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EXTRAMUSICAL FACTORS IN INSTRUMENTAL WORKS BY F. LISZT (BY EXAMPLE OF “FIRST YEAR OF PILGRIMAGE”)

Objective. The article reveals the role of non-musical factors in F. Liszt's creative method on the basis of the programme instrumental music of the composer. **The methodology of the work** is based on the method of complex research using the data of musicology, literary criticism, philosophy and culturology, which helps to reveal the deep connection of the musical work with the poetic source in the perspective of the modern theory of synaesthesia. **The scientific novelty of the work** is to determine the role and significance of the poetic word in the sheet music of Liszt's instrumental works and to expand the notions of the effect of non-musical factors in instrumental music. **Conclusions.** The author's word of the composer (actually or cited), derived in the musical text, drawn up as an epigraph or title, acts as an inalienable semantic factor of the musical text, a holistic "program of action," the creative efforts of the performer, and is a key factor in its interpretation, clarifies and gives the opportunity to clarify the ideas of the original sound and philosophical-aesthetic composer's worlds.

Keywords: F. List, Romanticism, non-musical factors, epigraph, interaction and synthesis of arts, synaesthesia, programme instrumental music.

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Позамузичні чинники в інструментальних творах Ф. Ліста (на прикладі «Першого року мандрів»)

Мета роботи. Стаття виявляє роль позамузичних чинників у творчому методі Ф. Ліста на матеріалі програмної інструментальної музики композитора. **Методологія роботи** ґрунтується на методі комплексного дослідження з використанням даних музикознавства, літературознавства, філософії та культурології, що спрямоване на виявлення глибинного зв'язку музичного твору з поетичним джерелом в ракурсі сучасної теорії синестезії. **Наукова новизна** роботи полягає у визначенні ролі та значення поетичного слова в нотних текстах інструментальних творів Ліста та у розширенні уявлень про дію позамузичних чинників в інструментальній музиці. **Висновки.** Авторське слово композитора (власне або цитоване), виведене в нотному тексті, оформлене як епіграф або заголовок, виступає невід'ємним смисловим чинником музичного тексту, цілісної «програми дії», творчого зусилля виконавця, і виявляється ключовим фактором в його інтерпретації, прояснює і дає можливість уточнити ідеї оригінального звукового та філософсько-естетичного світів композитора.

Ключові слова: Ф. Ліст, романтизм, позамузичні чинники, епіграф, взаємодія і синтез мистецтв, синестезія, програмна інструментальна музика.

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Внемузыкальные факторы в инструментальных произведениях Ф. Листа (на примере «Первого года странствий»)

Цель работы. Статья выявляет роль внемузыкальных факторов в творческом методе Ф. Листа на материале программной инструментальной музыки композитора. **Методология работы** основывается на методе комплексного исследования с использованием данных музыковедения, литературоведения, философии и культурологии, что способствует выявлению глубинной связи музыкального произведения с поэтическим источником в ракурсе современной теории синестезии. **Научная новизна работы** заключается в определении роли и значения поэтического слова в нотных текстах инструментальных произведений Листа и в расширении представлений о действии внемузыкальных факторов в инструментальной музыке. **Выводы.** Авторское слово композитора (собственное или цитируемое), выведенное в нотном тексте, оформленное в качестве эпиграфа или заголовка, выступает неотъемлемой смысловой составляющей музыкального текста, целостной «программы действия», творческого усилия исполнителя, и оказывается ключевым фактором в его интерпретации, проясняет и дает уточнить идеи оригинального звукового и философско-эстетического миров композитора.

Ключевые слова: Ф. Лист, романтизм, внемузыкальные факторы, эпиграф, взаимодействие и синтез искусств, синестезия, программная инструментальная музыка.

Relevance of the thesis topic. For romantic music, extramusical factors, first of all, became not only as a specific factor of vocal and instrumental integrity but also an integral part of the phenomenon of romantic instrumental programming. It is not without reason that almost all composers of the romantic epoch became famous for their poetic and literary, critical and musicological, pedagogical texts along with musical ones, which not only and not so much appreciated the individual works and creativity of the authors, as they discussed possibilities and specific means of music influence, its subject matter and aesthetic destination. In this sense, the literary and critical opuses of romantics (as well as subsequent composer generations) contain preconditions for understanding their attitude to the musical idea and the logic of its compositional embodiment, get close to the literary and poetic factors of the programming. Therefore, extramusical components play an important role in the development of musical programming, and the program in music specifies the content of the work, informing the listener about such its elements that the author intentionally (and specifically) emphasizes. As the role of programming grows, poetic epigraphs splendidly grow in romantics; complex, plot, pictorial, subjective-psychologically decorated headings (which correlate with the corresponding types of programming according to Yu. Khokhlov [19] and Yu. Tyulin [18]). F. Liszt as the brightest, “perfectly complete” representative of the composer type of the central period of romanticism in this field is also marked by a significant contribution prolonged in the composer’s techniques of subsequent generations up to the XX century. Thus, the determination of the role of the “invisible” (not necessarily proclaimed for the audience and not even published in the musical text, as it happened with subsequent editions of the printed music of “Years of Pilgrimage” by F. Liszt), verbal component of his instrumental programming music is relevant to musicological and theoretically-performance research, which serves the goal of this article.

Presentation of the main material. Pursuant to definition by O. Sokolov, “programming music should be considered instrumental music, which has the presented author’s word, which carries complementary-specific function” [15]. According to V. Konin’s remark about the romantic age, “the program was both a creative support for the composer himself and a guide for an uninformed listener” [7, 23]. It is noteworthy that programming genres often became leaders of new ideas, while the established images and intonations of the epoch found artistic generalization in the field of pure music. Revealing to the reader-performer (and perhaps the public) the “horizons of the musical soul of their

authors” the composer’s and borrowed literary-poetic texts-programs as “a special kind of musical-cultural artefacts represent a no less rich field of scientific (and practical-performing, interpretive) search than musical texts” [14, 86-87]. Such author’s word of the composer (including quoted), derived in a musical text, drawn up as an epigraph or title, acts as an integral semantic factor of the musical text, an integral “program of action”, the creative efforts of the performer, and, more often, it is a key factor in its interpretation, it clarifies and gives the opportunity to clarify the ideas of the original sound and philosophical and aesthetic worlds of the composer. That is, such a “program of action” is programmed with a semantic task, which in the art has aesthetic orientation, namely genre-aesthetic, ideological-stylistic tendencies of artistic creativity. In music, such tendencies are caused by the participation of extramusical components (in fact, the stimuli of the programming follow from them), of which the most important is the literary and poetic word in the deployment of a specific musical composition, that is, programming in the traditional narrow meaning of this concept (it means a word not entrusted to music in vocal-instrumental integrity, but is aimed at creating, clarifying the general author’s idea-concept). Such author’s word in some cases appears “the only working key code for constructing a sonorous model of musical work” [14, 87]. And although «translating into the language of our concepts, into the human language is an abstraction, a reduction to a recognizable one, the loss of the most important, namely the language of the world, which must remain unclear, must only be felt” (A. Schoenberg [21, 25]), in this case verbal “conjunction” is an essential and inalienable component of the programming idea, and conceptual one testifies of the global integrity of the work. Global connectivity, in contrast to the local, characterizes the text as a whole or its large fragments and uses the concepts “which include the topic, the theme, the general content, the main content” [20]. In this sense, it is the global connection that “leads to the actualization of the epigraph as a statement in the text” [20] and corresponds to the romantic “synthesis of arts”, with the proclaimed thesis by F. Liszt about “updating music through its internal connection with poetry” [11, 71]. Milstein points out on the integrity of the performing image in the treatment of Liszt-the pianist based on “use” in the work: “the main thing is not only to hear and understand what the author wanted to say, but to feel, to revive the heard, that is, to make a musical composition one’s own property, to perform as one’s own ... personality (Liszt) and the personality of the author who performed it for some time as though harmoniously merge. At the same time, he interprets the work mainly synthetically

as the only living organism”, not “dismembering into separate expressive elements” and without basing the performance “on a speculative, torn away from the feelings, thoughts of the idea” [11, 71-72]. Similarly, composer creativity of the artist is impossible outside of poetic ideas: “Programmin” poemming “was for him as an artist a natural necessity” [the same]. As a composer, aware of the peculiarities of performances, Liszt strives to maximize the performance of his work, “which way, which scene, which landscape was presented to the composer, what feeling he had, when he created, from which sources were born sorrow or joy expressed by him in the sounds” [quotation for 11, 72]. It is precisely this explanatory, refinement function that epigraphs (apart from deployed headings) bear to each play of “Years of Pilgrimage”.

The epigraph was an indispensable element of the romantic literary poem¹, giving the poet the opportunity to foretell the main events, reflect the “mental state of the hero at a climax moment or the attitude of the author to what is going to happen”, “to build a temporary perspective of the poem, namely to link the past and the present”, “fill in the lines with deeply personal content”, reflect the structure of the poem (subtext information), reveal the saturation in the content and “subtext” plans [8], that is “encoding the meaning” [12]. In the flowing process of the romantic “synthesis of arts”, the literary word and literary-poetic techniques (such as the epigraph) could not but be reflected in musical expressive (programming) means.

O. Tsukanova proves the status of the epigraph as part of the text (literary), based on a comprehensive approach in the modern theory of intertextuality. The latter implies “the inclusion of one text in another, linking texts of different epochs, texts in different languages and of different genres” [20]. Within the framework of the theory of intertextuality, the epigraph, as the inclusion of one text in another, is understood as “another’s language” (Bakhtin), “intertext” (Kristieva; Smirnov), “precedent text” (Karaulov), “intertext” (Torop), “text in the text” (Lotman) [the same]. M. Bakhtin, one of the founders of the theory of intertextuality, explains it this way: “... the more intense, differentiated and higher social life is, the greater the specific weight among the language objects a someone else’s word, someone else’s statement receives as the subject of the interested transmission,

¹ The first epigraphs in literature were fixed at the end of the XV century (As far as known, in “Chronicles” by Jean Froissart – written in 1404, published in 1495, “Calendarium” by Rejonomontano – Venice, published approx. in 1476), but the most widespread they became only starting from the end of XVIII – beginning of XIX centuries

interpretation, discussion, assessment, refutation, support, further development, etc.” [2, 150]. At the same time, with a holistic consideration of the work, the epigraph acts as an element of the author’s text. As an intertextual unit, it “provokes the creation of aesthetic stress “own – someone else’s, where “the own” based on “someone else’s” by attracting “someone else’s” into “the own”, and then “someone else’s” becomes “the own” [17, 56] . The essence of “the someone else’s word” is explained by M. Bakhtin as an indispensable condition for the process of generating any text, that is, in the global sense. Followers of Bakhtin’s doctrine from the point of view of the theory of intertextuality see here the “macrotext” nature of the methods of artistic text. In modern scientific discourse, the text is interpreted in two ways: as a concrete form of fixation of a work (note-sign recording by a composer) and as such that is created during a semantic performance interpretation. S. Lysenko defines the interpreted text as a “polystructural semiotic entity, which, in addition to the surface (sign) level, has a deep meaning, which is comprehended in the process of understanding the text and generated by the creative consciousness” of the performer [10,15]. It is here that during the performance interpretation (and the epigraphs of the analyzed work by Liszt are addressed primarily to the performer, they are not indicated in modern printed music of “Years” and are not usually announced at the concert), the best seems to apply the synesthetic approach to find out the deep mechanisms of sense-generation, as it is “associative mechanism involved in the formation of non-verbal meanings at the junction of series of synthetic text” (N. Kolyadenko [6]). Under such conditions, “the game of senses, text codes ... at the same time becomes a method of active involving the recipients in the dialogue, in the artistic and associative intertextual co-creation, which allows us to identify previously unnoticed semantic possibilities” of the work [10, 16]. In Liszt’s “Years of Pilgrimage”, “someone else’s” acts not only in the author’s, but also in the genre-type sense, namely the word/music, that is, the synesthetic artistic act happens.

However, it is necessary to separate the genre and semantic status of the epigraph as part of the artistic text (O. Tsukanov) of musical instrumental work from the word (verbal component) in the so-called synthetic “aggregate” genres (A. Sokhor [16, 59]), namely the opera, music dramatic theatrical work, oratorios, etc. The expressive task of the musical side is “a direct influence on the emotional sphere of a human in order to cause an appropriate reaction. Since it is revealed at the level of broad subject generalizations, its significance

often becomes dominant in such a structure” [1, 8], that is, here in the synthetic structure the dominant semantic differences of sign systems of music and words are used. In the case of a programming instrumental work with a literary and poetic epigraph, the latter does not obey, but also does not dominate in the literary text, but rather acts as an artistic programming context, fixing the synesthetic nature of performing and composing thinking. In this perspective, Liszt acts as a great innovator ahead of his epoch, namely the actualization of synestheticism, as an effective method, correcting rational-logical ideas of thinking, has already happen in the post-modern aesthetics (although the roots of the synesthetic nature of artistic consciousness are ancient [9, 628]). B. Galeev convincingly proved that in all its variants, “synesthesia is ”an inter-sensual “association” [3, 15], which is based on the meaning, essence, “the only artistic conception” [the same, 55], but not spuriously guessed, exact, once and for all given correspondence (for example, a certain tonality to a specific color). The same function of involvement (and the application “from the outside” of “someone else’s” signs and words) to the sole meaning is performed by the literary poetic epigraph in the instrumental and programming semantics of Liszt’s works. According to K. Zenkin, “it is necessary to consider the romantic trend of the synthesis of arts as a special case of a desire for even deeper synthesis, namely to feel music in unity with the highest spiritual principles” [5].

For almost all his programmatic symphonic poems, Liszt himself created prose epigraph-preface. Most of Liszt’s piano works have epigraphs based on literature, borrowed from contemporary romantics’ works or from anthologies of the best classics (as well as sculptural, pictorial in “Second Year of Pilgrimage”; the composer seems to lack only one kind of art in the desire to specify the poetic undertones of the work more precisely to the performer”, “to awaken his imaginative thinking” [11, 73]). In the nine-part “First Year of Pilgrimage” (the final version going back to 1855 after the working of the cycle “Traveler's Album” on the impressions of traveling with Maria d’Agu in Switzerland and Italy in 1835) besides the program titles, the composer gives to almost every play a poetic epigraph, mainly from the third song “The Pilgrimage of Childe-Harold” by Byron (Liszt’s ideas originate precisely from this “cult” romantic author - the exact translation of the literary work “Years of Pilgrimage”), also from the poems by J. Schiller, the prose texts of the novel by E. Senancour. It is characteristic that, in accordance with the conscious message of the “synthesis of arts”, the most attentive embodiment of his program ideas, the cover of each

play (in the first edition), except for the poetic epigraphs mentioned above, quotes, whole excerpts from literary works, contained a drawing specifically made by the artist Krechmer (more often the modern printed music of “Years” do not have them).

“First Year of Pilgrimage” is known to symbolize Nature, which is an important sign of romantics (Second and Third - Art and Religion, respectively, as the stage of spiritual uplift of the artist). The multifaceted Nature is presented from several sides [4, 205], and musical images are born in the synesthesia of feelings. The first type is represented by plays related to the magic sketches of Alpine landscapes, which, at first glance, inspire serenity and tranquility, the nature seems to attract, lulls. Thus, Byron’s (there is the majority of them in the cycle) epigraph to the play **“On Valenstadt Lake”** (№2) “... the glow of the lake! Your spacing is silent,/so alien to noise - as if whispering to me, / that I must leave my burst life, / from turbulent waves - to a transparent depth”² with the laid-back picture, sends the pianist to the last lines, when the landscape painting turns into a psychologized morality, turned to the inner world of a human, the “transparent depth” of his spirituality. The performer needs to reproduce these faces, namely from the external beauty of nature, where a human does not always match it with his inner beauty. The restrained transparent accompaniment, colorful harmonies seem to draw much further, give birth to an audible and even optical perspective, but a light melody in high register is a goal to be achieved. Psychological parameters of pianism should be embodied at the expense of the qualities of piano sound, initial touch, multidimensional texture. **“Geneve Bells”** (No. 9) are again preceded by Byron – “... the midnight slept, the lake was calm, the heavens were covered with stars / we floated away from the shore // I no longer live in myself - / I a, a part of what I see”. We have the very transformation from painting to psychology in the pursuit of peace of mind far from vain life not “in nature”. Nocturnal oscillation 6/8 on the light waves of a clean mountain lake; Alpine discharged air, in which far-reaching ringing bells-passages and bells-chords are carried away. The image of church bells is used not in vain, because only in return to God the desired peace of mind can be found (let us remind that the final edition of “First Year” happened already in 1855). The text by J. Schiller’s “In a rustling cool / the games / of young nature begin” is presented in Nocturne “At the Source” (No. 4). Playful scherzoso passages with “light” rock basses, constant composer’s remarks “tranquilli”,

² All texts of the epigraphs are quoted with the works by V. Petrov [13]

“dolcissimo”, “brillante”, “dolce e grazioso”, demonstrating the game of water (nature) and young beauties (humans) who feel their attractiveness, youth, energy - again a game of sketches and psychological states. Nevertheless, the performer here requires a true mastery of piano technology and sound production.

Somewhat different, but close to “sketches” - the type of program plays, associated with the beauty of the simplicity of life in nature (shepherds in the mountains) with an indispensable parallel to the inner world of the hero (“Pastoral” - No. 3, “Eclogue” or “Child Harold” - No. 7, “Yen for the Homeland” - No. 8). These plays involve choral songs, funny (№7) and sad (№8) shepherds’ plays, accompanied by a buzz of a bagpipe (Liszt uses real Swiss tunes). “Eclogue” or “Child Harold” has Byron’s poetic prelude – “The dawn is rising and its cheek blooms/ fanned with dewy incense/And the smiles of the clouds will revive the world / ... / Life has woken up, and it dressed again / a burning day” - with happy breaks. But author’s remarks “dolce”, “grazioso”, “sempre dolce” require constant performance attention from the point of view of piano sound production in parallel with the shepherd’s wind instrument. In the play “Yen for the Homeland” (№8, just after a fun break), a rather large prosaic (but poetized) text by E. Senancour was introduced: “I have never seen a picture of the Alps, which would have expressed them like a true alpine song. The song of the shepherds not only causes memories, it paints, the first sounds of it carry you to the valley, near the mountain reddish-gray rocks, under the cold sky and burning sun. You are on top of rounded hills covered with pastures. You are worrying about the slowness of surrounding things and grandeur of the terrain” (E. Senancour, Oberman’s Letter “On the Romantic Speech and the Shepherd’s Song”). This extremely poetic page of “Pilgrimage” is a peculiar lyrical peak of the cycle with improvisationally colored changes in beat and tonality, emotional surges and “hangings”, the presence of an intonation of an enlarged second directs the performer to the national and personal. In addition to conforming of piano-sound filling to the poetic image, the compositional integrity of the presentation is required.

Another group of plays (“Wilhelm Tell’s Chapel” - No. 1, “Thunderstorm” - No. 5) reveals the contradictory character of nature and the inner world of the hero in their integrity (numbers have their symmetry of location among pastoral, playful, lyrical). These are violent rebellious, heroic plays with corresponding “special” Liszt’s music-instrumental means - powerful, full-length chords, octave passages, royal (orchestral) tremolando and vibrato,

triol-duole poly-rhythm, energetic dashed rhythm, alternating hands in chords, the fastest beat. In the **“Wilhelm Tell’s Chapel”**, Liszt uses the motto of the Swiss rebels in the national liberation struggle as an epigraph: “One for all, all for one”. We emphasize that this is the first play of the cycle, and it is in harmony with the Hungarian sentiments of that time. The laconism of the epigraph itself is only emphasized by the determination of the Hero. №5 – **“Thunderstorm”** - echoes with No. 1 and has the Byron’s epigraph: “Where is your limit, oh, the storm? Are you moaning / sometimes sound in the heartbeat?/ Are your, like eagles’, homes are on high?” And the amplitude of the Mountain/Low - with the register “scope” of piano-“orchestral” texture, the strength of manifestations of the spirit - with the power of the natural storm - the power of the concert piano by Liszt and all his heroic accounting.

№6 – **“Oberman’s Valley”** - the most famous, central play of the cycle. It also occupies a special place in the general drama and in its own, specific embodiment of the romantic “integrity of contradictions”, as well as it has a epigraph huge even for Liszt. The work elaborates the typical image of the epoch of romanticism, the “controversial inner world of the “young man of the XIX century”, his eternal doubts, fluctuations and passionate gusts ... the endless transformations made with art characteristic to Liszt, transmit the changing spirituality of the hero, namely from hopeless sorrow to ecstatic impulses” 4, 206]. According to M. Druskin, “a mournful descending melody, with sighs and extended detentions, became a sort of “intonation of the era” for the embodiment of elegiac images” [the same]. Its controversial mood is inspired by two extra-musical sources, namely a novel in the letters of the French writer of the first half of the XIX century E. Senancour and the line from Byron’s “Pilgrimage of Child-Harold”. So the epigraph there combines the following sequence of literary and poetic quotations (as if Liszt lacks one phrase or author). Initially, two prose texts of the novel “Oberman. Letters by Senancour” by E. P. Senancour are used within the framework of one volume epigraph: “What am I waiting for? What am I? What to ask nature about? Every reason is elusive, every final is deceptive, every form is variable, it is always exhausted ... I feel that I exist to exhaust myself in unbridled desires, to be filled with the temptations of the actual world, to remain stunned by fallacies filled with languor” (Senancour, Oberman’s Letter No. 53), “The indescribable sensitivity, charm and torment of our bustling years, the broad understanding of nature - everywhere difficult and everywhere inconceivable, world passion, indifference, belated wisdom, sweet self-forgetfulness; all the needs and deep anguish that can conceal the heart of the mortal - I knew

all this, I experienced everything in this unforgettable night. I made an ominous step towards the epoch of aging; I spent ten years of my life in vain” (Senancour, Oberman’s Letter No. 4). Then, in infinite doubts, Liszt adds another nine-order fragment from Byron: "Oh, if I had found the incarnation/and expressed though not everything, but a part/ of what the feeling means, enthusiasm,/spirit, heart, mind, weakness, power, passion,/and if it all could coincide/in a single word “lightning” and would powerfully/say that I am given a power to live, - / oh, I would speak! - But it is in vain to wait!/As a sword hidden in a sheath, the thought would wither”. In this play, the spiritual-philosophical, purely romantic contradictory comprehension of the integrity of existence as a unity of Nature, human individuality, art, universal values of the ground and above-ground order are concentrated.

Conclusions. Based on the analysis of romantic musical poetics and poetry of the Liszt’s piano cycle, it can be argued that the poetic (literary) epigraph, directing, globalizing the semantic structure of the author’s text of a programming instrumental work, serves as a specific feature of instrumental programming by F. Liszt, which confirms the synesthetic nature of thinking and perception of the world by the artist (from the inseparability of the life path to creativity, the universality of thinking, “encyclopedic” knowledge in various fields of art and music specifications). The author’s word of the composer (actually or cited), derived in the musical text, drawn up as an epigraph or title, acts as an inalienable semantic factor of the musical text, an integral “program of action”, the creative efforts of the performer, and is a key factor in its interpretation, it clarifies and gives an opportunity to clarify the ideas of the original sound and philosophical and aesthetic worlds of the composer, promoting the deep mechanisms of sense formation in the performance interpretation.

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