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ȘTIUCA PETRU

PRINCIPLES OF ACHIEVEMENT AND PERFORMING
OF TRANSCRIPTIONS
OF ACADEMIC WORKS FOR ACCORDION

SUMMARY OF THE DOCTORAL THESIS
Musicology 653.01 (professional doctorate)

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Scientific adviser:

Diana Bunea, PhD in Art Studies, Associate Professor, Academy of Music, Theatre and Fine Arts

The staff of the Specialized Scientific Council for the Doctor in Arts thesis defense:

1. **Badrajan Svetlana, chairman**, PhD in Arts Studies, University Professor, Academy of Music, Theatre and Fine Arts
2. **Diana Bunea, scientific supervisor**, PhD in Arts Studies, Associate Professor, Academy of Music, Theatre and Fine Arts
3. **Mironenco Elena, official referent**, Habilitated Doctor University Professor, Academy of Music, Theatre and Fine Arts
4. **Simion Aurelia, official referent**, PhD in Arts Studies, University Professor, National University of Music *G. Enescu*, Iasi, Romania
5. **Chițu Ciprian, official referent**, PhD in Arts Studies, Associate Professor, National University of Music *G. Enescu*, Iasi, Romania
6. **Gîrbu, Ecaterina, secretary**, PhD in Arts Studies, Associate Professor, Academy of Music, Theatre and Fine Arts

Thesis defense will take place on **June 16**, at **15.00**, in the session of the Commission for public defense of the doctoral thesis in arts within the Academy of Music, Theatre and Fine Arts. (87, Alexei Mateevici Street).

The thesis and the abstract are available for perusal in the National Library of the Republic of Moldova (78A, 31 August 1989 Street, Chisinau), in the Library of the Academy of Music, Theatre and Fine Arts (87, Mateevici Street, Chisinau), on the web pages <http://www.cnaa.md> and <https://amtap.md>.

The abstract was sent out “_____” _____ 2023.

Scientific secretary of the Specialized Scientific Council:

Gîrbu Ecaterina, PhD in Arts Studies, Associate Professor, _____

Scientific coordinator:

Bunea Diana, PhD in Arts Studies, Associate Professor, _____

Author:

Știuca Petru _____

CONCEPTUAL REFERENCES OF THE RESEARCH

The relevance of the investigated subject. During the past half century, the keyboard accordion¹ has increasingly played a significant role on both the concert stages in the Republic of Moldova and abroad and in national musical education at all levels. Accordion and bayan² classes were opened in musical educational institutions throughout the republic during 1960-1970, and many precious instrumentalists and true masters who developed a virtuous performing art of this instrument and brought the country's fame abroad were recognized. The development of performing virtuosity and the appearances of personalities from the accordion art field, including those from the teaching area, caused a dispute regarding the provision of a diverse genre and style repertoire from the universal musical treasure for performers. Thus, the relevance and importance of the investigated subject were determined by the elimination of this disparity between the advanced level of accordion professional performers and the existing gaps in the repertoire completion of academic music and more likely of the transcribed one, as well as the research of the scientific bases of elaboration and performing of that repertoire.

Another important argument is the continuous technical improvement of the accordion structure during the last years that triggered great interest in this instrument, which has today the capability to even „replace” a small orchestra. Since the accordion can play both melody and accompaniment at the same time, it became popular in the second half of the 20th century in both traditional music (first as an instrument for accompaniment and then as a solo instrument), big orchestras and bands, and academic music (also as a solo instrument). The accordion construction was regularly improved during the modern era; several modifications and improvements in sonority, pitch, register, etc. arose. All of that opens up a wide range of potential technical performing. Behind the difficulties in repertoire completion after the broadening of the popularity of the instrument, in all the contemporary fields and genres, there is already the problem of the technical complexity of the musical text and the increase in virtuosity due to the improvement of the instrument. Nowadays, accordionists are approaching a transcribed repertoire of comprehensive works,

¹ Next, we will use the term *accordion* considering the *keyboard accordion*

² Also known as button accordion

chamber music, symphonies, and even opera scores, fitting in the opera orchestras, in projects aimed at diversifying this segment of the contemporary „musical market.”

Without setting up the transcription³ of the academic repertoire for the accordion, the art of playing it would not have been able to grow so quickly. Musical transcription is one of the most efficient ways of enriching the musical repertoire, and when we talk about the accordion, this has an even more important role, as we talk about a „young” instrument that appeared quite recently on the universal musical „stage” and started approaching academic music regularly, on a didactic-institutional base, only from 1960-1970.

In this regard, among all the works written for accordion by a wide variety of composers, transcriptions from the universal musical treasure played a significant role, not only enriching the repertoire but also assisting in the formation of a school of performing based on professional academic principles. The problem of completing the accordion repertoire has always been present, especially in the teaching environment, with its main purpose being not only training but also familiarizing schoolchildren and students with the masterpieces of universal music, the great composers, and the most important currents of music history.

Most of the time, accordion teachers are also authors of transcriptions for schoolchildren and students, and the most successful transcriptions became part of the teacher’s repertoire for concerts or competitions. Currently, there is a wide transcribed repertoire for accordion, starting from the Baroque period, classic music, romantic music, up to contemporary music, etc. During his work as a teacher and a performer, the author of the thesis made several transcriptions for the accordion, this being another important argument brought in support of approaching the topic of this thesis.

The role of transcription is crucial, especially in the development of the art of accordion performing. Because of this, great performers or professors with a lot of experience in the field are adapting works from other instruments and periods for the accordion, making it possible for a large number of performers to play them. As a result, completing an instrument’s repertoire means not only broadening the musical-artistic horizons of the performers, but also enhancing the accordion’s potential in accordance with its complex construction and development, and ultimately enhancing the concerned

³ Since the concept of *transcription* has both noun and verbal forms, and that of the *transcript* is the only noun form, in the present thesis we will use the term *transcription/to transcript* with the meaning of *making a musical transcription*.

repertoire, which is not widely performed nowadays for a variety of reasons and was written for a less accessible instrument (such as an organ) or for an instrument that has vanished from the current repertoire (we mean cembalo, clavichord, viola da gamba, lute and others.)

At the same time, transcription has always had several issues as a phenomenon of musical culture, including issues with performing, fidelity to the original score, sound, etc. In addition, worthy of mention is the fact that transcription is a field that denotes tangencies both with creation and with performing (composer and performer), so that the realization of the new instrumental version is, in fact, a specific process of creation involving both types of skills. The **relevance** of the subject is thus dictated, on the one hand, by the importance of all of these aspects for contemporary accordion art and, on the other hand, by the fact that the writer of the thesis is a transcript author, performing in concerts, and accordion professor at the Academy of Music, Theatre, and Fine Arts, actively practicing the performing of his own transcriptions, and also by students in his class. The writer transcribed the entire repertoire of works examined in this thesis, „approved” it in his performing and teaching „laboratory,” and continuously improved and refined it.

The **object of the research** consists of the works transcribed by the author, the characteristics of their accomplishment and performance from the specifics of the transcription for accordion perspective and of their concert performing. In this regard, we believe that the suggested researched topic is particularly compelling, given that the author has researched and performed in public concert compositions that have not been published or researched in the specialized literature.

The study’s goal is to shed light on the process of creating accordion transcriptions in the context of their performance characteristics. The study will be developed based on the repertoire of transcriptions from universal music accomplished by the author.

The **objectives** of the thesis include the following:

1. fleshing out terminology related to the transcription concept;
2. revealing the characteristics of transcribing for the accordion the polyphonic works that were originally written for the organ;
3. establishing the procedures for transcribing the homophone-harmonic works for the accordion, based on the originals for piano and violin;

4. identifying practical solutions to overcome difficulties in performing the transcribed and analyzed repertoire.

The purpose and the goal determined the contouring of the methodical and theoretical bases.

The scientific methodology of the research. The theoretical part of the thesis includes three basic aspects: musicology, performance, and education, which are defined by the complexity of the phenomenon and the issue of musical transcription, as well as the thesis's practical performing orientation. Thus, several fundamental theoretical methods of research have been used – *inductive* and *deductive*, *analyses* and *synthesis*, *comparative* method and others. The theoretical sources (monographs, studies, articles, essays, doctoral theses, and others) were studied, and all are linked to the large issue of musical transcription in general and the particularities of the transcription for accordion/bayan; theoretical sources about the performing and the musical style; materials regarding the historical periods of musical art, biographies, and composers' creations, and others; published transcriptions for accordion signed by various authors were analyzed.

Methods from the theory and art of performance were also used. This included complex *performing analysis*, based on transcripts that had already been made, and *methodical-didactic analysis* of musical materials, which made it possible to make complex recommendations regarding the subject of the study. Thus, by strengthening the research methods inherent in the musicological study and those of artistic practice related to the musical execution, the connection between the theoretical study and the practical musical performing was made, which allowed the enlightenment of several aspects of the stylistic and technical-artistic estimation of this repertoire. At the same time, approaching the researched material from an analytical-performing perspective, which is a part of any scientific-practical speech, has helped to clarify, on the one hand, the specific features of transcriptions for accordion and, on the other hand, the stylistic, artistic, and technical aspects of performing these works from the transcribed musical speech dimension. The dissertation writer's summary of professional experience as a performer, teacher, and transcripts author for accordion held a special place in the comprehension of this material.

At the same time, in order to present and systematize as clearly as possible the materials and researches carried out, it was necessary to delineate the transcribed creations, according to the specificity of the composer writing corresponding to two great styles and

epochs in the history of music, in polyphonic and homophone-harmonic creations. This allowed us to clarify in more detail all aspects related to both the transcription process and the accordion performing the transcribed works.

The dissertation's theoretical foundation consists of fundamental works in the field that some well-known authors, researchers, performers, and teachers from Romanian, Russian, and English language musicology have written. We can refine theoretical sources about the musical transcription overall and that for accordion in particular. In this regard, it is worth mentioning the following works: *A formal and stylistic analysis of selected compositions for solo accordion, with accompanying ensembles by twentieth-century American composers, with implications of their impact upon the place of accordion in the world of serious music* by D. Binder [4]; volumes series *Modern accordion perspectives* by C. Jacomucci [6, 7, 8]; *Accordion Resource Manual* by J. Macerollo [12]; *Искусство игры на баяне* by F. Lips [29]; *И звучит гармоника* by A. Mirek [33].

In addition, studies and monographs from the national and universal history of music were in high demand for elucidating the stylistic and artistic aspects of transcription making, including works by some writers such as V. Herman [1], L. Berezovchuk [16], A. Zahvatkin [24], E. Nazaikinskiy [34, 35], V. Holopova [40], V. Tsukerman [42]. The content about the art of performing, those oriented towards the practical appropriation of the transcription process, and those associated with the stylistic approach of the musical works were extremely important for our research: C. HE [5], A. Locke [11], V. Lhermet [10], B. Borodin [17] etc.

The novelty and originality of the artistic concept lies in the realization of a repertoire of transcriptions for the accordion, according to the contemporary methodologies identified by the author, presented in the recitals, in his own performing treatment. The originality of the artistic concept is determined by the stylistic-performing approaches of these creations, from the perspective of a transcribed musical discourse, taking into account the specifics of the accordion. The thesis presents for the first time a new repertoire transcribed by the author for this instrument and performing concept on it, made from the perspective of theoretical research, didactic practice and concert execution.

The novelty of the theoretical work consists in the fact that for the first time in a doctoral thesis, transcripts based on manuscripts for the accordion were studied from the scientific-musicological and analytical-performing methodological perspectives, which

allowed the author, on the one hand, to take part in the study by explaining the problems of transcription as a creative process and a set of techniques, and, on the other hand, to come up with methodological suggestions for the artistic, technical, and stylistic aspects of performing.

The applied value of the work. The research materials may serve as support for further scientific studies related to transcription problems for the accordion or other instruments and aspects of performing. Also, the results of the research can be used in theoretical and practical didactic courses such as the *instrument (accordion); history of instrumental performance; methods of teaching the instrument; orchestration; arrangement; etc.*, and are suitable for students interested in both the practical process of performing transcriptions for the accordion and their performing. The conclusions and recommendations can be used in preparing for concert evolutions or in order to optimize the teaching processes of training in the art of performing on the accordion in the national musical education system at all levels.

Approval of results. The thesis was carried out within the Doctoral School in the study of Arts and Culturology, at the Academy of Music, Theatre, and Fine Arts, and it was discussed at the meetings of the guiding Commission. The results of the research were reflected in five articles and several published summaries, in the communications at scientific conferences and symposiums, in the recitals presented, and in the use of the transcripts in the teaching process by the author.

SUMMARY OF THE THESIS CONTENT

Chapter 1, entitled **Phenomenology of musical transcription for the accordion**, includes four subchapters. The first chapter, **1.1. The term transcription and its synonymous correlations in the specialized literature** contain the presentation and analysis of a series of definitions of the term transcription in different sources (dictionaries of musical terms and works dedicated to terminological issues) – transcription, adaptation, reduction, processing, arrangement, deciphering, translation, etc. One of the main points that have been elucidated is that these terms often have similar meanings and are used to designate the same processes. At the same time, the variations between the transcript and the original score were shown, particularly the gradations, which can be difficult to distinguish. Several appreciations and definitions of these terms were presented, from encyclopedic, scientific, and didactic sources.

Subchapter **1.2. Transcription as a creative process. Principles and features**, is dedicated to defining the importance of the role of the author of the transcript as an intermediary between the composer and the performer, as well as the „co-author,” who has „rights and obligations” in the creative process of the transcription. Therefore, from the standpoint of the central goal of transcription, which has been identified in this chapter as being primarily related to the preservation of the plastic content of the original creation in accordance with new aspects of the instrument, the author must first and foremost aim to maintain a constant balance between, on the one hand, the ability to modify the various components of the music according to the particularities of the instrument and, on the other hand, to maintain the essential features of the transposed creation — we mean here the artistic content and images of the initial creation.

Compartment **1.3.** is entitled **Specific transcription procedures for the accordion** and is divided into three sections. The first one, **1.3.1. Technical and sound feature aspects of the accordion**, contain a brief description of the instrument, which has been significantly improved over the last few decades, so today’s success of the accordionist-performer depends largely on its parameters. Since one of the transcription requirements is that the author should be familiar with the instrument, the technical and acoustic possibilities of the modern accordion are presented here, with the caveat that the transcription is usually made not for instruments with technical and advanced sonorities indicators, but for the standard accordion.

The following sections, accordingly, **1.3.2. The queerness of the transcription for the accordion of polyphonic works, based on the originals written for the organ**, one of the favorite instruments of the composers of the Baroque period, and **1.3.3. The specifics of the transcription for the accordion of homophone-harmonic works, based on the originals written for piano or violin with orchestra**, contain the presentation of the specific transcriptions of the creations belonging to the two delimited groups. Each section is based on the same principles and includes a brief description of the polyphonic and homophone-harmonic structures as well as the disclosure of the specific peculiarities of their transcription. For the polyphonic structure, these are things like changing the voice placement, duration, diapason, rhythmic outline, using different musical features and registers, etc. The importance of ornaments, sound, musical timbre, and so on is emphasized.

When a piece with the same harmonic type is transcribed, the unique qualities of the original instruments, such as the sound (piano, violin, or orchestra), sustaining pedal, solo-orchestra performance, technical skill, and so on, are taken into account. The transcription author will focus on the differences related to the instruments' diapason, the differences in the timbre functions, the fingering, etc. An essential role is played by the creative approach, the enrichment of the original material by various processes. However, in this case, the relationship between the musical content and the creation of a new work for an instrument with a different structure and timbre cannot be ignored.

Compartment **1.4.** Contains the **Conclusions of Chapter 1:**

1. The studied bibliography approaches many different claims regarding the essence and specifics of musical transcription. Terminology is one of the most difficult issues. So, in the specialized literature, the idea of *transcription* is used in a way that is very close to the ideas of *editing*, *arranging*, *transposing*, *paraphrasing*, etc. The differences between these concepts usually relate, on the one hand, to the degree of respect for the original and, on the other, to the creative intervention of the author, who proposes his own vision of the transposed work.

2. The core and details of transcription involve a creative rethinking of the means of achieving, as long as the artistic idea content of the work is kept and the musical material is changed to fit the needs of the new instrument. The transcription author reconsiders all means of instrumental execution of musical composition material while modifying the

original to the specific parameters of another instrument. As a result, the road from the composer's idea to the performance is lengthened by another step - the text of the notes in the transcription. The newly transcribed text must reflect the composer's intentions, the multilateral knowledge of the specifics of both instruments (for which the creation is written in the original and, in the given case, the accordion), and also highlight the new instrument, allowing the performer to demonstrate his professional skills. It is important to note that in order to create a truly valuable transcription, the author must have a fundamental understanding of music theory, harmony, forms, counterpoint, and so on, as well as the ability to compose and deal creatively with the musical work.

3. The basic principles of musical transcription in general lie in:

- the ability to combine structural-conceptual elements, which have a stable character, with the means of achievement contained in the musical image, in all its complexity, which have a mobile, changing character;

- differentiation of the timbral function in different styles and in special creations;
- creative approach of the entire arsenal of instrumental means, etc.

4. Characteristics for the accordion transcriptions are a) rejecting all the instrumental methods of achievement that do not match the specific characteristics of the new instrument; b) enrichment of the original work with new expression tools that are specific to the instrument for which the transcription is made. An essential condition is the maintenance of the stylistic features of the work to be transcribed in new timbre conditions, as the modification of the timbre, registry correlations, ornaments, and elements of musical expression are inevitable. However, the intention to make the most interesting sound of the new creation at the accordion must not affect or lead to images not reflected in the authentic work. The author of the transcription must faithfully preserve the composer's idea and customize the resources for its realization.

5. The transcriptions of the polyphonic works for accordion expand the musical expression possibilities of this instrument, which has a strong sound, is rich, timbral tinged, and has a large diapason. Therefore, a transcription made in accordance with sound and timbre features and achieved through talent and inspiration will also confer the performing approach of such work with more colors, artistic evaluations, and ideational values. An important role in the realization of polyphonic transcriptions is played by the original notographic text, so the author of the thesis often uses Urtext editions, which usually

provide information „from the first source.” At the same time, one of the most challenging technical difficulties is the transposition of the texture, which is shown on three organ staves and two accordion staves. Polyphonic transcription techniques, in general, require the transcription author to have a thorough understanding of the peculiarities of the polyphonic structure, form, and so on and include structural-polyphonic procedures related to movements, displacements, diapason changes, omissions of voice sounds, and those related to accordion specifics, such as timbre, register, and features. A special role is played by the treatment of ornaments.

6. In the case of transcription of the works of the homophone-harmonic nature, the author shall first consider the sound features, the technical properties, the pedal technic, the specificity of the solo-orchestra performance, the technical virtuosity of the original instruments – as a rule, these are the piano, violin and/or orchestra. The author of the transcription will draw special attention to the differences between instruments' diapason, timbre, fingering, etc. An essential role is played by the creative approach, the development of the original material by various methods. However, in this context, one will not miss the factor of the correlation of the musical content with that of the creation in new musical texture and timbral conditions. Transcriptions of homophone-harmonic works for the accordion require a high level of creativity, considering the significant differences between the violinist or piano particularities for which most works of this type are composed. As a result, more attention will be on the creative transformation of the musical material, particularly the texture, by interconnecting the themes or songs from the violin part with other melodic movements, chords, and so on, in order to achieve a more dense, specific, and convenient structure for the accordion. On the other hand, in violin transcriptions, the writers also approach the method of simplifying the scores on a technical level by omitting some notes, distributing difficult passages in both hands, narrowing large leaps, changing the fingering, etc.

7. An important role in the development of the art of musical transcriptions, since the Baroque period, was played by great personalities of the musical world such as composers-virtuosi (J. S. Bach, F. Liszt, and S. Rachmaninov and others,) the famous performers (F. Busoni, L. Godowsky and so on). Their transcripts are still models for contemporary authors.

Chapter 2, entitled **Aspects of the performing of transcripts for the accordion**, consists of two subchapters, in which the problems of the performing of transcribed creations belonging to the two groups delimited in Chapter 1 are discussed: polyphonic and homophone-harmonic structured works, and are based on the performing analysis of the transcriptions done by the author of the thesis. The first subchapter, **2.1. Particularities of the polyphonic creations approach**, refers to two transcriptions from J. S. Bach's organ inheritance, representing the late Baroque and especially the polyphonic style: *Fantasia and Fugue* in a-moll BWV 561 for the organ and *Prelude and Fugue* in g-moll BWV 535 for the organ. The musical architectonics of these compositions are investigated, the most challenging spots for performing are found, and solutions to overcome them are given. The second subchapter, **2.2. Performing of the transcripts of the homophone-harmonic works from the accordion perspective** includes the interpretative analysis of two masterpieces from the universal treasure – *Konzertstück* op. 79, in f-moll, for piano and orchestra by C. M. Weber and the *Introduction and Rondo Capriccioso* for violin and orchestra op. 28 by C. Saint-Saëns. The compositional, stylistic, and architectural features of these creations from the romantic period, as well as peculiarities of form, harmony, rhythm, and so on, were revealed – necessary elements for a performer in the process of study and performance, for a complete and complex understanding of the music exposure. It is worth mentioning that the performing recommendations in both compartments are correlated with the characteristics of transcription of the examined works, which are treated in terms of the transcription elements and principles applied. **2.3.**, The chapter's **conclusions** are included in the final section:

1. From the point of view of a transcription author (the author of this thesis), two groups of creations from the repertoire of universal music that was in demand to be arranged for the accordion were separated into polyphonic and homophone-harmonic creations. This was done based on the essential criteria of the specific musical-structural language of the chosen repertoire, such as structure, melody, harmony, etc., because the components of the speech and its peculiarities are the factors that play an essential role in the process of making a musical transcription, including a transcription for the accordion.

2. The constant reporting of the features of polyphonic and homophone-harmonic music to the technical, sonic, and artistic potential of the accordion plays an important role in both the performance and the transcription. This process has an integrative, correlative,

and creative character, requiring not only performance and performing abilities for this instrument, but also in-depth knowledge of its possibilities. At the same time, an important role is played, on the one hand, by the clear image of the original score and, on the other, by the new sound of the instrumental „coat” of the transcribed creation. These are the necessary requirements for a successful accordion performance of a musical transcription.

3. The presented performing recommendations were elaborated by author of the doctoral thesis in basis of the repertoire of transcriptions of polyphonic organ creations by J. S. Bach and the homophonic-harmonic creations of C. M. Weber and C. Saint-Sans. These indications come to highlight both the art of accordion performance and transcription: the performer must highlight the peculiarities of the architectonic and musical content, the style of performance, appropriate to the historical period, and so on.

4. The technical procedures used in performing polyphonic transcriptions for the accordion are:

- enrich the musical material in the polyphonic way, through different features (e.g., the main theme – *legatissimo*, the bass – *non-legato*, the middle voice – *staccato*);
- lengthen or shorten the note duration to highlight the melodic line and delineate the chords in the accompaniment;
- widening the diapason to highlight voices;
- highlight the melody duplicating it in a graver register;
- choosing the appropriate fingering;
- work with the registers;
- handling the bellows, especially in case of difficult phrases, etc.

5. Recommendations for distinctively performing homophone-harmonic compositions for accordion are tied to the characteristics of the original instruments (often piano or violin) and have aspects related to:

- the virtuosity of the musical discourse, fast tempos and so on;
- phrasing;
- structure of the instrument (piano, violin or orchestra);
- pedaling;
- the specific of performing as a solo orchestra;
- differences in instruments diapasons;
- differences in the timbre functions;

- fingering;
- enrichment of the original material with different techniques and so on.

6. The creative, artistic mindset is crucial in both the transcribing process and the performance approach of accordion transcriptions. In this context, the factor of the correlation of the musical content with that of the creation will not be missed, given the new sound of the accordion.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The scientific and practical problem solved in this research consists in removing the discrepancy between the achievements of the performing arts of the accordion in recent decades and the lack of a repertoire that would meet the increasing requirements, both in the field of teaching the instrument and in concert practice.

The research results demonstrate that transcriptions for the accordion have an artistic value and are an important part of the concert and teaching repertoire for this instrument nowadays. To take over pieces from the universal compositional treasure and playing them on different instruments with various timbres and sounds is a frequent and widely acknowledged approach to enhancing and expanding the repertoire. The rich heritage of musical transcriptions developed in modern musical culture by the contributions of renowned personalities, composers, and performers from the past to the present is proof of this. In this regard, it is critical to emphasize, within the thesis, the transcription's creative feature as an essential component, while also revealing the transcription author's role. Thus, the quality of the work that abides in this process will largely depend on its mastery, theoretical knowledge and practical-performing skills.

The thesis highlighted the general principles of transcription, having as a central factor the understanding of the „mechanisms of composition and functioning” of the musical performance of the original work, in close correlation with the performing approach of its transcription and the convenience of performing on the instrument. On the methodological level of the research, it was important to clearly divide the transcribed repertoire into the two basic types of arrangement and structure of musical discourse, which are known and generally accepted in music theory: the polyphonic discourse or style and the homophone-harmonic discourse or style. All this has allowed, within the dissertation, for the disclosure of specific transcription processes of the concerned works.

The transcription of polyphonic creations for accordion is based on the following principles and modalities identified in the investigation process:

- a rigorous selection of the notographic sources of the originals suggested for transcription;
- distribution of the arrangement from three staves to two staves (in the case of organ original scores to accordion score);
- taking into consideration polyphonic structures and processes, voice movement, etc.;
- re-distribution and restructuring of the musical texture, in accordance with the laws of polyphonic music;
- identifying some features, registers, etc., that are unique to the sound of the accordion and are related to the sound of the initial instrument, etc.

The specific elements of the transcription of the homophone-harmonic pieces for the accordion are based on principles such as:

- the correct distribution of the homophone-harmonic musical texture (we refer to the voice and accompaniment, which consists of chords, arpeggios, etc.);
- searching and identifying the balance between the technical and artistic means of the accordion;
- maintaining the virtuosity of the creations and highlighting the qualities of the accordion;
- the left-hand role in the accordion playing, especially in the case of violin original scores, etc.

The performing of the transcriptions for the accordion from the universal musical repertoire involves multiple qualities, related, on the one hand, to the general culture and the quality of musical education, knowledge in the theory of forms, harmony, polyphony, the history of music and musical styles, and, on the other hand, to the possession of artistic and performing mastery, technical dexterity, talent and dedication.

The polyphonic pieces transcribed for the accordion to perform are focused on the deep knowledge of the distinctiveness and stylistics of the polyphonic forms, the correct phrasing and highlighting of the voices, and the correct execution, according to the style of the ornaments, handling of registers, etc. The playing of the homophonic-harmonic

transcribed pieces for the accordion requires a clear understanding of form and style, good technical training, good handling of the bellows, etc.

One of the main results of presenting transcribed works in the recitals within the thesis is the fact that, following the identification and description of the principles of transcription of polyphonic and homophone-harmonic works, as well as their performing analysis, it has been revealed that many of these principles are very closely correlated with their performing treatment. Thus, the transcription and its performing represent a complex and unitary artistic phenomenon: in the process of realization, the transcription author is conditioned by the specifics of the instrument and the potential mastery of the performer, for an excellent execution, will have to prove a profound understanding of the principles according to which the transcriptions of the creations in question were made.

Recommendations:

1. Continuing theoretical research on the given issues in directions and aspects such as contemporary music transcription for accordion, opera and symphonic, oratory-symphonic, soloist from various instruments, vocal chamber music, and so on.

2. Focusing the research on the role of the sound and technical potential of the contemporary accordion, able to replace a small orchestra – both in the original works and in those transcribed for the accordion.

3. Initiating the editing of volumes with repertoire transcribed for the accordion, which would facilitate access to the given repertoire and provide wide possibilities for developing the musical horizons of the disciples, would enrich the repertoire through the sources of concerts, contests, etc.

4. Organizing master classes with transcription for the accordion topic.

5. Publishing methodical works that can be used in the teaching process will arouse interest in studying this instrument.

6. Organizing concerts, festivals, and other events dedicated to the academic music performed on the accordion would contribute to raising the cultural level of the audience and increasing the prestige of the performing art of the accordion in the country and abroad.

7. The initiation of a university course on transcription, in which students could learn about the basic ideas and methods of this process, would encourage the creation and interpretation of a wider range of transcriptions.

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RECITAL PROGRAMS

ARTISTIC (PRACTICAL) COMPONENT OF THE THESIS

Recital no. 1

May 17th, 2018, Musical and pedagogy Collegium, Bălți

1. J.S. Bach *Fugue* from *Fantasia and Fugue in a moll for organum* BWV 561
Accordion transcription by P. Știuca.
2. C. Saint-Saëns *Introduction and Rondo Capriccioso* for violin and orchestra
op. 28. Accordion transcription by P. Știuca.
3. P. Pizzigoni *Light and Shadow*
4. V. Zagumionov *Humoresque*

Recital nr. 2

December 10th, 2019. Presentation of accordion transcription by P. Știuca

1. J.S. Bach. *Toccată and Fugue in fis moll* BWV 910
2. J.S. Bach. *Praeludium and Fugue in g moll* BWV 535
3. J.S. Bach. *Fantasia and Fugue in a moll* BWV 561
4. J.S. Bach. *Praeludium and Fugue in D dur*, Clavirul Bine Temperat, Vol. II,
BWV 870-893
5. C. Saint-Saëns. *Introduction and Rondo Capriccioso* for violin and orchestra
op. 28
6. C. Franck. *Praeludium and Fugue in h moll* op. 18
7. C.M. Weber. *Konzertstück* op.79

Recital nr. 3

December 4th, 2022, Art School *Alexei Stârcea*, Chsinau

5. J.S. Bach *Fantasia and Fugue in a moll* BWV 561 Accordion transcription by
P. Știuca.
6. C.M. Weber *Konzertstück* op. 79 for piano and orchestra, p. II, III. Accordion
transcription by P. Știuca.
1. E. Derbenko *Impromptu*
2. E. Lecuona *Malaguena*

LIST OF PUBLICATIONS ON THE THESIS THEME

Principles of achievement and performing of transcriptions of academic works for accordion

By Petru Știuca, university lecturer, AMTFA

2.3. Articles in various journals of the national Register of Profile journals with category indication:

2.3.1. Transcripția creațiilor omofon-armonice pentru acordeon. In: *AKADEMOS* Nr. 1/2023, p. 119-122 (in press) Categoria B

2.3.2. *Konzertstück op. 79 pentru pian și orchestră* de C. M. Weber în transcripție pentru acordeon: particularități interpretative. In: *Valorificarea și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova* Chișinău, 2023, p. 124-128 Categoria B

2.3.3. *Introducția și Rondo Capriccioso* pentru vioară și orchestră de C. Saint-Saëns în transcripție pentru acordeon. In: *Studiul artelor și culturologie: istorie, teorie, practică*. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 2 (43), 2022, Chișinău, 2022, p. 61-66. Categoria B

2.3.4. *Preludiul Sol minor* pentru orgă BWV353 de J. S. Bach în interpretare pentru acordeon. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 2 (43), 2022, Chișinău, 2022, p. 23-29. Categoria B

2.3.5. Procedee și particularități de transcriere și interpretare a creațiilor polifonice pentru acordeon. In: *Studiul artelor și culturologie: istorie, teorie, practică* Nr. 2 (37), 2020, p. 160-164. Categoria B

2.3.6. Transcrierea pentru acordeon: considerații generale. In: *Studiul artelor și culturologie: istorie, teorie, practică*, nr. 1(34), 2019, Chișinău, 2019, p. 155-159. Categoria C

3. Materials/ theses at scientific forums:

3.3. International conferences held in Republic of Moldova

3.3.1. Aspecte ale transcripției pentru acordeon a creațiilor muzicale pianistice. In: *Învățământul artistic – dimensiuni culturale*. Volumul I, 15 mai 2020, AMTAP, Chișinău. Conferință științifică internațională. Chișinău, 2020, pp. 88-89

3.3.2. *Introducția și Rondo Capriccioso* pentru vioară și orchestră de C. Saint-Saens în transcripție pentru acordeon. In: *Simpozion științific cu participare internațională „Patrimoniul muzical în contemporaneitate (folclor și creația componistică): Centenar Gleb Ciacovschi-Mereșanu (1919–2019)*, rezumate comunicărilor, 17 mai 2019, Chișinău: AMTAP, 2019, p. 50

3.3.3. Ornamentele din perioada baroc: particularități ale transcrierii pentru acordeon In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate*. Conferință științifică internațională. Chișinău, Septembrie 2019. Tezele comunicărilor. Chișinău 2019, p. 64

3.3.4. Transcrierea pentru acordeon: considerații generale In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate*. Conferință științifică internațională. Chișinău, 25 septembrie 2018. Tezele comunicărilor. Chișinău 2018, p.102

3.3.5. Aspecte ale transcrierii și interpretării creațiilor polifonice la acordeon. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate*. Conferință științifică internațională. Chișinău, 26 septembrie 2017. Tezele comunicărilor. Chișinău 2017, p.

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ADNOTARE

Știuca Petru. Principii de realizare și interpretare a lucrărilor academice transcrise pentru acordeon, teză de doctor în arte, specialitatea 653.01 – Muzicologie (doctorat profesional), Chișinău, 2022.

Structura tezei include: introducere, 2 capitole, 84 de pagini ale textului de bază, concluzii generale și recomandări, bibliografie din 123 titluri, o anexă cu lucrările transcrise de autor.

Cuvinte-cheie: transcripție muzicală, artă de interpretare, acordeon, muzică polifonică, muzică omofon-armonică, preludiu și fugă, solist-instrumentist.

Domeniul de studiu: artă de interpretare, arta transcripției muzicale.

Scopul cercetării constă în elucidarea principiilor de realizare a transcripțiilor pentru acordeon în contextul evidențierii particularităților tratării interpretative a acestora. **Obiectivele:** 1. concretizarea terminologiei legate de noțiunea de transcripție; 2. relevarea specificului de transcriere pentru acordeon a creațiilor polifonice, în baza originalelor pentru orgă; 3. stabilirea procedurilor de transcripție pentru acordeon a lucrărilor omofon-armonice, în baza originalelor pentru pian și vioară; 4. identificarea unor soluții practice de depășire a dificultăților de interpretare a repertoriului transcris și analizat.

Noutatea și originalitatea conceptului artistic rezidă în realizarea unui repertoriu de transcripții pentru acordeon, conform metodologiilor contemporane identificate de autor, prezentat în cadrul recitalurilor, în proprie tratare interpretativă. Originalitatea conceptului artistic este determinată de abordările stilistic-interpretative ale acestor creații, din perspectiva unui discurs muzical transcris, ținând cont de specificul acordeonului. Teza prezintă în premieră un repertoriu nou transcris de autor pentru acest instrument și un concept interpretativ asupra acestuia, realizat din perspectiva cercetării teoretice, a practicii didactice și a executării concertistice.

Noutatea lucrării teoretice constă în faptul că pentru prima dată într-o teză de doctorat a fost transcris și analizat, din perspectiva metodologică, științifică-muzicologică și interpretativă, un repertoriu reprezentativ de lucrări academice pentru acordeon, fapt ce a permis autorului, pe de o parte, elucidarea problemelor transcripției ca proces de creație și tehnică de realizare, iar, pe de alta, formularea unor recomandări metodice ce țin de ținuta artistică, stilistică și tehnică a interpretării.

Valoarea aplicativă a lucrării. Materialele cercetării pot servi drept suport pentru studii științifice ulterioare, legate de problemele procesului de transcripție pentru acordeon sau pentru alte instrumente și de aspecte ale interpretării. De asemenea, rezultatele cercetării pot fi utilizate în cursurile didactice teoretice și practice precum *Instrument* (acordeon); *Istoria interpretării instrumentale*; *Metodica predării instrumentului de specialitate*; *Orchestrație*; *Aranjament* ș.a. și se pretează a fi utile studenților interesați atât de procesul practic de realizare a transcripțiilor pentru acordeon, cât și de interpretarea acestora. Concluziile și recomandările pot fi întrebuințate în pregătirea către evoluările concertistice sau în scopul optimizării proceselor didactice de instruire în arta de interpretare la acordeon în sistemul de învățământ muzical național, la toate nivelele.

Implementarea rezultatelor științifice. Rezultatele științifice au fost realizate în contextul activităților profesionale didactice-științifice și interpretative ale autorului, la Academia de Muzică, Teatru și Arte Plastice, fiind reflectate în 5 articole și mai multe rezumate publicate, în comunicările la conferințe și simpozioane științifice, în cadrul recitalurilor prezentate cât și în utilizarea în procesul didactic a transcripțiilor realizate de autor.

ANNOTATION

Știuca Petru. *Principles of achievement and aspects of interpretation of transcripts of academic works for the accordion*, Thesis for degree of Doctor of Arts, specialty 653.01 – Musicology (professional doctorate), Chisinau, 2022.

Thesis structure includes: Introduction, 2 chapters, 84 pages of the basic text, general conclusions and recommendations, bibliography of 123 titles, an annex.

Keywords: Musical transcription, performing art, accordion, polyphonic music, homophone-harmonic music, prelude and fugue, soloist-instrumentalist.

Field of study: Performing art, the art of musical transcription.

The purpose of the research is to elucidate the principles of transcriptions for the accordion in the context of highlighting the peculiarities of their performing treatment. **The objectives** 1. concretization of terminology related to the notion of transcription; 2. revealing the specific of transcription for accordion of polyphonic creations, based on the original organ works; 3. establishing transcription procedures for the accordion of homophones-harmonic works, on the basis of originals for piano and violin; 4. identifying practical solutions to overcome difficulties of performing the transcribed and analyzed repertoire.

The novelty and originality of the artistic concept lies in the creation of a repertoire of transcriptions for the accordion, according to the contemporary methodologies identified by the author, presented during the recitals, in his own performing treatment. The originality of the artistic concept is determined by the stylistic-interpretative approaches of these creations, from the perspective of a transcribed musical discourse, taking into account the specifics of the accordion. The thesis presents for the first time a new repertoire transcribed by the author for this instrument and a performing concept on it, made from the perspective of theoretical research, didactic practice and concert execution.

The novelty of the theoretical work consists in the fact that for the first time in a doctoral thesis was transcribed and analyzed, from the methodological, scientific-musicological and performing perspectives, a representative repertoire of academic works for the accordion, which allowed the author, on the one hand, elucidating the problems of transcription as a process of creation and technique of realization, and, on the other hand, formulating methodical recommendations related to the artistic, stylistic and technical attire of performing.

Applied value of the work. The research materials may serve as support for further scientific studies, related to transcription problems for the accordion or other instruments and aspects of performing. Also, the results of the research can be used in theoretical and practical didactic courses such as the *Instrument (accordion); History of instrumental performing; Methodic of teaching the instrument; Orchestration; Arrangement* etc. and are suitable for students interested in both the practical process of making transcriptions for the accordion and their interpretation. The conclusions and recommendations can be used in preparing for concert evolutions or in order to optimize the teaching processes of training in the accordion art of performing in the national musical education system, at all levels.

Implementation of scientific results. The scientific results were realized in the context of the author's professional didactic-scientific and performing activities, at the Academy of Music, Theatre and Fine Arts, being reflected in six articles and several published summaries, in the communications at scientific conferences and symposiums, in the recitals, and in the teaching process.

АННОТАЦИЯ

Штюка Петру. Принципы реализации и исполнения транскрипций академических произведений для аккордеона. Диссертация на соискание ученой степени доктора искусствоведения по специальности 653.01. Музыкаведение (профессиональная докторантура). Кишинев, 2022.

Диссертация включает аннотации, введение, 2 главы, основные выводы и рекомендации, 84 страниц основного текста, библиографию из 123 наименований, приложения.

Ключевые слова: музыкальная транскрипция, исполнительское искусство, аккордеон, полифоническая музыка, гомофонно-гармоническая музыка, прелюдия и fuga, солист-инструменталист.

Область изучения: исполнительское искусство, искусство музыкальной транскрипции.

Целью исследования является выявление принципов транскрипции для аккордеона в контексте особенностей их исполнительской трактовки. Цели: 1. конкретизация терминологии, связанной с понятием транскрипции; 2. определение специфики транскрипции для аккордеона полифонических произведений, на основе оригиналов для органа; 3. установление приемов транскрипции для аккордеона гомофонно-гармонических произведений, на базе оригиналов для фортепиано и скрипки; 4. представление практических решений для преодоления исполнительских трудностей анализируемого материала транскрипций.

Новизна и оригинальность художественной концепции заключается в создании репертуара транскрипций для аккордеона в соответствии с современными авторскими методиками, представленными в концертах, в собственной исполнительской трактовке. Оригинальность художественной концепции определяется стилистическими и исполнительскими трактовками данных произведений с точки зрения аккордеонных транскрипций музыкального материала. В диссертации впервые представлен новый репертуар транскрипций, выполненный автором для этого инструмента, и его исполнительская художественная концепция, реализованная с точки зрения теоретических исследований, педагогической практики и концертного исполнения.

Новизна теоретической работы заключается в том, что впервые в докторской диссертации был изучен и представлен репрезентативный репертуар транскрипций для аккордеона, реализованный автором как в методологическом, научно-музыкальном, так и аналитически-исполнительском ракурсах, что позволило автору, с одной стороны, выявить проблемы транскрипции как художественного процесса и техники реализации, а с другой стороны, сформулировать методические рекомендации, способствующие усовершенствованию художественных, стилистических и технических качеств исполнения.

Практическая ценность работы. Материалы исследования могут составить базу для дальнейших научных исследований, связанных с проблемами транскрипции для аккордеона или других инструментов и их исполнительскими аспектами. Результаты исследования могут быть использованы преподавателями и студентами в теоретических и практических учебных курсах, таких как *Инструмент (аккордеон); История инструментального исполнительства; Методика преподавания инструмента; Оркестровка; Аранжировка* и т.д. Выводы и рекомендации могут помочь профессиональной подготовке студентов к концертным выступлениям, а также оптимизации учебных процессов обучения исполнительскому искусству на аккордеоне в национальной системе музыкального образования на всех уровнях.

Внедрение научных результатов. Научные результаты были реализованы в контексте профессиональной учебно-научной и исполнительской деятельности автора, в Академии музыки, театра и изобразительного искусства, что нашло отражение в 6 статьях и нескольких опубликованных резюме, в сообщениях на научных конференциях и симпозиумах, в презентации концертов, а также в использовании в учебном процессе реализованных автором транскрипций.

ȘTIUCA PETRU

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