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**THEORETICAL BACKGROUNDS OF THE SUITE PHENOMENON
STUDY IN MUSIC**

The article actualizes the problem of the suite phenomenon study in music. There are defined the basic theoretical concepts genre of instrumental suite, types of cyclic structures as the leading factor of this genre creation.

Key words: suite, suite thinking, suite cycle, musical culture.

The problem of coverage of the scientific – methodological and theoretical approaches to the analysis of musical creativity is multilevel. Recently, domestic musicology has intensified cultural orientation concerning the interpretation of artistic phenomena. Most scientific researches are based on the ideas of O. Spengler, I. Heizinga, M. Bakhtin, Yu. Lotman and other cultural studies scholars. It is explained by not only releasing of the humanities in the post-Soviet time from mono-ideological dictatorship, but the general needs of the science of music. More and more researchers are aware that it is impossible to understand the phenomenon being "inside" him. Therefore the monological approach and method are increasingly combined in the modern Ukrainian musicology with dialogic approach. The methodological researches, based on cultural concepts, are decisive being integrated with adjacent areas of the humanities.

Before we consider the theoretical background of suite phenomenon study and cultural aspects of problems of suite in music, let's focus on the definition of the concept of "culture", which is interpreted by many scientists as a process and a result of human activity in a wide sense[4]. The phenomenon of culture is understood both as the work of people and a collection of material and spiritual values produced in the course of historical development. We emphasize that the culture is included in the design - creativity, which is formed historically in human activities. On the other hand, it appears in the world's certain defined cultural property. Thereby, it makes sense to talk about the relevance of the definition of

culture as a set of objective values that are made in the social - historical life [16, p. 89].

Art social culture is one of the specialized areas, which solves the problem of intellectual - sensual, spiritual reflection of life. The musical culture, from this point of view, appears as "... a part of the artistic culture of the society in a cultural - historical moment of its development ... is a community of music values gained by this society, also the activities of mankind and relevant agencies for the production, storage, distribution and consumption of these values. " From these positions the musical culture is understood as art music with his closest social context, with the totality of social "forms of music" (B. Asafyev). Musical culture is integral mechanism that consists of functionally distinct sections, i.e. "blocks": creativity, performance, distribution of music perception, music critics and musical science, musical culture management. The unity of the mechanism is provided by the functional relationships of its components, common social basis, their common objective bases formed by the musical values which make up this culture.

We note that the cultural and theoretical aspect of suite research in music actualizes the art value problem. Value analysis allows to determine the actual place of the artistic phenomenon in national and international artistic process. It is known that significant practical experience of evaluation is established and functioning art contains many controversial things. This is caused by the incomprehensibility and non-elaboration of many problems associated with artistic evaluation in general, and the complexity of the evaluation subject - instrumental works of local authors.

Musicology and cultural literature of domestic, foreign and Russian authors, the subject of which is suite notion in music, left a large number of materials of research, critical – journalistic and viewing nature.

Historical suite research perspective is widely enough represented in local and foreign publications. V. Rabey, A. Petrash, I. Yampolskyi, F. Blume, A. Milner turned to its prehistory. In the essay of T. Norlind the lute suite evolution is presented in France, Italy and Germany from the beginning of XVI to mid XVIII

century. The author pays much attention to the process of formation of the main suite dance frame. G. Altman writes about the suite origin from folk music in the article "The dance forms and suite". T. Baranova, analyzing the dance music of the Renaissance, implies that "... except the ball with his traditional dance sequence, the prototype instrumental suite can serve as ballet and masquerade procession" [2, p. 9]. Compositional - thematic suite features of English virginals is considered by T. Oganov in the thesis (T. Oganov "English virginal music: problems of formation of instrumental thinking").

Suite cycle-formation of Baroque is highlighted in the writings of T. Livanova, M. Druskin, K. Rozenshyld. In the monograph "The musical form as a process" B. Asafyev offers a comparative analysis of French, English and orchestral suites of J.S. Bach in order to show the diverse manifestations of contrast as a suite composition fundamental rod. The research of K. Nefa and G. Riman should be noted of foreign publications on the history of German suite. G. Beck goes beyond a national - historical diversity, offering a panorama of Baroque suite in major European countries. The author identifies the specific characteristics of the genre in different regions. He not only thoroughly explores the origins of the formation of the suite, but also makes a brief review of the European suite XIX and XX centuries. The analysis of old and new romantic suite is presented in the works of L. Mazel, C. Bobrowskyi, T. Popova. Theory and history of the genre are also covered in the encyclopedical articles of I. Manukyan, Yu. Neklyudova, D. Fyuller.

The works on the history of music, history of piano art, harmony, and epistolary material and monographic publications, are noteworthy the historical review of the personalities among which are monographs of D. Zhytomyrskyi "Robert Schuman", O. Levasheva "M. I. Glinka ", V. Bryantsev" S. V. Rachmaninov." If the analytical - grammatical suite form shows a pronounced cyclical decentralization, so its inner intonation form contains some integrity, which is closed on external kaleidoscope. Suite has its "protodrama" which creates persistent semantic framework, which is inherent to concrete - historical varieties of the genre, not quite similar to each other (be it Bach's suite, the new romantic

suite or suite of S Rachmaninov and D. Shostakovich). List of musicological works shows that the interest in the topic has always attracted attention of researchers [9, p. 5].

One of the first scientists who studied the suite cycle-forming problem was B. Iavorskyi. In "Bach's suites for Clavier" and (as it became clear owing to the research of V. Nosina), in manuscript B. Iavorskyi captures interesting factual material concerning both ontogenesis and phylogeny baroque suite. It enables to go to the conceptual integrity of the suite through subtle characteristics of semantic part position, which allows to consider its dramatic model in a broader historical - cultural context.

The next stage of development of the genre theory is presented by the studies of T. Livanov. She offers the first in the domestic cyclical theory of musicology forms. T. Livanova accentuates the historical aspect of suite cycle-formation evaluation [8]. But the attempt to reveal dramatic suite invariant leads to context "symphony-centralism." As a result, the author notes the historical role of the suite just only as forerunners sonata-symphony cycle, thereby closing his own quality of suite thinking.

The interest in the suite, as a self-sufficient system became possible only when the culturological research methods started to be used in musicology. One of the notable events of this kind became an article by M. Starcheus "New life of genre tradition," which highlights a fresh genre problematics. Turning us to poetics of the Baroque, the author notes the enfiling principle in the suite structure and focuses on the narrative genre nature. Developing the idea of Bakhtin about "memory of the genre", M. Starcheus emphasizes that the author modality is more important rather than the genre ensemble in the perception of the suite (in relation to specific genre characters). As a result suite – as a certain type of cultural integrity - begins to fill with some live content, specific, peculiar only to her meaning. However, the meaning is expressed in the article "hieroglyphically" [14, p. 52].

The logic of the internal suite process remains a mystery as some internal mechanism of self-movement cycle, dramatic "script" of suite series remains ignored. Important role in the attempt to decipher the immanent suite logos in music played in the development of functional approach to musical form. Leading principle of cyclic forms the researcher B. Bobrovskiy considers communication of parts on the basis of dramatic features. It is the functional connection parts of the suite which contains the main difference from the sonata-symphony cycle. Thus, the scientist B. Zuckerman sees the manifestation of unity in multiplicity in suite, and the sonata-symphony cycle contains the multiplicity of unity. According to the observations of another scientist O. Sokolov, if the principle of subordination of the parts works in the sonata-symphony cycle, the suite answers the principle of coordination of the parts. V. Borovskiy outlines the similar functional difference between them: "Suite is an association of a number of contrasting works, sonata-symphony cycle, by contrast, the division of the only work into several individual works generally subdued" [5]. M. Aranovskiy also observes the polar trends in interpretations of multipart cycles under consideration: discrete underlined in the suite and its discretion internally overcome while maintaining its external signs in the symphony [1, p. 7].

N. Pikalova, the author of the research on the theory of suites, overlooks the very important issue of integration of parts into a single musical body. "Suite cycle sufficiently differs from sonata – symphonic cycle, however, not by the lack or insufficiency of unity, and probably by other principles of unity" [12]. The factor of unit itself is valid for suite but besides it the multiplicity was perceived like chaos, not as aesthetically pleasing diversity. " N. Pikalova defines a suite as "... a complex genre, based on the free multicomponent cyclical expressed through the contrasting of parts (models of simple genres), coordinated generalized artistic idea and collectively aimed at implementing aesthetic value of reality diversity."

The article of B. Bobrovskiy "Analysis of the composition "Pictures at an Exhibition" by Musorgskiy" is devoted to the sphere of interpretation of sketch sequence as a single musical organism published in 1976. Having noticed the

principle of through development in the field of intonation, the author comes to the problem of compositional cycle unity. Further idea development is shown in the works of A. Merkulov about suite cycles of R. Schuman and "Pictures at an exhibition" by Musorgskyi and article of O. Ruchevska and N. Kuzmina "Poem" Otchalyvshaya Rus "in the context of the author's style of G. Sviridov" . In the cantata of G. Sviridov "Night Clouds" T. Maslovska observes complicated "contrast" closeness of parts and multifaceted ties between them. The tendency to perceive suite integrity at modal-intonation and compositional unity opens new horizons of research, allowing to touch semantic dramatic aspect [10, p. 78]. A. Kandinsky- Rybnikov considers "Children's Album" by Tchaikovskyi in this vein, based on valid hidden subtext, according to him, in a handwritten version of the author's work.

In general, the current literature about suite is noted for completely diverse approach to the content and suite cycle composition unity. N. Pikalova sees semantic suite core in the idea of contrasting plurality, and its character - in a united plurality givens. As a result, the suite is "a multiple series of self-sufficient givens." B. Nosina developing ideas of A. Schweitsar, B. Iavorskyi, M. Druskin of comparison of movement types in the suite, believes that the main content is to analyze the movement of suites: "It is no coincidence that suite genre flourishing clashed in time with the era of classical design methods to describe movement in physics and mathematics "[11]. Suite genre, according to the author, provides "... a way of understanding the idea of a musical movement." A. Schelkanovtseva, the researcher, traces the analogy between six-part cyclic skeleton of Suites for cello solo of I.S Bach and rhetorical language that clearly separates into six parts [17]:

Exordium (Introduction) - Prelude.

Narratio (story) - allemande.

Propositio (language) - Courant.

Confutatio (objections) - Sarabande.

Confirmatio (statement) – put in dancing.

Peroratio (conclusion) - Gigue.

According to the notes of the scientist W. Rozhnovskyi, this quadrivium of functions and major sections of language construction reflect the universal dialectical laws and, accordingly, create a conceptual framework of sonata - symphonic drama, but not suite drama. According to S. Maslyi, the dissertator, interpretation O. Schelkanovtseva for most parts of the suite is also quite problematic and raises some doubts. Thus, section Confutatio (objections) likely corresponds not to Sarabande but put-in dancing, creating a sharp contrast not only concerning Sarabande, but also to the dance basic skeleton in general. In turn, the Gigue, which is the final part, functionally is more similar to a section Peroratio (conclusion) as well as to Confirmatio (statement).

Having such external discreteness, dissection, suite also has a dramatic integrity. As the only art body, it is, according to N. Pikalov designed "... for the combined perception of parts in defined sequence ... Within the suite only the whole cycle is the complete integrity." The concept of dramatic integrity is the prerogative of the internal form suite. The scientist I. Barsova says: "To find inner form is to highlight among it something that constitutes impetus to further conversion" [3, p. 112]. Exploring the inner structure of the music genre, M. Aranovskyi considers that it causes genre immanence and ensures its sustainability over time: "The internal structure accommodates "genetic code" of the genre, and implementation of conditions laid in it ensures the reproduction of the genre in the new text" [1, p. 38].

Problems of suite cyclization repeatedly were covered by Ukrainian musicologists as well. The fundamental work of V. Klina "Ukrainian Soviet piano music" [7] reflected a new trend of methods of comprehensive chamber instrumental genre study in Ukrainian musicology. In the sphere of study of the piano works evolution by Ukrainian composers of the twentieth century V. Klyn made a classification and systematization of the genre fund and defined its thematic range of imagery.

The thesis of M. Kalashnyk "Interpretation of suite genres and partita in the creative practice of the twentieth century" (1991) contains axiological approach to

suites genres and partitas as well as their differentiation genre peculiarities as relatively independent historical and cultural units, formulated definitions of suite and partita, the basic modes are found and summarized in the scheme [6].

The researcher I. Tukova, on the contrary, does not differentiate genre features of suites and partitas [15]. As the main features of the old dance suite and partyty the researcher identifies structure (multipart work parts of which relate on the principle of contrast); means of genre specification (due to specific parts assigned to dance and non-dancing performance); a wide range of performers (from solo instrument to orchestra) [15, p. 12].

In the study of piano suites, partitas and sonatas of Lviv composers of XX century (M. Kolessa, V. Barvinskyi, A. Rudnytskyi, R. Simovych, M. Skoryk, B. Filts) S. Saldan also emphasizes the contradictory relationships between these genres. "They all have cycles, but their genre characteristics may have variant interpretation: sonata can approach the suite, suite acquire the features of sonata cycle, etc." [13, p. 9]. Noting that the above cycles are based on the principle of contrast, the researcher stresses that the contrast in the suite and partitas serves for separation, and in the sonatas - to integrate, because the replacement of self-sufficient units to contractors takes place in sonata cycle, i.e., that are required in certain relationships "[13, p. 10]. So, like most researchers, S. Saldan concludes that "suite and partita cycles consist of a sequence of different relatively self-contained units, and in the sonata cycles through specified subordination differentiated dramatic plan integrity isformed " [13, p.10].

So, summarizing the above, we can conclude that the scientific knowledge of the suite as a genre is large and multidimensional. At the present stage of development of musicology external and internal forms are delineated (definition of I.Barsova), analytical and grammar and intonation forms (definition of V. Medushevskyi). As analytical and grammatical form, as a special kind of cycle-formation, suite received a description in the research of B. Asafyev, V. Bobrovskyi, V. Iavorskyi, in the works on the analysis of musical forms of L. Mazel, S. Skrebkova, I. Sposobna, V. Tsukkerman. The appeal to suite genre is

conditioned by his increased interest in European art and art criticism of the last two centuries, and its lack of scientific proof at the same time. In particular, artistic and cultural suite value in the piano music of Ukrainian composers of the last third of the twentieth century is still not clear and internal genre suite typology is not created. By this time there is no clear scientific actualised definition of "suite thinking" notion in its ontological sense, but it is a problem of our further research.

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