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HISTORICAL AND THEORETICAL PREREQUISITES FOR THE STUDY OF MUSICAL POETICS OF CHAMBER MUSIC BY M. MUSORGSKY

The purpose of the article is to understand the historical and theoretical interpretation of the expression "musical poetics" and prepare the data necessary for the development of the scientific apparatus to the thesis research of the musical poetics of Modest Mussorgsky's chamber-vocal creativity. **Scientific novelty.** The theoretical task of giving the expression "musical poetics" the character of the scientific term is put. **Methodology** is the analytical and source study approaches. **Conclusion.** It is established that musical poetics is a colloquialism, which has long been included in the European literature on music. Its importance and sense have changed over the centuries. In the development of theoretical ideas about musical poetics, four stages are distinguished: "ancient" (fifth century BC-XVI century AD), "rhetorical" (XVII-XVIII centuries), "neo-rhetorical" (early XX century), "modern" (from the middle of the nineteenth century). In modern usage expression "musical poetics" is applied both in relation to the laws of musical creativity, and in relation to their theoretical and technological explication. It is treated as a general theory of music (language, form, style), or as a sum of the principles of the pitch, rhythm, syntactic, compositional and other organization of musical speech.

Keywords: poetics, musical poetics, musical rhetoric, style, language, form, M. Mussorgsky.

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Історико-теоретичні передумови дослідження музичної поетики камерно-вокальних творів М. Мусоргського.

Мета статті полягає в історико-теоретичному осмисленні вираження «музична поетика» і підготовці даних, необхідних для розробки наукового апарату дисертаційного дослідження музичної поетики камерно-вокальної творчості Модеста Мусоргського. **Наукова новизна:** Ставиться теоретична задача надання виразу «музична поетика» характеру наукового терміна. **Методологію** складає аналітичний та джерелознавчий підходи. **Висновки.** Встановлюється, що Музична поетика - словесне вираження, яке здавна ввійшло в європейську літературу про музику. Його значення і сфери застосування змінювалися протягом багатьох століть. У становленні теоретичних уявлень про музичну поетику виділяються чотири етапи: «античний» (V ст. до н.е. – XVI ст. н.е.), «риторичне» (XVII-XVIII ст.), «неориторичний» (початок XX століття), «сучасний» (з середини XIX ст.). У сучасному уживанні вираз «музична поетика» застосовується як у відношенні до закономірностей музичної творчості, так і стосовно їх теоретичної та технологічної експлікації. Воно трактується як загальна теорія музики (музичної мови, форми, стилю), або як сума принципів звуковисотної, ритмічної, синтаксичної, композиційної та іншої організації музичної мови тощо.

Ключові слова: поетика, музична поетика, музична риторика, стиль, мову, форма, М. Мусоргський.

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Историко-теоретические предпосылки исследования музыкальной поэтики камерно-вокальных произведений М. Мусоргского

Цель статьи состоит в историко-теоретическом осмыслении выражения «музыкальная поэтика» и подготовке данных, необходимых для разработки научного аппарата диссертационного исследования музыкальной поэтики камерно-вокального творчества Модеста Мусоргского. **Научная новизна:** Ставится теоретическая задача придания выражению «музыкальная поэтика» характера научного термина. **Методологию** составляет аналитический и источниковедческий подходы. **Выводы.** Установлено, что *музыкальная поэтика* – словесное выражение, которое издавна вошло в европейскую литературу о музыке. Его значение и сферы применения менялись на протяжении многих веков. В становлении теоретических представлений о музыкальной поэтике выделяются четыре этапа: «античный» (V в. до н.э. – XVI в. н.э.), «риторический» (XVII-XVIII вв.), «неориторический» (начало XX века), «современный» (с середины XIX в.). В современном обиходе выражение «музыкальная поэтика» применяется как по отношению к закономерностям музыкального творчества, так и по отношению к их теоретической и технологической экспликации. Оно трактуется как

всеобщая теория музыки (языка, формы, стиля), или как сумма принципов звуковысотной, ритмической, синтаксической, композиционной и другой организации музыкальной речи. Ключевые слова: поэтика, музыкальная поэтика, музыкальная риторика, стиль, язык, форма, М. Мусоргский.

The problem setting. The faster the surrounding world changes and the more intensive is the spreading of the Euro-Atlantic civilization scientific and technological achievements among the world nations and peoples the more important become the common human values, implemented in the classical art. That is why the interest to the classical music heritage seen in the Asian countries, namely, in China is quite natural. The Chinese musicians actively assimilate genres and styles of European classical music, master the traditions of European musical instruments playing.

The opera and chamber vocal has become popular in today's China. However the repertoire of the opera performances and chamber vocal music concerts is still rather limited. The professional Chinese singers have to do a lot of work in different spheres, such as musical performing, education and teaching to enlarge the amount of classical music creations among the mass media audience, among the secondary and high schools students

In particular, M. Mussorgsky's musical heritage is due to be mastered. Little is known in China about the creative activity of this great composer, especially in the chamber music genre. It really leaves much to be desired. M. Mussorgsky's creativity has incredibly high artistic qualities, great cultural and historical importance, unrepeatable teaching value. It is proved by the world fame of his two significant operas (*Boris Godunov* and *Khovanshchina*, the piano suite *Pictures at an Exhibition*, the symphonic fantasy *Night on Bald Mountain*, chamber vocal cycles *The Nursery*, *Without the Sun*, *The Songs and Dances of the Death* and other creations. Unfortunately M. Mussorgsky's chamber vocal creations don't enjoy popularity in China (in contrast to such great representatives of this genre as F Schubert, R. Schumann, M. Glinka, P. Tchaikovsky etc.)

We have already written that this situation can be explained by the singularity, unexpectedness, eccentricity alongside with the topicality and relevance of both images context and expressive means of his creations [11]. We are sure that the musicologists, musicians- performers and amateurs face certain difficulties in understanding interpretation and, as a result, wide acceptance of M. Mussorgsky's chamber vocal creations, and it can be overcome by the mastering of the composer's musical poetics.

The current state of the problem researching.

The Poetics is a general concept and due to this fact it is extremely important concept if esthetics and art theory. It is equally applicable to all types of creative activity. The musicologists often use it as well. Alongside with this the expressions “the poetics of music” and “musical poetics” which can be seen in research, critical, educational and teaching works don’t have the single and clear meaning. It is not explained even in the most complete Russian musical glossary – the six-volume *Musical Encyclopedia*. It is not even mentioned in the section *Musical Esthetics* (the author – T. Cherednichenko) [21], though the definitions of the concept *musical poetics* in the context of esthetic concepts is a natural and even necessary task. The expression *musical poetics* can be found in Grove musical glossary [25], in the competent Riman’s dictionary, in the encyclopedia Britannica, but it is explained laconically and unilaterally. It is commented in the historical theoretical sense in connection with the Latin expression *musica poetica* (see below in detail).

Despite the fact that the term *musical poetics* is either explained unilaterally or is just omitted in different glossaries, it is often used in the musicological literature. A. Polishchuk was right to mention this fact in her paper [15]. The author referred to the number of works, where the word *poetics* can be found in the title. (In particular the works by Y. Vakhranov [6], O. Zav’yalova [9], Y. Abdokov [1], R. Baykiyeva [3] и N. Belichenko [4]) were mentioned.) . This list can certainly be continued but there is no need to do it, as even the superficial analysis of the themes and contents of the works, mentioned by A. Polishchuk indicate the absence of the single approach to the poetics phenomenon consideration in the musicological context, to say nothing of the single theoretical understanding of the terms *poetics of music* and *musical poetics*.

If to look at the problem from another point of view we can see the following: There is a great amount of musicological works devoted in fact to the problems of the musical creativity poetics. We mean, first of all, the research of the composer’s and the performer’s creativity phenomenon, as a whole (works by N. Korykhalova [10], V. Moskalenko [12], A. Mukha [13], I. Pyaskovskiy [16], V. Kholopova V. [19] etc.). Secondly, we mean the numerous works devoted to the creativity of definite composers, the representatives of different schools and tendencies. Thirdly, the theoretical research is devoted to the musical poetics of the definite musical creations,

If to consider the voluminous literature devoted to M. Mussorgsky’s creative activity from the point of view of musical poetics, we, first of all, pay our attention to those works,

which analyze the circumstances of the author's message appearance; the factors of the themes, characters, plots, literature texts choice; intonation principles and the musical form properties: melos, harmony, rhythm system, texture, composition structure, genre etc.).

Among these numerous works, such ones as (труды В. Asaf'yev [2], A. Ogolevets [14], Y. Trembovel'skiy [17], S. Tyshko [18], G. Khubov [20] and other) surely stand out as the authors consider the definite sides and results of M. Mussorgsky's creative activity as an integral phenomenon. Usually the integrity of the above mentioned properties and creativity factors is covered by the word *style*. It is well grounded. However, to our mind not less grounded and – in certain sense more exact and fruitful – can be the unification of the given properties and factors into the general concept *musical poetics*, which lets us reflect all the unusual, advanced, unrepeatable individual properties of M. Mussorgsky's creative activity.

The **objective** of this work is in historic and theoretic consideration of the expression “musical poetics” and the data preparation, necessary for the development of scientific apparatus for the dissertation (theses) of the musical poetics research of the “The Songs and dances of the Death” cycle and of other M.Mussorgsky's chamber vocal samples. (The dissertation research devoted to this objective was completed at the Chair of Musical Theory and Composition , Odessa Musical Academy named after N.V. Nezhdanova)

The main part.

To begin with the expressions *poetics of music* and *musical poetics* are interpreted as identical in their meaning. To tell the truth, the first one is more applicable when we deal with the musical art as a whole, and the second one – when the definite subject or artifact is being discussed.

In the most voluminous Grove's dictionary **musical poetics** (*Musica Poetica*) is characterized as «the composition in the close relation to the sounding, structure and meaning of the text». This short characteristic is accompanied by the reference to the close or nearly identical terminological expression *theory of musical figures*. This approach of the most competent Musical Encyclopedia indicated that the modern musicologists discover in it first of all (or exceptionally) some historic value. It gives us additional reasons to consider the concept *musical poetics* in historic aspect.

Etymologically the expression *musical poetics* is connected with the ancient Greek word, *ποιητική* (*poietike*), which was stably conjugated with the word *τέχνη* («ΤΕΧΝΗ»), meaning any practical skill. I. Dvoretzky, referring to Plato's way of using this word, gives

the two following meanings: 1. «the art of creating Plat.; 2. “poetical art, poetry Plat» [8, c. 1336]. The second meaning must have been derived from the first one and is related to the more mature period of the Ancient Greeks’ recognition of different varieties of τέχνη («tekhne»). It's interesting that the polysemantic verb «ποιέω (ποίηο meant «...13) (about sounds) to utter, 14) to compose, to make up, ...; 15) to portray, to represent, to outline; 16) to invent, to imagine» [8, 1335].

In this way, the expression *poetics of music* revives our notion of the deep genetic relation of all art types, of their prehistoric syncretism. Besides, the etymological analysis makes us think that the musicologists don't have to connect poetics of music with the poetry as a type of art and to gear it with the philological concepts (as it was suggested, for instance, by A. Políshchuk). In all the types interpretations it is rightful to discover the single common contents, conveyed by the words *creation, composition, making*.

The process of the concept “musical poetics” theoretical formation can be presented as consisting of four periods.

The first one is the Antic period. It is most clearly represented by Aristotle's and Horace's works. In Aristotle's treatise *About Poetics (Peri poietikes)* the main term is interpreted in three meanings: a) the system of rules, regularities, conditions, which are obeyed (or must be obeyed) by the artistic artifact; b) as technique (or technology) of the correct actions, which lead to the creation of the verbal texts; c) as a theory of the verbal art (drama, poetry, rhetoric). This polysemantic understanding of the term *poetics* has survived so far. In his work Aristotle considers music (chorus singing, aulos or cithara playing, singing with cithara accompaniment) only in connection with the universal esthetic delight principles, imitation, curiosity bating, catharsis. In his work *De arte poetica (About the art of Poetry or Epistola ad Pisones)* Quintus Horatius Flaccus basing on the certain general Aristotle's ideas, concentrated on the definite recommendations for the Master of the Word how to achieve the best impact on the audience (listener), how «to please them, to worry them, to educate them», combining «the useful with the pleasant».

Another ancient treatise, related to the two mentioned above, is *On the Sublime*, the work by Pseudo-Longinus. This work methodically and knowingly treats the ancient classical principle of poetics in the orator's speech and literature creations, though the word poetics wasn't used by the author.

The second period is represented by the works of the Baroque – Classicism epoch thinkers XVII-XVIII when the concept of poetics returned to the pages of the philosophical esthetic treatises. The Italians G. Trissino (*Le sei divisioni della poetica*, 1529), T. Tacco [*Discorsi dell'arte poetica*], N. Boileau (*L'art poétique*, 1674), also basing on some Aristotle's esthetic ideas, greatly promoted the development of literature theory and the verbal arts technique.

The same historical epoch faced the first musicological works devoted to the musical poetics namely. The competent sources indicate that the earliest sample of the musical poetics study is Nikolaus Listenius treatise, created in 1537. Following the tradition, the author considered here the music theoretical fundamentals (*musica theorica*), the questions of notation and performance practice (*musica practica*). In addition to the traditional conceptual apparatus Listenius introduced the new term *musica poetica*, by which (in the manner of ancient treatises and contemporary works on rhetoric and literature) he defined the sides and principles of the musical creations composition. This treatise being very popular in XVI-XVIII centuries had great impact on works by G. Faber (1550), G. Dressler (1563), J. Burmeister (1606), J. Herbst (1643), W. Printz (1696), J. Walter (1708), J. Matteson (1739) and other scientists, as well as on the theoretical foundations of music and music notation.

Among these works Joachim Burmeister's *Musica poetica* (1606) should be mentioned as a significant one. The author made an effort to arrange the large amount of observations made by German musicologists, concerning the so called *musical figures*. At that time *figures* implied the laconic musical intonation forms similar to the verbal figures of rhetoric art and solving the task of creating of the definite emotional esthetic affect.

The scholar differentiated among the three categories of musical science: *musica theorica*, *musica practica* и *musica poetica*. He considered the last one to be the branch of the Musical science, which should be built on the basis of the idea of correctness, lying in the foundation of the musical form. J. Burmeister wrote «As I finally arrive at the task of explaining to some individuals this art of music and its third branch which is called musical poetics, I feel impelled by a faith which all must feel who take it upon themselves to explain an art. Faith bids me to present the subject by providing definite rules, pulling at my ears and reminding me that no liberal art can be handed on to anyone without rules» [30]. Basing in this credo the scholar developed his variant of musical rhetoric figures notation and classification.

However the contemporaries were indifferent to Burmeister's doctrine. They went on storing musical – literature analogies and searching for new “musical-rhetoric figures. The analogical efforts to generalize the musical figures made by J. Mattheson, A. Kircher, J. Bernhardt, J. Printz, J. Scheibe, J. Forkel and others turned out to be fruitless [see in detail in the work by D. Bartel [29]. Thus in the XVII-XVIII centuries all the efforts to create the general musical poetics, treated as the musical art rhetoric, failed; and by the end of XIX century the expression *musica poetica* was hardly mentioned by the Western European musicians in their theoretical works.

The third period of the concept *musical poetics* formation is connected with the name of I. Stravinsky's, an outstanding composer- innovator and a profound thinker. He delivered a short course of lectures at Harvard university, called it *Musical poetics (Poétique musicale, 1942)* in this way he drew the musicologists' attention to this half-forgotten concept. What did Stravinsky talk to the students about? He talked about everything he considered to of the primary importance for the musical art. In particular, he spoke about the composing, performing, and perception of music; about the concert practice, historical events, tendencies, schools, definite authors and creations. The maestro expressed his views on the most significant fundamentals of music art: about the space and time (in this section his co-lecturer was the philosopher P. Suvchinsky), he also spoke about the rhythm and harmony, about the rational principles and emotional factors of the composition [24]

Only recently (the first decade of the XXI century) we could notice some recovery of attention to the phenomenon and the theory of the concept *poetics*; and it lets us suppose the existence of the fourth period in the studied phenomenon history. In particular it is witnessed by the research project *Poetics of Music* developed by the Arts- Humanitarian faculty of London Royal College. This project is worked out by the group of musicologists of different specializations directed by the senior scientific advisor Christopher Wintle. These originators write in the annotation to their project about the intention to «interpret the subject of the research from all possible points of view». Being aware of the fact that all aspects of the problem can't be embraced, the British researchers put the emphasis on the musical theory, composition skills, recommendations for the composing and performing, to the musical rhetoric, critics and analysis. Everyone «who is directly or indirectly interested in the process of music composing, performed and perceived, and who is open for the music of different time and cultures...» [23] is welcome to take part in this research. As we see, the given

approach is not characterized by the originality or definiteness of the theoretic fundamentals. But it is an open, interdisciplinary, methodically non-regulated approach.

It should be noted that the musicologists of the Soviet and post Soviet period didn't attach much importance to the concept of musical poetics. However this expression, hardly ever met before, can be found in the musicological researches more and more often. It is mostly used in the wide and not exact meaning, often approaching and even fusing in its sense with such concepts as *form, style, language, composition etc.* For instance, T. Teslya treats musical poetics as a formal and expressive characteristic of the composition arrangement of the piece of music. Another representative example of the free understanding and applying of the term *poetics* is the dissertation thesis by the Russian researcher N. Nekrasova «Poetics of Silence in the Russian Music of the 70-90s of the XX century». Here the category of poetics is not specially analyzed; the term poetics in combination with the studied subject – «musical silence» doesn't reveal any specific properties of the theoretical approach.

According to our observations the expression *musical poetics* often draws nearer to the category of poetics characteristic to Literature Study (specially, when we deal with the compositions, where music is combined with the verbal text). Not less often it intersects or even coincides with the concept of musical style.

The exact definition of *musical poetics* can't be found in the book but indirectly this expression is characterized by the following statements: «The general definition of *poetics* as a system of esthetic means», «working principles» (Averintsev), as a structure of compositions quite correspond to the musical poetics. The methods of poetics, that is to study definite authors, schools, tendencies, direction, and epoch can be applied to the musicology as well. Obviously there is contradiction in the fact that musical poetics is closely connected with the theory of music, in particular, with the study of the musical language in all its levels and structures «The poetics of a musical composition, on the assumption of the general Art Study statements includes the methods of theoretic and historic character, usually non-isolated from each other, being but on the contrary complimenting and interacting ones» [7, c. 12].

N. Gulyanitskaya seems to project the most general Literature Study understanding of poetics onto the area of musicology. Different broadness (in other words – the ambiguity of volume) is indicated by lots of general and special dictionaries: «To wide extend poetics

coincides with the literature theory in general, in a restricted sense it coincides with the language analysis of the artistic composition» [ibid]. Thus the projection suggested by N. Gulyanitskaya is possible. However, in our opinion, it is of little efficiency in theoretical and methodical aspects. If the idea of musical poetics includes «the system of esthetic means», «the working principles», composition, any structures of musical form, the musical language in all its aspects, historical methods, genre categories and so on, we see that the category of *musical poetics* loses any specific contents and becomes inseparably mixed with musical esthetics, general theory of music, the methodology of theoretical musicology, the theory of musical style and form.

In whole, N. Gulyanitskaya's monograph gives good grounds for speculation about the musical form, musical language, style and poetics correlations. This correlation deserves special scientific attention, as it often becomes apparent in the musicological works of quite different contents.

For instance, the question of the musical style and poetics correlation proved to be of principle importance for Ван Те's thesis «The National Style Phenomenon in the Context of Opera Musical Poetics». The thesis title itself shows the different volume of style and poetics concepts. Shows their hierarchy: the opera musical poetics is the context for style (surely, here the word *context* doesn't have the exact linguistic meaning, and it must be understood as an image of some artistic space, specified by the complex-synthetic opera genre). This correlation of the concepts is seen in the author's abstract: «The paradigmatic Verdi's opera poetics is revealed in the historic evolution of European opera creativity. The prevailing (end-to-end) universal principles of the opera form image-composing constructing in Verdi's creations are found out, as well as his unique creativity method, which ensure their all-European importance. The musical-thematic fundamentals of image bearing dramaturgy are analyzed as well as the musical-stylistic opera ideas contents» [5]. Such style and poetics categories correlation, given in Van Te's research work, seems to be not only theoretically correct but also methodologically reasonable.

Conclusions, which can be made from this short review of the *musical poetry* theoretical concept formation history, are as follows:

1. *Musical poetics* is a verbal expression, which has been used in the European culture for centuries. Its meaning and spheres of application has been changing for all the period.

The theoretic concept formation lived through four periods (their names are of merely operative character and they don't claim being terminologically exact.

- the Antic period , when the idea of *ποιητική τέχνη* was developed mostly for the verbal arts (Aristotle, Horace), with which music was connected by the common principles of form organization and artistic semantics properties.

- the rhetoric period (XVII-XVIII centuries, the epoch of Baroque and Classicism), when the musicologists used the term *poetica musica*, correlated with the rhetoric principles of the musical form organization and the represented teaching of musical figures – intonation elements, associated with the certain affects.

- neo-rhetorical period (the beginning of the XX century) connected with the reborn scientists' interest to the rhetoric musical principles and qualitatively new attitude to the elementary musical speech units, to the musical language intonation funds (works by A. Schering, A. Schweitzer, B. Javorsky, B. Asaf'ev and others)

- the current period (since the middle of the XX century) initiated by I. Stravinsky, which is characterized by the wide and free understanding of the term, by the returning to the universal meaning of the antic expression *ποιητική τέχνη*, by the researchers' orientation on the conformity and rules of the creative activity.

2. The modern musicology uses the expression “musical poetics” in the theoretical, historical and critical literature. It is applied to both the phenomenon of music, to the conformity of musical creativity and its product (undelivered poetics) according to N. Gulyanitskaya and to the theoretical or technological explication of these conformities (delivered poetics).

3. The expression *musical poetics* though being widely used doesn't possess absolutely legal scientific category status (it is not shown in ant glossary, lexicon) and its theoretical meaning is not exactly defined. *Musical poetics* can be interpreted as the general theory of music, of musical language, of musical form, of musical style, or as a sum (combination) of the sound pitch, rhythmic, timber, syntactic, compositional and other musical speech organization principles, or as the feature of definite compositions images contents.

This state of matter can't satisfy the requirements of the musical art scientific description and studying. Should we leave this term out? Obviously not!

The short historical review given in this paper speaks for necessity of this term *musical poetics*. The task of the theory is to understand the nature of this necessity and to try to limit the free interpreting of the phrases *musical poetics* and *the poetics of music*, to make them exact terms, which can be logically included in the musicological terminology.

The solution of this theoretical problem will enable us to specify the analysis and practical mastering methods, in particular for our main point of interest, namely for performing interpretation of M. Mussorgsky's musical poetics and of his chamber-music creations.

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