

PEDAGOGICAL SCIENCES

FORMATION OF THE CONCEPT OF BANDONEON ART DEVELOPMENT IN UKRAINE

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<https://doi.org/10.5281/zenodo.14947193>

Abstract

Musical culture is always an integral part of human life. But there are such sectors of musical art as mastering and communicating authentic musical instruments in other countries. The victory path of bandoneon from local instrument to the widespread executor of Argentine tango is indicative in the development of world musical art. Unfortunately, despite the unusual sound, the compactness of the bandoneon, it has not become the subject of deep research. Most of the studies are observed in regions where bandoneon is widespread. This is Germany, Argentina, Uruguay.

The small-sized tool, its unusual piercing-shirty sound, the original layout of the button panel should contribute to its promotion and teaching the game on it. This purpose will make a significant contribution to Ukrainian musical art, in particular will expand the range of tools used in Ukraine. Along with the button accordion, the accordion, the harmonic of the Bandoneon will enter the study at the music school, institutions of higher education. Bandoneon has the opportunity to expand the composition of the orchestras, not excluding solo performance.

The purpose of the study is to determine the concept of development of bandoneon art in Ukraine, to select the basic categories of the concept, the areas of construction of academic bandoneon art.

The methodology of defining the concept is based on the application of methods of theoretical and practical research.

Ukraine has been taking care of the creation of a new cultural – building project since independence. But if button Accordion-Accordion art has developed in the twentieth century, Bandoneon was not destined to become the subject of deep research. The purpose of the concept is to recognize Bandoneon as a full – fledged academic tool in Ukraine.

The scientific novelty of the study was the «Concept of Development of Bandoneon Art in Ukraine», which involves the construction of academic bandoneon art. The directions of construction of academic bandoneon art are proposed. The development of bandoneon art in Ukraine will be the positive results of the concept implementation.

Keywords: Bandoneon, Bandoneon Art, Concept of development of Bandoneon Art, Musical Culture, creativity of Bandoneonists

Introduction. Musical culture has become an integral part of human life. The evolution of musical art from ancient times to modern innovations has focused the attention of M. Nadirova, N. Aliyeva [1].

L. Shuchang wrote about the influence and role of music as an effective instrument for emotional involvement of a person in the knowledge of national values. He noted that music is a universal language that is able to convey emotions, ideas and values without the need to use words [2].

Z. Junkai noted the role of music as a key means of forming cultural values and aesthetic outlook of China's students [3].

The competence of musicians has been investigated by a number of scientists such as H. Vrubel [4], A. Mitieva [4], T. Bagrii [5; 6], H. Vrubel, [7], O. Nakhalova [7]. In their writings, the essence of the phenomenon of professional competence of musicians is substantiated, the problem of preparation of the future music teacher is updated. Particular emphasis is placed on the ability of musical art to stimulate creative self-expression, improve your well-being and promote psychological recovery.

The quality of training of musicians was paid considerable attention to S. Tereshchenko [8], O. Sopin

[8], A. Mitieva [4; 8], L. Kotova [8; 9], L. Sopina [8], N. Segeda [10], H. Panchenko [11].

Music therapy as a factor in reducing the physical and emotional tension of a person was considered by N. Levchuk [12], S. Boychenko [13], V. Draganchuk [14; 15], L. Slyvka [16], L. Nesterenko [17], L. Rakityanska [18], O. Rudnytska [19], T. Tkachenko [20], other authors [21]. These researchers raise the impact of music therapy on the formation of humane relationships and emphasize the active application of music therapy in the educational process of a comprehensive school. It is indicative that it can have a positive effect on the human body, improve its well-being, improve mood, increase performance. The authors prove the positive influence of classical music on the subconscious, emphasize the need for musical education of man [13; 19; 20].

The topical problem of improving the development of personality in the process of obtaining higher music education, the formation of a high level of musical culture can be considered one of the prerequisites for effective professional training of the musician. This focused on G. Nagorna [22], Y. Smakovsky [23].

But there are such sectors of musical art as mastering and communicating authentic musical instruments in other countries.

The victory path of bandoneon from local instrument to the widespread executor of Argentine tango is indicative in the development of world musical art.

Unfortunately, despite the unusual sound, the compactness of the bandoneon, it has not become the subject of deep research. Most of the studies are observed in regions where bandoneon is widespread. This is Germany, Argentina, Uruguay.

At the same time, the evolutionary path of bandoneon in musical art, the methodology of teaching the game, methodological and musical provision of performing arts at the moment remains chaotically covered in separate world research, which requires systematization and deepening. In Ukrainian science, there is a small number of works on bandoneon, which is associated with the slight distribution of the tool, the specifics of the game. Deeply worked on issues related to V. Kolumiets [24; 25].

The small-sized tool, its unusual piercing-shirty sound, the original layout of the button panel should contribute to its promotion and teaching the game on it. This will make a significant contribution to Ukrainian musical art, in particular will expand the range of instruments used in Ukraine; Along with the button accordion, harmonics will enter the study at the music school, higher education institutions; It has the ability to expand the composition of the orchestras, not excluding solo performance.

Unfortunately, there is little information on bandoneon art, especially in Ukraine. The study of each issue is a problem because of the limited information and specialists in this area.

For a deep study of the problem, it is necessary to define the concept of development of bandoneon art, to distinguish basic categories of concept, directions of construction of academic bandoneon art. In solving the problem, complexity can be caused by the use of primary sources of foreign language (such as Argentina, Uruguay), accessibility to actual sources (for example, to museums of bandoneon abroad, bandoneon festivals abroad).

The problem of research is multifaceted and is currently inexhaustible.

The solution of the broken study is interesting and relevant in terms of the decline of musical art in Ukraine. There are also a number of studies of little-known world instruments that attract specialists and lovers of music, which has an impact on human spiritual development, and has the creative potential of Ukraine.

Each such study is authorial, specific, using a kind of set of methods, techniques, approaches.

Paying the proper scientific and practical significance of scientists, it is worth noting that the issues of substantiation of theoretical and methodological foundations, the development of conceptual approaches and practical recommendations on genesis, creative achievements and prospects of development of bandoneon art remain unresolved. Currently, the number of tools in Ukraine, the number of Bandoneon schools, the availability of educational and methodological support of virtuosos and students remains unknown.

The number of keys is incomprehensible, and

therefore tones on tools that exist specialized and hybrid varieties of tools. Each tool has its own set of tones.

Thus, the urgency of the outlined problems led to the choice of the topic of research, its purpose and objectives.

The purpose of the study is to determine the concept of development of bandoneon art, the selection of basic categories of the concept, directions of construction of academic bandoneon art.

Objective of the study:

- define the concept of development of bandoneon art;
- highlight the basic categories of the concept;
- to determine the directions of construction of academic bandoneon art.

Research methods. The research methodology is based on the application of theoretical and practical methods. The purpose of using theoretical and practical research methods is to achieve the goal and solve certain tasks, in particular methodological assistance in the conducted research.

The sections of work require the use of different methods: historical-chronological analysis for the study of the development of aerophones, methods of generalization and systematization, which in the complex made it possible to investigate the formation and creative-performing role of bandoneon art. The method of analyzing the tool as its belonging to the aerophones. The last section of the study focuses on the formation of the concept of development of bandoneon art in Ukraine. In accordance with the goals of the section, induction and deduction, decomposition, synthesis and synergetics were applied to substantiate the directions of formation of the concept of development of bandoneon art in Ukraine. Scientific abstraction, logical generalization, systematic approach and classical categorization – for providing recommendations for the construction of academic bandoneon art in Ukraine.

Throughout the study, methods of structural and logical analysis and generalization were used-for the logical structural construction of the study.

Results

The development of aerophones in Ukraine

From the time of independence, Ukraine cares for the creation of a new cultural formation project, which could be recognized as an alternative to "Kulishivtsi", which determines the actualization of folk art and a specific role of folklore close to folklore (in the broad sense) of performance, popularized in the activities of folk collectives.

But if button accordion - accordion art has developed in the twentieth century, then Bandoneon was not destined to become the subject of research.

Traditional schools of folk-instrumental art of the twentieth century in the context of domestic musical and instrumental art are marked by the generalization of the previous epochs of cultural work. The practice of instrumental performance is actively included in the new phase of its functioning - from the empirical canons of traditional music and the first steps in the development of academic arts on the side, to a powerful, consolidated state program of the educational system.

We consider it necessary to start the formation, de-

velopment and popularization of folk-instrumental performance on the bandoneon in the aspect of its powerful professionalization and academicization. This requires solving a number of tasks. Of these, the discovery of classes in the teaching of the game on the bandoneon becomes important.

In the early twentieth century, aerial phones were intensively developing, resulting in significant changes in their structures.

Serious research in the field of bandoneon-based performance and the publication of scientific and methodological developments are required. We consider it advisable to focus not only on the practice of household music and amateur music on bandoneon, but also on training that requires vocational education and relies on foreign accumulated experience of bandoneon music.

The performing arts of the Bandoneon game are closely related to composer work, and it is known to be different and multifunctionality.

We consider the urgent creation of bandorchestra in Ukraine. From the beginning of the creation, this can be a small mobile ensemble of bandoneon, violin, cello, guitars, electronic piano. With the development of bandoneon art it is possible to attach more bandoneons. Some world ensembles include up to three bandoneons. This is the problem of educating bandonists-professional.

It is important that and how the tool is performed and for whom it. That is, the role of the public, the addressee of the creation and performance of a musical work.

With the advent of bandoneon, the birth of unique musical instruments that replace, including even the orchestra (more precisely the ensemble) in the context of folk art, which is inseparably related to the sensuality of everyday life is marked.

The process of constructing and optimizing the training of bandoneon performance is important in the context of transformations related to reviewing educational standards in Ukraine.

In educational institutions where the departments of folk instruments are actively functioning, there is a need to study the history of development of bandoneon instrumental creativity, to determine its present and forecasting the future.

Construction of academic bandoneon art in Ukraine

The construction of academic bandoneon art in Ukraine in the author's interpretation is presented below. It includes the following:

- creation of schools for the study of bandoneon art and opening the relevant bandoneon classes;
- formation of professional performing schools in the bandoneon;

Particularly important role is played by the introduction of the teaching of play at musicians in music schools, and later in music schools, at the pedagogical faculties of conservatories;

- study of curiosity of bandonists;
- teaching of teachers; training of pedagogical staff for higher music schools;
- stimulating the development of academic direction of bandoneon art and performance in Ukraine;

- development and publication of Ukrainian original literature for Bandoneon;

Creation of the first textbook for learning a bandoneon game will lay the foundation of academic bandoneon education on the basis of a musical record.

- development of repertoire policy for the bandoneon ensemble;

One of the most important tasks of ensembles is to promote folk instruments not only in professional circles, but also in the environment of a «mass» listener. Not the last role in this is played by the repertoire policy of teams, which is represented as folklore (processing, fantasy, paraphrases, variations, concert plays on folk theme composer works, as well as original compositions).

- drawing up textbooks;
- concert activity;
- formation of representation solo-concert function of the bandoneon, however, not applied, secondary, but the resemblance to the academic tools of the symphonic orchestra. Another path that flows from the involvement of bandoneon in the field of classical orchestral repertoire, in particular, symphonic.

Bandoneon art is proposed to use the concept of «academicization» of tools, as it was applied to Bayan and the accordion in the twentieth century. Its importance is closely linked to the processes of improving bandoneon art, professionalization, obtaining classical status, typological forms of functioning, involvement in educational and professional programs, educational practice. Academicism is known to be the highest form of manifestation of artistic and content qualities of scientific or artistic phenomena that have canonical forms and act as a «measure», a model for imitation. By definition of D. Varlamov, «the concept of academic musical art is denoted by the universal direction of art produced in the process of centuries-old artistic and creative activity, based on the unique human ability through specific artistic expressive intonation foundations to memorize and reproduce rational (in meaning conscious, meaningful) (sensual) anthroposocial relations». The processes of academicization in the context of the formation of contemporary bandoneon art, having completed their end, are transformed into the next stage, which can be marked as a classic, characterized by processes of stabilization;

- expanding the range of works for the bandoneon, ensemble or orchestra, accession to the classic European repertoire.

The purpose of establishing the concept of development of bandoneon art in Ukraine is to recognize the bandoneon as a full – fledged academic tool, as it happened with a button accordion, accordion.

Expanding the international artistic relations of Ukrainian musicians with their colleagues in Europe, Argentina, Uruguay at the level of festivals and competitions, concerts of famous performers and collectives, organization of scientific conferences, practical seminars and workshops-only one of the consequences of the entry of Ukraine. The Music School of Ukraine has the opportunity to reveal new artistic possibilities of modern bandoneon and to direct this type of art into a professional channel of world development.

It is important for Ukraine for the formation of

bandoneon art, first of all, the expansion of vocational training – the formation of the school of academic bandoneon performance; opening of bandoneon classes in music schools; Opening of Bandoneon departments in conservatories. This will significantly affect the further development of professional performance on the bandoneon. The formation of genres of concert performance should be carried out in parallel with the development of traditions of folk music.

Development of the concept of development of bandoneon art

The concept of development of bandoneon art in Ukraine involves the construction of academic bandoneon art. The key positions of the concept are considered in Fig. 1.

The purpose of the concept is to recognize Bandoneon as a full – fledged academic tool in Ukraine. The concept defines the baseline categories: Bandoneon, creativity of bandoneon players, Ukrainian bandoneon art history, professional bandoneon performance, bandoneon art, academic instrument, academization of the instrument.

The directions of building academic bandoneon art have become:

- starting the formation, development and popularization of folk-instrumental performance on Bandoneon;
- academization of bandoneon;
- opening classes on the teaching of the game on the bandoneon;
- research in the field of bandoneon – based technology;
- publication of scientific and methodological developments;
- training that requires vocational education and relies on a foreign accumulated experience of bandoneon music;
- composer creativity;
- creation of bandorchestra;
- updating the role of the public, the addressee of creation;
- study of the history of development of bandoneon – based instrumental creativity;
- study of curiosity of bandonists;
- teaching of teachers;

- training of pedagogical staff for higher music schools;

- development and publication of Ukrainian original literature for Bandoneon;

- development of repertoire policy for the bandoneon ensemble.

The authors considered the principles of development of bandoneon art.

The identity of bandoneon art is one of the most important principles. The vast majority of researchers do not consider bandoneon art as a distinctive phenomenon, but highlight certain aspects of purely bandoneon art only in the context of studying its performance.

Internationalization of cultural life contributes to the entry of Ukrainian bandoneon art into the world musical space.

The next principle of media development contributes to the spread of bandoneon art through the use of the media.

The democratization of world musical culture and its enrichment with new genres and styles contributes to the following principle.

The positioning of the instrument as an academic should be academization of performance.

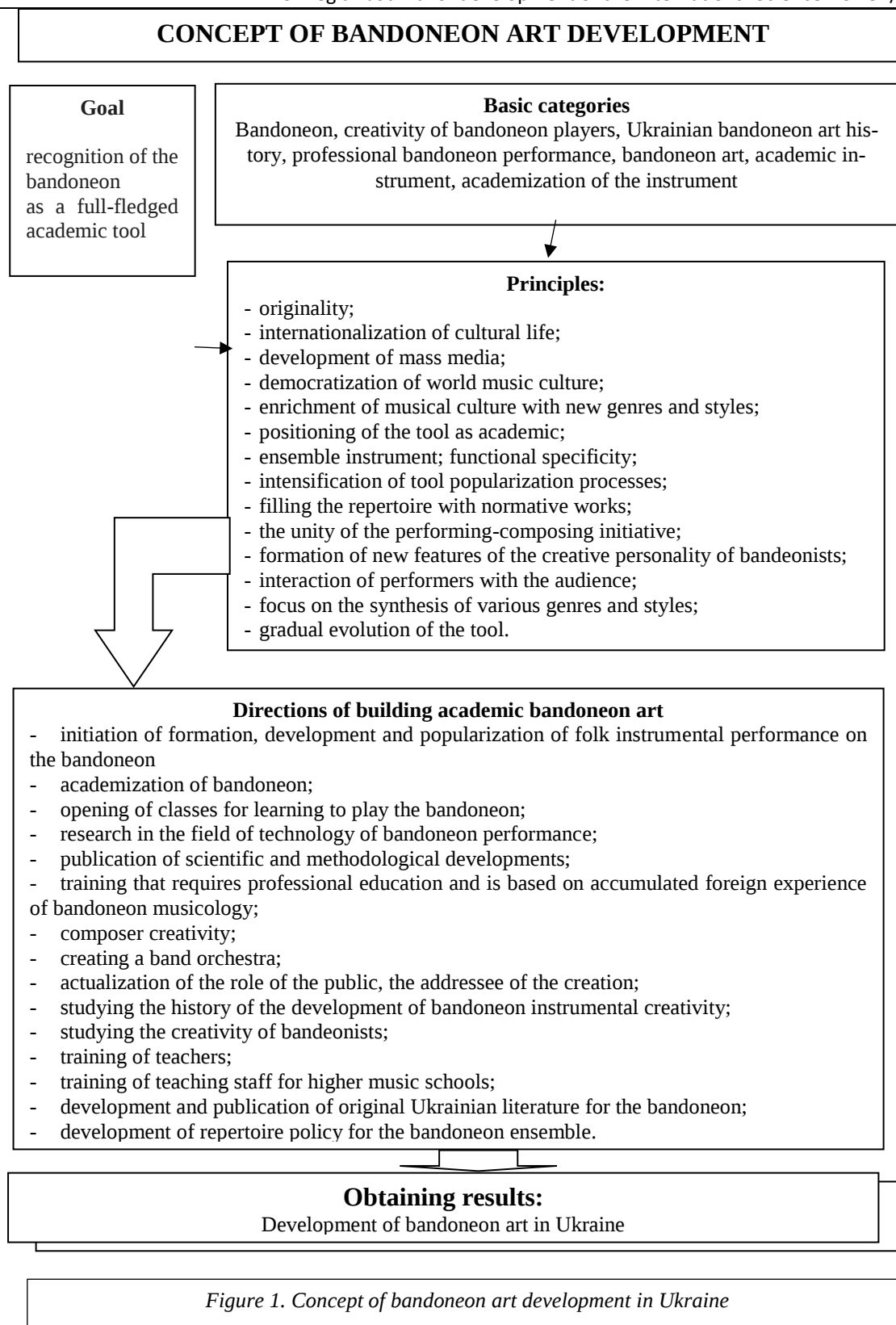
Bandoneon should be considered as an ensemble instrument when constructing academic bandoneon art. Due to the variability of performing compositions, the weight of small ensembles, a kind of «mobility» and mobility, the latest projects focused on a modern repertoire are embodied and a new palette of timbre connections is formed.

The principle of «functional specificity» is considered for bandoneon. After all, other aerial phones (button accordion, accordion) have become universal tools for the adaptation of classical works to the performance on Bandoneon.

Important intensification of tool promotion processes.

Also, the initial stage is relevant to fill the repertoire with normative works.

The development of bandoneon art in Ukraine will be the positive results of the concept implementation. Of course, it is difficult at the initial stage to predict how much the concept will last.



It is necessary to keep the unity of performing-composing initiative and the formation of new features of the creative personality of accordionists, in particular stylistic universalism, the focus on innovation and enrichment of composer-performing tandem, theatricalization of performances and other forms of creative expression.

At the same time there is a need for close interaction of performers with the audience.

Bandoneon art focuses on the synthesis of different genres and styles. But it is necessary to take into account the gradual evolution of the instrument.

Conclusions

Bandoneon was not destined to become the subject of research in Ukraine. Serious research in the field of bandoneon-based performance and the publication of scientific and methodological developments are required. The scientific novelty of the study was the

«Concept of Development of Bandoneon Art in Ukraine», which involves the construction of academic bandoneon art.

The purpose of the concept is to recognize Bandoneon as a full – fledged academic tool in Ukraine. The directions of construction of academic bandoneon art are proposed. The development of bandoneon art in Ukraine will be the positive results of the concept implementation.

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