian Composers)

The article discusses typical examples of embodiment of a sliding glissando as a compositional method in the works of contemporary Ukrainian composers for the button accordion. Can be traced especially artistic and technological implementation of the moving receiving sliding glissando, offers a systematization of the main types and manifestations.

Longitudinal glissando runs along the keyboard, both bottom up and top down. Longitudinal unanimous glissando is the most common form, is one of the series: up keyboard – nail of the first finger down the keyboard – the third nail, less the second or fourth fingers. Cross glissando can be run in two diagonal directions using assistive ranks right of the keyboard, but always from the last number of the registers to the extreme at the beginning of the keyboard. That is, diagonally down and diagonally upward.

To mixed-chaotic species can be attributed glissando movements that are not subject to strict row, and are quite freely through different rows with a high degree of randomness of the sound result. Will also add here and such forms glissando that begin, for example, with one sound and end with the cluster.

Short horsepowe glissando (unanimous and polyphonic) is running forshlag sousanna fingers with the keys on the more elevated range. V. Vlasov in part II Suite for accordion uses a long line of frequent and fast parsegova skousen diminished seventh, which resembles the effect of the reverb sound.

Cluster glissando also found in a wide variety of sound forms, with different speed and direction of movement using different timbre-registers and dynamics of various range and structure of cluster units, involving vibration and bellows techniques, various keyboards and manuals, etc.

Key words: sliding glissando, compositional techniques, modern button accordion music, works by Ukrainian composers.

Today many-timbre concert button accordion shall be elected by increasingly modern Ukrainian and foreign composers for the realization in his own work the most relevant ideas and thoughts, original artistic concepts and solutions. So, now in the Ukrainian musical culture already exists a whole layer of highly artistic, made at the highest professional level of compositions called "modern original button accordion literature" and represents the latest achievements in musical-aesthetic sphere and in the sphere of technologies of composition process.

Some issues of the modern techniques and methods of composition in Ukrainian button accordion music of the last decades occasionally seen in the works A. Goncharov, I. Ergiev, D. Kuzhelev, J. Oleksiv, A. Stashevsky, A. Chernoiivanenko, etc. However, in modern musicology special relevance is given to the problem a thorough analysis of the specifics of the implementation of various modern techniques, methods and techniques in modern button accordion composition for the purpose of a comprehensive study and appreciation of its artistic and aesthetic potential as a component of the national musical culture. Sliding glissando is today one of the most common artistic techniques used in modern layout in the plane of button accordion creativity. Thus, the purpose of this article is to analyze typical situations the embodiment of the sliding glissando as a compositional method in contemporary music for accordion (on the example of works of Ukrainian composers), as well as the implementation of the systematization of varieties of this technique.

Glissando – with Italian (glissando) – „slide” is a technique game that is „... sliding one or more fingers on the keys” [1, p. 139]. button accordion in music this has been widely used in pop and jazz, and academic spheres. Can distinguish several varieties of sliding glissandos in button accordion practice: longitudinal, transverse, mixed-chaotic and short grace-note and cluster. In artistic practice, button accordion sliding glissandos mainly used on the right keyboard. Glissando sliding the accordion can have a starting sound (consonance) and the ultimate and only choice, or only the final (so-called inbound glissando).

Glissando runs lengthwise along the keyboard, both bottom-up and top-down. Longitudinal unanimous glissando is the most common type, is one of the series: up keyboard – nail of the first finger, down the keyboard – nail of the third, rarely the second or fourth finger. At the end of „Carpathian Suite” V. Zubitsky find frequent involvement of sliding glissandos on one of the series, and the author supplies it in different ways write: writes out fully all of the notes (66-73 s.); only captures the starting note, which extends from the arrow with the direction of movement (81 s.), and writes out only the first notes glissando passage and the end point (the last tick).

Almost all dynamic parts of the Concert Partita No. 1 V. Zubitsky abound short and fleeting glissando one row with acceleration (glissando rapido). Sometimes the author specifically indicates the numbering of the series to perform reception. Glissando one row can be both unanimous and interval and accord. In this case, glissandi movement at a reduced seventh chord. Play „The Senior prisoner and Six” from the cycle „Five views on country GULAG”. Vlasov demonstrates the use of such glissando in two varieties: unidirectional glissando-chord passages (9, 14 s.); short periodic slide (up and down) within two octaves eighth durations (45-46; 49-50 s.), and then sixteenth (93-99 s.). In this part, and also observed yet another variety of glissando – interval on one of the rows, in this case, the glissandos in thirds (40-41 s.).

Longitudinal interval glissando on two rows V. Vlasov plays in the play „Paraphrase on a folk theme” (glissando quarts and large seconds). The implementation of this type of glissando involves raising two fingers. Sometimes there is a longitudinal sliding glissando chords on two or three rows, depending on the structure of a chord (V. Zubitsky „Slavic Sonata”, VI p. 47 – 48 s.). Chords glissando technique involves a sliding movement of the chord in its complete structure (A. Stashevsky „The Bells of St. Sophia”). Glissando seconds on two rows occurs in the middle episode and parts of the Suite V. Vlasov. Chromatics glissando two small seconds at the three ranks used in the third part of the Concert Partita No. 2 V. Zubitsky.

Cross glissandos can be performed in two diagonal directions using the additional series the right of the keyboard, but always from the last row near the registers to an extreme at the beginning of the keyboard. That is, diagonally down and diagonally up. In a unanimous manifestation of this type of moving glissando occurs in the play „Entertainment clowns” from Suite „Ancient Kiev murals” A. Stashevsky (32-33 s.). Chord cross slide demonstrates II part of the Concert Partita No. 2 V. Zubitsky (32-36 s.). A wide variety of „glissando game” illustrates the work of V. Runchak „Accord and He – is the Accordion”. In it we find all sorts of interval and chord (three-, four- and five-tones) glissando slide transverse and longitudinal specimens and rare button accordion view – transverse and longitudinal glissando chords on the electoral left of the manual keyboard.

To mixed-chaotic types can be attributed glissando movements that do not obey strict line, and are performed quite easily, through different series with a high degree of randomness of the sound result. Also attach here and such forms glissandos that begin, for example, of a single sound and end in a cluster (V. Zubitsky „Carpathian Suite”, end).

Short grace-note glissando (monophonic, polyphonic) is performing grace-note sliding fingers with the keys on a more elevated number. V. Vlasov in the second part of the Suite for accordion uses a long line with frequent and fast grace-note slides of the diminished seventh chords that recalls the sound of the reverb effect.

One of the most common types of sliding glissando, is widely used by composers in the modern button accordion creativity, are cluster glissando (a combination of cluster and glissando sliding). In the synthesis of these two, different principles of organization of forms a particularly bright and characteristic button accordion left, in which both components are equally important. Often this technique we meet the culmination episodes works as a limit point of emotional intensity and its subsequent discharge. Cluster glissandos also occur in a wide variety of sound forms: with different speed and direction of movement using different tempo registers and dynamics, different in range and structure of the cluster blocks using vibration and bellows shake techniques, various keyboards and manuals.

Cross the two strips of the cluster, i.e. on the right keyboard – tessitura with the top down, and the left – on the contrary, we find in the main culmination of the composition V. Vlasov „In the constellation Centauri”, where this movement plays a role dramatic voltage drop. In the development I part Quasi-Sonata L. Samodaeva such movements are used as constructive elements of a musical tissue, develops. In the reverse direction, that is, low tessiture in the right and high left, begins cross-cluster movement in before the Reprise the episode of „Prychynna” I. Taranenko. The author attaches to him and freely rhythmically accelerated tremolo furs, aimed at the simulation of acceleration-race main character (the story line works).

Different tempo three-phase movement of cluster glissandos (rapido – lento – stringento) involving expressive wave dynamics (shes. – *sf* poco dim. – *p* – cresc. *f* dim.) observed in I part („Recitatives”) „Ukrainian Suite” V. Runchak. Speed and rapid (in the time frame of one quarter) cluster-glissando across the keyboard uses a double-use V. Zubitzky in the „Perpetuum Mobile” from the Concert Partita No. 1. Long-term cluster-glissandi stepwise movement of the small waves, with a gradual descent down the heavy melodic bass found in the final part of a Sonata by V. Balyk. In before the culmination part of the play „Monologue-stroke” A. Stashevsky (83 – 85 s.) intensively-through the loop such scale passages in the right of the keyboard is accompanied by a slow but tense glissando cluster, which stretches from the cluster with the bass manual, through an elected and joins in chordal sonority.

Thus, the above review gives the opportunity to state that the recruitment and use of sliding glissandos in button accordion the music of contemporary Ukrainian composers demonstrates a wide range of varieties and patterns that are convincingly implemented as components of the system of expressive means of those or other compositions. Active implementation of this method contributes to the further enrichment of stylistic horizons of the modern button accordion of creativity as a component of the chamber-instrumental branch of Ukrainian academic music culture.

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Сташевський А. Я.

Ковзне гліссандо як художній прийом в сучасній музиці для баяна (на прикладі творів українських композиторів)

В статті розглядаються типові приклади втілення ковзного гліссандо як композиційного методу в творчості сучасних українських композиторів для баяна. Простежуються особливості художньо-технологічної реалізації прийому ковзного гліссандо, пропонується систематизація основних його типів і виявів.

Поздовжнє одноголосне гліссандо є найбільш розповсюдженим видом, виконується по одному з рядів: вверх клавiатури – нігтем першого пальця, униз клавiатури – нігтем третього, рідше другого або четвертого пальців. Поздовжнє інтервальне гліссандо по двом рядам. Виконання цього різновиду гліссандо передбачає залучення вже двох пальців. Іноді зустрічається поздовжнє ковзне гліссандо акордами по двох та по трьох рядах, що залежить від самої структури акорду. Коротке форшлагове гліссандо (одноголосне й багатоголосне) становить виконання форшлагів сковзанням пальців з клавiш, розташованих на більш піднятому ряді.

Поперечне гліссандо може виконуватися у двох діагональних напрямках з використанням допоміжних рядів правої клавiатури, але завжди від останнього ряду біля регістрів до крайнього на початку клавiатури. До змішано-хаотичного виду можемо віднести гліссандові рухи, які не підпорядковуються строгій рядності, а виконуються досить вільно, через різні ряди з великою часткою випадковості звукового результату. Одним з широко розповсюджених видів ковзного гліссандо, що широко використовується композиторами в сучасній баянній творчості, є кластерне гліссандо (поєднання кластеру й ковзного гліссандо).

Ключові слова: ковзне гліссандо, композиційні прийоми, сучасна баянна музика, творчість українських композиторів.

Сташевский А. Я.

Скользящее глиссандо как художественный прием в современной музыке для баяна (на примере произведений украинских композиторов)

В статье рассматриваются типичные примеры воплощения скользящего глиссандо как композиционного метода в творчестве современных украинских

композиторов для баяна. Прослеживаются особенности художественно-технологической реализации приема скользящего глissандо, предлагается систематизация основных его типов и проявлений.

Продольное одноголосное глissандо является наиболее распространенным видом, исполняется по одному из рядов: вверх клавиатуры – ногтем первого пальца, вниз клавиатуры – ногтем третьего, реже второго или четвертого пальцев. Продольное интервальное глissандо по двум рядам. Исполнение этой разновидности глissандо предполагает привлечение уже двух пальцев. Встречается также и продольное скользящее глissандо аккордами по двум и трем рядам, что зависит от самой структуры аккорда. Короткое форшлаговое глissандо (одноголосное и многоголосное) представляет исполнение форшлагов соскальзыванием пальцев с клавиш, расположенных на приподнятом ряду.

Поперечное глissандо может исполняться в двух диагональных направлениях с использованием вспомогательных рядов правой клавиатуры, но всегда от последнего ряда возле регистров до крайнего в начале клавиатуры. К смешанно-хаотичному виду относятся глissандовые движения, не подчиняющиеся строгой рядности, а исполняющиеся достаточно свободно, через различные ряды с большой долей случайности звукового результата. Одним из широко распространенных видов скользящего глissандо, широко используемого композиторами в современном баянном творчестве, являются кластерные глissандо (сочетание кластера и скользящего глissандо).

Ключевые слова: скользящее глissандо, композиционные приемы, современная баянная музыка, творчество украинских композиторов.

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