



Performance Analysis of Kusyakov's Sonata No. 4

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Abstract: This paper mainly studies and analyzes Kusyakov's important work Sonata No. 4 from the aspects of the author's life, ontology analysis, creative techniques, key points of performance and practice methods. The methods of text analysis and comparative study are adopted. This paper analyzes and expounds the various musical elements, artistic connotation and creative techniques in the works. This article combines various aspects of Sonata No. 4 with performance research, and presents a multi-angle performance analysis. It is also hoped that through this article, more accordion players can understand the connotation, creation methods and related practice methods of Kusyakov's works, so as to acquire musical aesthetic ability and improve their accordion playing level.

Keyword: accordion, sonata, kusyakov, performance analysis

1. Introduction

The free bass Bayan accordion has a wide range of sounds, a rich and diverse timbres, and a strong and distinctive musical expression. Previous research has focused on the creative style and artistic characteristics of Kusyakov's works, as well as the performance analysis of representative works. Russian composer Kusyakov has created a large number of works for this magical piece of music, among which Sonata No. 4 is an important work in the composer's creative career. The distinctive neo-romanticism color is a prominent feature of his creative style, while also possessing a wealth of musical ideas and creative techniques, such as syncopation rhythmic pattern, vibrating bellows and so on. This paper will focus on the performance analysis of Sonata No. 4, and analyze the creative highlights contained in the creation of the work and give tips on the main points of performance.

2. Composer and works introduction

2.1 Biography

Kusyakov is a contemporary Russian composer, born in 1945. He spent a precious time studying at the Rostov conservatory of music, USSR, under the guidance of Krynicheva. The composer collaborated many times with the Russian Bayan accordion master Yuri Shishkin, and in the latter part of his career, a considerable number of works were composed exclusively for Shishkin. [6] His creations cover a wide range, however, the accordion works among them have high artistic value. In the creation, the performance and playing techniques of accordion instruments are explored, which not only inherits traditional creative techniques, but also includes classical and popular musical elements, which fully reflects the diversified characteristics of composers in the 20th century. The world music is moving towards the direction of diversification, and the modernist music style is penetrating into every corner of music creation. [2]

2.2 Works overview

The study of Kusyakov's creative process requires an analysis starting from three stages. The early period was from 1967 to 1984, represented by the Winter Sketches (1981); The middle period is from 1984 to 1994, and the Sonata No. 4 studied in this article was born during this period, as well as works such as Partita (1991); In the late stage, from 1995 to 2007, the composition includes "Spring Visions" (1999). Kusyakov's creation formed a new expression of modern Bayan music, raising the performance level of this ancient national instrument to a new level, adding a gorgeous page to the history of Russian music. [4]

Sonata No. 4 is different from the exploratory and standardized style of Winter Sketches, but is similar to the style of Partita. During this stage, the composer's creative style is undergoing a transformation from being dominated by ethnic traditions to a more diverse and free style. It shows the creativity and artistic development of the composer in the aspects of creation techniques, rhythm, musical form and theme of works.

3. Ontology analysis of works

3.1 The first movement

Table 1. The structural diagram of the first movement's musical form

Exposition					
First Tonal Area	Transition1 Second Tonal Area 1	Transition2 Second Tonal Area 2	Transition 3 Second Tonal Area 3	Transition 4	Close
1-12	13-25	26-41	42-60	61-72	73-98

Sonata No. 4 has three movements. Kusyakov adopted a special arrangement of “slow-fast-slow”, breaking the pattern in classical sonatas, it gives people a sense of brightness and increases the audience’s sense of anticipation.

The first movement, the powerful Moderato, exposition, differs from the classical sonata in that the exposition is not in the pattern of first tonal area and second tonal area, but in the first tonal area, second tonal area 1, second tonal area 2. The first theme appears in the first tonal area, phrase a (see Figure 1. phrase a).



Figure 1. Phrase a

The first theme-motive is located in the low register, such as the deep roaring dragon, breaking free from the shackles of fate. The beginning of second tonal area 1 is the second theme, phrase b (see Figure 2. phrase b).

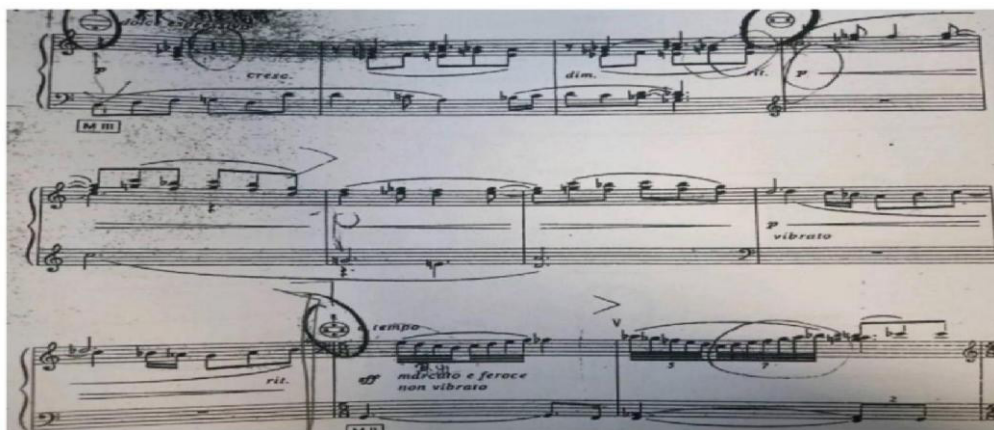


Figure 2. Phrase b

The second theme motive is a gradual transition from the low register to the high register, like a pair of woozy thrushes singing softly. Second tonal area 2, also a completely new material, and the third theme, phrase c (see Figure 3. phrase c).



Figure 3. Phrase c

The third theme motive (*religioso*), similar to the polyphony used in Bach’s fugue, consists of three voices, as if a person is praying to God. The three themes form three different images, the struggling dragon, the singing thrush, and the praying man, which form a strong contrast, just like three different fates. The triplet rhythm type in the transition 1, also means the fate rhythm type, and the “fate” sound type appeared in Beethoven’s “Fate” symphony has the same wonderfulness. The appearance of the 4/4 beats in the second stage of the transition 3 interrupts the rhythm of the triple meters that had been used before, and after a short verse, it switches from the 4/4 to the 4/3 beats, as if deliberately interrupting one’s meditation. The rhythm of the 4/3 beats is similar to the “fate rhythm” transition 1, which is like God’s slow response to man. Then, the music returns to the second tonal area 2, like a man’s meditation after receiving God’s response. The continuous sextuplets in the high voice that connects the four parts and the soothing long melody in the low voice are like the intense struggle in the mind of a person after receiving God’s response. The continuous sextuplets in the high voice in transition 4 and the soothing long melody in the low voice are like the intense struggle in the mind of a person after receiving God’s response. The c and d phrases in the close are repeated alternately. In the phrase d, the “fate rhythm” appears in the high pitch part, which is different from the triplet rhythm pattern similar to the phrase e in the transition 4, and is completely expanded by the “fate rhythm pattern”. It is like God clearly responding to people’s prayers, which is more like the guidance of fate. The two phrases alternate, like a conversation between man and God, or a struggle with man’s fate.

3.2 Second movement

Table 2. The structural diagram of the second movement’s musical form

Development		
Introduction	Core	Reproduction
1-55	56-165	166-175

In the second movement, the author arranges a presto for comparison, and the development part develops in three stages. The first stage, the introduction, consists mainly of triplet runs in the right hand and homophonic repetitions in the left hand. The first two bars are long sounds, like a trumpet sound, passionate and loud, and then the continuous triplet, fully demonstrating the accordion playing skills. In the second stage, the core, the syncopation rhythmic pattern material is added, and the simple two scale steps consonant of the left hand sets off the syncopation rhythmic pattern above it like a green leaf. The upper part is the triplet material used in the introduction, and the lower part is the material used in the transition 2

of the exposition. In the third stage, the material is similar to the first tonal area theme a, compared with other materials in the development, the material in the third stage is more peaceful, like people's emotions gradually calm down after a fierce ideological struggle.

3.3 Third movement

Table 3. The structural diagram of the third movement's musical form

Recapitulation				
First Tonal Area	Transition	Second Tonal Area	Close	Coda
1-21	22-25	26-41	42-50	51-82

The change of speed in the third movement is reflected in the largo of the recapitulation. Instead of reproducing the main musical theme of the entire exposition, the main musical theme of the exposition is selected to form a new theme of the first tonal area musical theme of the development, which is also a breakthrough from western classical sonatas. For the second tonal area, add the triplet materials used by the first tonal area to the material selection of the second tonal area 2 of the exposition. The first stage of the close is derived from the triplet material of the recapitulation. The coda, mainly in pillar harmony, is similar to medieval church music, as if people finally accept their fate, and the whole piece ends with the church bell.

4. Performance analysis of sonata No. 4

4.1 The main points of using the bellows

4.1.1 Control method of bellows

At the beginning of the first movement, there is the first theme motive, the flowing melody of the high voice and the low voice at the same time, this halting, short sound is like the knock of fate. In the first movement, the musical theme is rich, including the first and second theme motives and cadanza phrases, the melody changes gradually, long phrases frequently appear, and the breath between the phrases is very important. Therefore, in the bellows control should remember to pay attention to the coherence and consistency of the breath of related phrases. The use of the bellows of long phrases should pay attention to the arrangement of the force of the arm and the ventilation point to achieve a complete and smooth musical line.

At the beginning of the second movement there is an introduction, the music material of the right hand is a triplet running, the left hand part is a homophonic pattern. The three notes should be played in a balanced manner, and one note should not be emphasized randomly. [3]The first two bars are long notes, as long as trumpets, followed by the reappearance of successive triplets. In the bellows control, the accent of the homophone repetition texture is strengthened to express the wild and strong drama of music.

In the third movement, the bellows crescendo and weaken again, and then again from crescendo to weaken, and then once more increase in strength. It expresses the entanglement and despair in the author's inner world. From the beginning of quiet contemplation to the final climax of the music, the connotation of the music and the power of the bellows continue to push forward, and the power control of the bellows also shows the dramatic change of the music. In this part, it is easy to appear uneven and unpleasant "big belly sound", and the shaking of the bellows should be controlled.

4.1.2 Shaking bellows

The composer added a shaking bellows in the work to perfectly show the musical instrument characteristics and timbre characteristics of the accordion. In the development of the first movement, there is a widely used technique, the double bellow shake, which bring loud and sustained acoustics. When practicing, the body of the piano should be fixed, the left arm and the body should be tightened to prevent too much tension caused by playing, and the arm should not be too tense.

Analysis of practice methods: shaking bellows is a showy technique often added by composers in accordion performance techniques, which requires players to pay more attention to the process of practice. People often tend to focus on the phrase of shaking the bellows, and ignore the connection between the phrase and the evolution of the phrase. Listen for the last few notes of the bellows, pay attention to the "margin phenomena" in the performance. And through conscious performance practice to constantly overcome and improve the "margin phenomena", "to solve the margin phenomena is the key to improve the music specification".

4.2 Irregular rhythm of processing

The author added a lot of rhythmic accent to the music. "Respect the author and have a dialogue with the author. "[1]

Therefore, it is necessary for us to strictly play according to the music sheet, but also pay more attention to think about the relationship between the notes. The strength and weakness of the score are not only the strength and weakness of the note, but also the strength of the meaning. Focus on the sense of hearing and also grasp the movement of the rhythm.

4.2.1 Rubato

Playing rubato should be based on the basic concept of rhythm. Accuracy first, flexibility second. What can be controlled is the overall time value of contraction or elongation, and what must be balanced is the contraction or widening, acceleration and deceleration of the local time value. The force determines whether it crescendo or weaken, and changes with the time as the actual music widens or contracts. In Sonata No. 4, the rubato is heavily present in the first and third movements.

Rubato can be expressed as speeding up in one place and slowing down in another, not as a notation in the score, but as the player adjusts to harmonic relaxation and paragraph allocation. The other kind of rubato is like Chopin's Mazurka, there are different changes in the speed of different parts, but they match the constant part. It is also very important to pay attention to the practice and thinking of rubato during the practice of Sonata No. 4.

4.3 Accent emphasis

4.3.1 Syncopation rhythmic pattern

In the second movement, the composer adopted syncopation rhythmic pattern, which developed and changed the regular rhythm rule. During the performance, the performer should not only accurately deal with the accent delay, but also pay attention to the swinging and relaxed feeling brought by the syncopation rhythmic pattern. While using syncopation rhythmic pattern, the composer also made the music have a jazz style, reflecting the style characteristics of 20th century music and the diversification of composers' creative ideas, combining complexity and simplification, freedom in preciseness, diversification of musical styles, and the combination of classic and popular. Piazzolla's "332" rhythmic pattern is also used in the second movement. This rhythmic pattern makes new changes in the accent and increases the swing of the music. Players should pay attention to the rich musical color and expression brought by this rhythmic pattern.

4.3.2 Interleaved beats

Although the composer uses a special rhythm form, it does not affect the composer's transformation of the rhythm. [5] For example, in the second movement, the author uses interleaved beats, so that the strong and weak beats of each voice part are staggered and compared, and the horizontal unity contains the vertical differences. When dealing with lines and accents, pay attention to clear the overlap between accents and accents.

4.4 The use of the treble switches

In addition to the ottava alta band tone, the most important tone changer uses the ottava alta bassoon tone and the ottava alta organ tone. The ottava alta band tone is used the most frequently. The band tone has a magnificent sound effect, the combination of the ottava alta in the work and the loud tone of the treble switches makes the sound color have a sense of space and power at the same time. Therefore, it is suitable for use in the climax of each movement, or at the end of a crescendo phrase to increase the volume.

5. Conclusion

For the performance analysis of Sonata No. 4, this paper combines the author's biography and the creation style of the work. On the basis of the analysis of musical form, we can grasp the treatment of various composing techniques in the performance of the works, such as shaking bellows, accent, irregular rhythm and so on. In Sonata No. 4, the change of accent is used to enrich the rhythm. Proper handling of accent can not only make the rhythm neat, but also better express the characteristics of the work. The accurate expression of rhythm processing, strong and weak changes of the notes and shaking bellows can make the performance of the music reach a new height. Paying attention to the practice of Sonata No. 4 can not only improve the performance level, but also improve the aesthetic ability of music. For example, Sonata No. 4 adds an innovative musical style on the basis of following the traditional tonality and form. The music is audibility and technical, the rhythm is full of driving force, the melody is bright, the sound has a sense of power, and the music is rich in depth, which realizes the perfect combination of emotional expression and creative skills.

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