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CONCERTS FOR THE ORCHESTRA BY I. KARABITS: A GENRE INTERPRETATION OR NEO-GENRE?

Turneyev S. P. Concerts for the orchestra by I. Karabits: a genre interpretation or neo-genre? The present article is devoted to seeing into the concert genre for an orchestra in its implementation by the classic of the modern Ukrainian music I. Karabits. The article has defined and classified the concert parameters as the musical genre, based on the dialogue principle. It has followed and systematized evolutionary processes in the area of concert-ness and concerting in their historic "trail" from the Baroque till the 20th century. The main stylistic norms of the modern concert, in which the sonata principle is back to its key concert-and-dialogue positions, have been defined (B. Asafiev). On the basis of this methodology we have considered two concerts for the orchestra by I. Karabits. The target of their analysis was to review the traditions and innovations in the genre interpretation of the orchestra concert, created by I. Karabits on the basis of the timbre polyphony as the reflection of the dialogue in the collective concert-ness. On the basis of the implemented analysis for the first time in the domestic musicology we have classified the features of the orchestra concert in its perspective seen by the leading Ukrainian author of the second half of the 20th century. It has been noted that the processed compositions demonstrate a complex of I. Karabits' orchestra and concert stylistics, concluded in the neo-interpretation of the two-genre beginnings — the Baroque concert for an orchestra and the Ukrainian choir concert in its instrumental realization.

Keywords: concert, concert-ness, concerting, instrumental dialogue, genre stylistics of the orchestra concert, concert style for the orchestra by I. Karabits.

Турнеєв С. П. Концерти для оркестру І. Карабіца: жанрова інтерпретація чи неोजанр? Стаття присвячена розгляду жанру концерту для оркестру в його втіленні класиком сучасної української музики І. Карабіцем. Виділено та класифіковано параметри концерту як музичного жанру, заснованого на принципі діалогу. Простежено та систематизовано еволюційні процеси в області концертності і концертнування в історичному зрізі від бароко до ХХ століття. Визначено основні стилістичні нормативи сучасного концерту, в якому принцип сонатності повернуто на свої ключові

концертно-діалогічні підстави (Б. Асаф'єв). На базі даної методології розглянуті два концерти для оркестру І. Карабіца. Метою їх аналізу був розгляд традицій і новацій у трактуванні оркестрового жанру концерту, створюваного І. Карабіцем на основі тембрової поліфонії як відображення діалогу в колективній концертності. На підставі проведеного аналізу вперше у вітчизняному музикознавстві класифіковано риси оркестрового концерту в переломленні провідним українським автором II половини ХХ ст. Відзначено, що проаналізовані твори демонструють комплекс оркестрово-концертної стилістики І. Карабіца, створений у неотрактуванні двохжанрових засад — барокового концерту для оркестру, українського хорового концерту в інструментальній реалізації.

Ключові слова: концерт, концертність, концертнування, інструментальний діалог, жанрова стилістика оркестрового концерту, стиль концертів для оркестру І. Карабіца.

Турнеєв С. П. Концерты для оркестра И. Карабица: жанровая интерпретация или неोजанр? Статья посвящена рассмотрению жанра концерта для оркестра в его претворении классиком современной украинской музыки И. Карабицем. Выделены и классифицированы параметры концерта как музыкального жанра, основанного на принципе диалога. Прослежены и систематизированы эволюционные процессы в области концертности и концертирования в историческом срезе от барокко до ХХ века. Определены основные стиллистические нормативы современного концерта, в котором принцип сонатности возвращен на свои ключевые концертно-диалогические основания (Б. Асафьев). На базе данной методологии рассмотрены два концерта для оркестра И. Карабица. Целью их анализа было рассмотрение традиций и новаций в трактовке жанра оркестрового концерта, создаваемого И. Карабицем на основе тембровой полифонии как отражение диалога в коллективной концертности. На основании предпринятого анализа впервые в отечественном музыкознании классифицированы черты оркестрового концерта в преломлении ведущим украинским автором II половины ХХ в. Отмечено, что проанализированные сочинения демонстрируют комплекс оркестрово-концертной стиллистики И. Карабица, заключенный в неотрактуванні двухжанровых начал — барочного концерта для оркестра, украинского хорового концерта в инструментальной реализации.

Ключевые слова: концерт, концертность, концертирование, инструментальный диалог, жанровая стиллистика оркестрового концерта, стиль концертов для оркестра И. Карабица.

The urgency of the research. The globalization of processes taking place in the modern world order is a dialectically contradicting phenomenon. On one hand, it is reflecting a tendency to universalize, enlarge, and uniform, on the other hand, — a tendency to diversify, specify, and make mobile certain manifestations of the system of this world order — national, regional, economic, political, and artistic, including musical artistic ones.

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At the level of musicology as a science about music, these processes are also dual: on one hand, the problem statement of this science is being enlarged and coming close to the “musicology” — a new type science, where the common logical principle of the humanities research is acting; on the other hand, new directions, separated into independent theories, are being found out inside the science about music and close disciplines surrounding it. For example, recently the methodology and performance musicology methods have been actively developed, on the basis of this fact the sector and the discipline called “musical interpretation” has been created and is functioning. Within the frames of the traditional disciplines of the science about music new (or comparatively new) directions and tendencies are arising (or are being reconsidered), for example, a new aspect of the science about musical instruments which received the name of the “organology”.

All stated above defines the urgency and the complex of elements for the scientific novelty of the presented article, which in a new way deals with the questions connected with a concert and concert-ness in the implementation by the leading Ukrainian professional of the end of the 20th century, I. Karabits, who revived the orchestra concert genre in the domestic music.

The target of the research is to define the correlation between traditions and innovations in the orchestra concerts by I. Karabits.

The object of the research is the orchestra concert genre; **the subject** is its interpretation in the creative works by I. Karabits.

The results of the previous research. At the present time the main approach to the musical genres and forms is concluded in accentuating their substantial basis, the present article is in conformity with this trend. There is a new way to understand traditional methods of research of music (musical compositions and composers) as well, in particular in the area of the musical content and form. In connection with this, in the new aspect, with the accent on the content, one asks questions on musical genres and styles, the sample of this is the book by V. Holopova [7]. The notion of the “content” is initial for all the semantics forming factors of music, first of all, for such global ones as the genre, style and form. This also relates to the genre-and-style area, which interests us, and which is presented by individual and composer’s representations of the concert genre in the creative works of the classic of the modern Ukrainian music I. Karabits. In this area the style of the Ukrainian orchestra school has been studied to a much lesser extent than, for example, in the area of the symphony, and it defines the novelty of the offered research both in the material choice and in the genre specificity of the presented analysis.

The main results of the research. It is only at first sight that the theory and history of the concert seems to be exhaustively described in the available literature. First, it is connected with the multiple meaning of the very term “concert”, the etymology of which is

dual. In his time B. Asafiev paid attention to this fact [1]. While researching the creative works of I. Stravinsky, the founder of the intonation theory makes a short excursus to the history of the concert and explains it from a dialectic point of view. B. Asafiev distinguishes “the beginning and the principle of the concert-ness” as a phenomenon connected with a certain phase in the musical thinking evolution. The main peculiarity of the concert is pointed out — its dialogic nature, which can be transformed dialectically and, according to B. Asafiev, be the basis for symphonic forms of different types, where the virtuosity attributed to the concert is not the leading one. B. Asafiev also looks into the etymology of the word “concert” itself, and notes its opposite meanings in the Latin and Italian variants: “The words *concert* and *concertare* have a dual meaning. In Latin *concertare* means to fight, to argue. In Italian *concertare* means to arrange, to think up, and *concerto* means an agreement, *di concerto* — unanimously” [1: 220].

In order to generalize the notion of the “concert” B. Asafiev uses the term “concerting”, which reflects the specificity of the genre, and other interpretations of the term are excluded, for example, the “combined” concert, the concert as a musical act, the philharmonic concert, the concert consisting of compositions by a certain composer, the author’s concert etc. The situation of the “public concert”, which, according to the opinion of the German theorist of the beginning of the 20th century H. Besseler [9], influenced the whole process of the creating and consumption of the music of the Modern time, turned to be turning for the concerting as the “thinking” basis of the concert as the musical genre.

In the music of the Modern time (usually it starts counting from the border of the 19th and 20th centuries) the concerting realized in the concert genre is based upon the deep principles of the genre classification, provided for the first time by the already mentioned H. Besseler, who was the first to consider the system of musical genres according to two “blocks” — “everyday” genres (*Umgangsmusik*) and “presented” genres (*Darbietungsmusik*). Referring to H. Besseler, E. Nazaykinskiy notes: “The researcher put under the critical consideration the situation with the public concert and this form of the music existence itself, and concluded that in Europe of the beginning of the 20th century, when the liking for jazz was widely spread, it entered into a phase of a bitter crisis, and went on functioning idly, under its own inertia” [5: 84].

New rates of life, new rhythms, new conditions of performance, in particular, presence of mass media have created new tendencies in the concert as a genre, in thinking principles, the historical phase of this thinking. The origins of the concerting, according to B. Asafiev, coming from the choirs of the Greek tragedy, the Jewish psalms, and the antiphons principle in the Catholic cult [1: 220] are recreated in a special way in the modern concert (B. Asafiev is talking about the concert of the beginning of the 20th century). The researcher offers the definition of the modern concert which he considers

“...a widening and an expanse of the musical development principles and the development approaches, in the sense of the dynamically intense opening, through the instrumental dialogue, provided in the thesis — in the starting point (whether it is a theme, intonation or any simplest interface) of the impulses to the opening of the material’s potencies. This is a quality of the sonata and the sonata-ness. But the sonata has grown up from the concert-ness idea, and after having widened the possibilities of the *Durchführung* (the idea of taking out and conducting), it comes back to the stream of the concert-ness again” [1: 220].

Here B. Asafiev means that the new time in the musical thinking evolution was connected, firstly, with the dialectic negation of the traditions of the latest practice (classic-and-romantic music of the 19th century), secondly, with the deepening into those traditions which for the new authors were in harmony with the modern life and with creative tendencies coming out of life. The sonata’s “return” into the concert, which B. Asafiev talks about, meant the revival of the early forms of the instrumental concerting, existing even before the Vienna classic style. In this etalon style the concert was thought of as one of the types of the sonata-and-symphony cycle, to some degree as the intermediate one between the symphony and the chamber sonata, and other types of the chamber ensemble. The concert as the sonata is an asset of a later time, and the origins of the concert and concerting should be sought in the Baroque style, which in one of the definitions is seen as “concerting style” (the term by Y. Handshin; reference [4: 43]). The concert forms of that epoch meant that music was led out of the system of the applied functions, and the regulation in the area of the genre form of the concert took place in *concerti grossi* for the first time.

A. Corelli is rightly considered to be “the inventor” (the expression by N. Harnoncourt [6]) of this genre, in his creative works, for the first time, a more or less stable type of the orchestra concert was formed. In the Baroque “symphony style” (that is the way A. Kircher called any music created for instrumental bands) sufficiently vague composition norms were acting: the composition of instruments could be not fixed (versioning); forms and scales of compositions could be very different. This constructive lability was overcome by the first historic form of the orchestra concert — that is the so-called large concert, in which, firstly, the synthesis of the solo functions and the joint sound of the whole orchestra (the functions of *ripieni* and *grosso*) is fixed, secondly, a more or less clear form of the cycle is formed, and historically, it was transitional. This was reflected in the existence of two types of such a concert — *da chiesa* and *da camera*. The string group was the leading one in realizing the concerting principle in the present genre, that’s why *concerti grossi* are rightly considered to be the prototype of the classic symphony, where the first moment was the play of the “light and shade” in the form of contrasts in texture and dynamics. In the “large concerts” of Corelli, as it is noted in I. Grebneva’s thesis

[2], the violin style is finalized (in a wider sense — the style of the string-and-bow group of the orchestra instruments), and this further compiles the basis to form the timbre style of the three-component content of the classic orchestra — the string instruments, the wind instruments and the percussion instruments.

One of the central problems of the new concert style, in the course of which there are the concerts for the orchestra by I. Karabits, is the problem of the genre interpretation which is solved, in its turn, through a complex mix of style tendencies of the modern arts in the academic layer. At the present stage in it one can find, more often in the combined existence, three style-forming components — neo-stylistics, post-stylistics and inter-stylistics. Such combinations essentially influence the genres which, according to the term by L. Shapovalova [8], “blow up” from within or, maintaining certain stability, are re-intoned, interpreted by authors. The last thing also happens to the genre of the orchestra concert in the creative works by I. Karabits. The main moment for the author in the genre interpretation is the search for the timbre embodiment of the intonation idea, which shall be adequate to his intention. For I. Karabits’ style the timbre component fulfills the role of the dominating one in the organization of the general texture-and-timbre complex. The genre of the orchestra concert, chosen by the author for fulfilling the idea-and-creative intention, is mostly favourable for demonstrating the timbre polyphony in its parameters of a vertical, a horizontal and a depth. The first parameter means the timbre palette in the form of the combined sound of the instruments timbre, taking up the functions of melody, background-counterpoint or colour. The second parameter is offered through the interchange of an individual solo with a group instrumental one, where the theme material is connected strictly enough with timbres as its bearers (timbre theme area). The third parameter — a depth — means the stereophonic effect, arising in the timbres polyphony of I. Karabits according to the principle of the correlation in the sound intensity plans (the effect of “further-closer”).

The sample of the orchestra concert genre interpretation in its sonata-and-cycle variant is Concert № 2 by I. Karabits (1986). The concert is built upon the three-part model of the classicism cycle, but with some modifications. They concern implementing a part, moderate in rate, in the quality of the final part (*Moderato* instead of the traditional *Allegro*). As a result, the cycle structure looks like “quick — slow — moderate” (by the rate remarks — I part *Allegro*, II parts *Andante*, *molto espressivo*, III parts *Moderato*). The three-part model, interpreted by I. Karabits, on one hand, is sonata-cyclic, on the other hand, neo-Baroque. With this, one can see the combination of two techniques of the orchestra-and-concert writing — a counterpoint one and a timbre-resonant one with an accent on the timbre polyphony. From the very first times of Concert № 2 the principle of the linear writing is being established, it naturally includes the timbre component. The polypho-

ny of the whole first part of the Concert is built upon the dialogic concert basis and realized through supporting voices, imitations and contrasts as the forms to reflect this dialogue. In part 1 of the Concert not the instruments themselves are personified, but the instrumental groups, among which one can distinguish the pair of the string-and-bow and wooden wind instruments as the “refrain” pair.

The material development in part 1 of the Concert can be defined as uniform and timbre-variant. This is accomplished at the following stages of the development of the contrast-and-complex part form: figure (referred to as f. further in the text) 3-5 of the score — an imitation in the group of the string instruments of a free type for the short motif from the typical Ukrainian tonal melody forms; f. 6 of the score adds a monophonic texture of the timbre “mixt” — the wooden wind instruments are linked up to the unison of the string instruments; from f. 25 of the score and further, in f. 28 and f. 30 there is a peculiar timbre-and-texture reprise of the form of this part (the imitation in the string-and-bow group is back).

At the same time with the linear-and-polyphonic interpretation of the texture inside the first part of the Concert the rhythmic ostinato principle is being developed, it regulates the density of the fabric positioning in its horizontal coordinate. Such rhythmic compressions, depressions, defined by G. Ignatchenko as texture *Accelerando Allargando* [3], are presented in the score of the first part of the Concert in different timbre variants, and that initially underlines the second stylistic tendency in the concert-orchestra writings by I. Karabits, coming from the newest styles of music of the 20th century, — sonority. In the quality of examples one may take the variants of the timbre-and-texture functions of ostinato, presented in f. 8 and 10 of the score by means of duplicating the string-and-bow and wind instruments, from the highest (the piccolo flute) to the lowest (the trombone and the tuba). In f. 15 ostinato in the string-and-bow refrain are getting more dynamic because of the start of duplicating the French horns and the wooden wind instruments, and in f. 33 (the culmination in the timbre-and-texture complex of the part) — because of the roll-call of the general tutti with the kettledrums.

In part 1 of the Concert traditionally the dominant position belongs to the classic logic of the collective instrumental solo, the combination of the solo and tutti without any definite personification of separate instruments as the bearers of the thematic functions. It is favoured by some “neutrality” of the themes, built upon the basis of the so called general forms of sounding, where the principle of space localization is more important than the image-and-meaning filling (the motif technique of writing). Along with this, led by the idea of the newest forms of the orchestra concert, I. Karabits is developing the sonorous effects communicatively directed for the audience, the type of which is defined in one of the letters written by the creator of the twelve-tone system A. Shenberg as the type of the “timbre gourmet”.

The second part of the discussed composition is devoted to the opening of this semantic sphere of the orchestra concert-ness, where the first role is taken up by the timbre personification, and the collective orchestra linearity is becoming the factor of the second role. From the very beginning of Andante the sonorous-and-timbre background is established as the basis for a periodically appearing solo of separate instruments and their pairs. Factually all the instruments of the orchestra mass, in the parts of which their specific “sounding styles” (or, using the modern language, “sounds”) are underlined, take part in creating the background. For example, the French horns intone their line by the approach of *campana in aria* (the bell of the instrument is up), and at the moment of the high-sound culmination an expressive, special disconnected dialogue-counterpoint of the piccolo flute and the violoncello appears. Andante is built upon the orchestra colour, but in the “motley” orchestra fabric, Baroque in its genesis, there is timbre logic, directed for the creation of dramatic waves of a more and more arising emotional tension. For the whole second part of the Concert a clear enough texture of the ensemble groups is typical, but, in contrast with the first part, here the groups are being correlated, and not the solo and tutti mass of the whole orchestra. The rule of the colour is revealed in Andante through the sounding of *solis* of the wooden wind instruments, with a periodical input of the harp, the harpsichord and the celesta. From time to time the process of the separate demonstration of the groups and certain instruments in them is changed for a dense orchestration, and that is a characteristic feature of the orchestra concert genre in general.

The third part of the Concert is the apotheosis of the colour and dynamics, presented separately in the two previous parts. From the stylistic inclinations at the finals of the Concert the sonority is chosen to lead the Baroque genesis to the level of the modern musical sound creation. The sound accumulation principle is in the successive entry of the orchestra groups — first, the brass group, then the string one, then the wooden one, to which the groups, having sounded already, join (f. 87-91 of the score). The exposition density, accumulated according to the principle defined by G. Ignatchenko as texture *crescendo* [3], is accompanied by the orchestra members’ hands claps, which gives the sounding a lively character and makes it closer with the rhythms of the modern youth music, coming from the variety forms of jazz.

The sample of the genre, completely opposite to the concerting style of neo-Baroque Concert № 2, is Concert № 3, presented as a two-part concert-poem. For I. Karabits the prototype for this concert named “Holosinnya” (1989) was “funeral” genres — from folk lamentations to an academic requiem. Whereas the previous concert composition by I. Karabits was a model of the modernized interpretation of the Baroque concert for an orchestra, “Holosinnya” semantically goes to the choir (song-and-choir) art of the national

Ukrainian tradition. It is about the choir concert which in Ukrainian music played a role similar to the symphony in the Western-European classics. The vocal and lamenting basis of the melos is the distinguishing sign of “Holosinnya” by I. Karabits in a wide spectrum of its symbolic meanings. This is about the applied folklore forms in their combinations with the “blues lamentations” which I. Karabits, no doubt, meant when he used the genre of the orchestra concert.

In “Holosinnya” the ruling role belongs to the mono-intonation quality, typical for the symphonic poem genre. The leading intonation here is a second — a symbol of “sliding”, “sobbing”, and not “sighing”, presented by the descending mediants in the arias of *lamento*. The intonation of the second goes through all the themes of the contrast and compound form of “Holosinnya”, where the second part is perceived as the final for the cycle form, presented in fact only by the introduction-entry (the very lamentation in *largo rubato*). From a little second its declamation variant is born — a large seventh, on the basis of which the material for the second theme of the first part *largo rubato* is built (f. 6, 7 of the score).

The presence of the quick finals in “Holosinnya” can be explained by following the tradition of virtuoso concert form, as well as by orienting for the folklore origins of the “lamentable” music forms, where the very grief was combined with merriness, a funeral feast as the antipode of this grief. The sonority as the main attribute of the space-and-time organization of “Holosinnya” by I. Karabits is based upon a number of typical timbre-and-texture approaches. Among them there are a cluster sonorousness, coming naturally from the main second intonation; an effect of the specific sound-extraction (an imitation of a whisper on the brass wind instruments in f. 1 of the first part and f. 53, 54 of the second part); glissando in which the instruments of the string-and-bow group take part and in which they can be both solo and a part of an ensemble (in the last case there is an effect of sound lines texture, which is presented in f. 2, 3, 8, 10 of the first part, including flageolet sliding, and in f. 43 and 54 of the second part). Here one should add rhythmic crescendo and diminuendo, which are already known to us from Concert № 2, and which are providing dynamism to the texture horizontal (these approaches are entrusted to different instruments, for example, in the first part they come with the violoncello, harp, celesta and kettledrums, and in the second part — with the French horns, trombones, tuba, tomtom, piano and flute). For providing dynamism to the rhythm in the second part of the Concert (f. 31-38) a broadened percussion group is specially used.

The special approach in “Holosinnya” is the stage adaptation of the concert act presented in the second part. First, against the background of the double organ point of the violoncellos and contrabasses, there is an intoning for the violins and violas of the theme, which reminds of a sorrowful lullaby. Then they start effects showing a “silent grief”: the string instruments musi-

cians silently touch the instruments’ necks and vocalize; at the same time the conductor sits down to the piano, and the orchestra is playing without him (f. 44-54 of the score). The concert is finished by single voice cues from the flute, bassoon and violin, after that the “funeral” strokes from the tomtom and bells follow.

Conclusion. Making conclusions we can note that the orchestra-and-concert style by I. Karabits, represented by the two shortly analyzed Concerts, demonstrates the peculiarities in the timbre-and-texture thinking of the composer, and they combine three types of stylistics — neo-Baroque, neo-folklore, and avant-garde (sonorous). The basis for the concerting as the leading principle of I. Karabits’ thinking in the present genre is the combination of the solo (various *solis* of the instruments from different groups), the ensemble (micro-ensembles which have a persistent shape-generating character), and the orchestra tutti (tuttis which are congenially symphonic). The flexible combination of these kinds of stylistics for the orchestra writing is implemented on the basis of the interchangeability of the shape and background, different timbre mixes, and polyphonic timbre linearity, in which, however, together with sonority, there is always a constructive logic. The orchestra concerts by I. Karabits demonstrate an organic synthesis of the classics and modernity, building a peculiar bridge between the traditions of the neo-classics and the neo-avant-garde of the 20th century, while with this it is staying within the frames of the academic layer, firmly connected with the ground origins — both of the world significance and of the national Ukrainian one. In this, as we think, the urgency of the orchestra concerts by I. Karabits is concluded, as they combine the genre interpretation of the available models with the genre creativity as the peculiar feature in the thinking of the composers of the 20th century. However, the first tendency remains the leading one, and that allows one to consider the orchestra concerts by I. Karabits a certain etalon in the area of the modern interpretation of the genre, not coming out of the limits of its specificity to the level of the phenomenon of “libro-genre”. For I. Karabits’ style these concerts meant, as we think, the author’s definition of his stylistic credo, presented by the formula of “tradition and dialogue”. The very “dialogue with the genre”, as well as the “genre dialogue”, is the essence of the concerting method, on which I. Karabits leaned as the acknowledged classic of the modern Ukrainian music.

In the direction to find the peculiarities of the combination of the two stylistic tendencies one should, as we seem to think, see the perspectives for the further research of the topic of the presented article. This research can concern both the creativity of I. Karabits in other genres, where the same concerting principle is acting, and the creative works of other Ukrainian authors, developing the concert style on other lexical-and-intonation basis, and using the instrumental concert genre in its different historic, artistic, and semantic variants.

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