

Selezneva Nataliya,
associate professor of the department of
music theory and composition
Odessa A.V. Nezhdanova national academy of music
natali.selezneva25@gmail.com

TO THE ISSUE OF MODERN MUSIC LANGUAGE DEVELOPMENT IN THE COURSE OF CHORAL SCORE READING (BY THE EXAMPLE OF THE CYCLE OF "SIX SONGS" BY HINDEMITH).

Research objective is drawing attention of teachers and students to outstanding art advantages and educational potential of choral music of P. Hindemith and also to present some educational and methodical reasons connected with development of modern musical language. **The methodological basis** of a research is formed by complete approach to a problem of development by the student of musical language of modern music in which, irrespective of the studied academic discipline, are crossed and historical, theoretical and actually performing aspects supplement each other. **The scientific novelty** consists in consideration from this point of view of a cycle of Paul Hindemith "Six songs" on texts of original French poems of R. Rilke for the mixed chorus without accompaniment. **Conclusions.** The harmonious language of this work having properties of basic novelty is organically connected with the European traditions of folklore, a medieval monody and the Renaissance polyphony. On examples of plays of a choral cycle it is shown that properties of an chords in choruses of a cycle are caused: a) a support on the fourth - fifth front relations, b) organizing domination of acoustically clean intervals, c) the principle of a free combination of diatonic tones in the chords formed by the melodic movement, d) logic of the synthetic chords and polyphonic invoice, e) the principle of wavy forcing and discharge of level of a dissonant of chords. The methodical expediency of use of a cycle is proved it is aware of reading choral scores.

Keywords: harmonious language, invoice, chords, melodic movement.

Селезнтьова Наталія Олексіївна, доцент кафедри теорії музики та композиції Одеської національної музичної академії імені А.В.Нежданової.

До проблеми опанування мови сучасної музики у курсі читання хорових партитур (на прикладі циклу «Шість пісень» п. Хіндемита).

Мета дослідження - привернути увагу викладачів і студентів до видатних художніх якостей і освітньому потенціалу хорової музики П. Хіндемита, а також представити деякі навчально-методичні міркування, пов'язані з освоєнням сучасної музичної мови. **Методологічну основу дослідження** утворює цілісний підхід до проблеми освоєння студентом музичної мови сучасної музики, в якому, незалежно від досліджуваної академічної дисципліни, перетинаються і доповнюють один одного історичний, теоретичний і власне виконавський аспекти. **Наукова новизна** полягає в розгляданні саме з цієї точки зору циклу Пауля Хіндемита «Шість пісень» на тексти оригінальних французьких поем Р. Рільке для змішаного хору без супроводу. **Висновки.** Гармонійну мову даного твору, що володіє властивостями принципової новизни, органічно пов'язаний з європейськими традиціями фольклору, середньовічної монодії та ренесансного багатоголосся. На прикладах п'єс хорового циклу показано, що властивості акордики в хорах циклу обумовлені: а) опорою на кварто-квінтові стройові відносини, б) організуючим домінуванням акустично чистих інтервалів, в) принципом вільного поєднання діатонічних тонів в співзвуччях, утворених мелодійним рухом, г) логікою синтетичної акордово-поліфонічної фактури, д) принципом хвилеподібного нагнітання і розрядження рівня дисонантності співзвучч. Доводиться методична доцільність використання циклу в курсі читання хорових партитур.

Ключові слова: гармонійний мову, фактура, акордика, мелодійний рух.

Селезнёва Наталия Алексеевна, доцент кафедры теории музыки и композиции Одесской национальной музичной академии имени А.В.Неждановой.

К проблеме освоения языка современной музыки в курсе чтения хоровых партитур (на примере цикла «Шесть песен» П. Хиндемита).

Цель исследования - привлечь внимание преподавателей и студентов к выдающимся художественным достоинствам и образовательному потенциалу хоровой музыки П. Хиндемита, а также представить некоторые учебно-методические соображения, связанные с освоением современного музыкального языка. **Методологическую основу исследования** образует целостный подход к проблеме освоения студентом музыкального языка современной музыки, в котором, независимо от изучаемой академической дисциплины, пересекаются и дополняют друг друга исторический, теоретический и собственно исполнительский аспекты. **Научная новизна** заключается в рассмотрении именно с этой точки зрения цикла Пауля Хиндемита «Шесть песен» на тексты оригинальных французских поэм Р. Рильке для смешанного хора без сопровождения. **Выводы.** Гармонический язык данного произведения, обладающий свойствами принципиальной новизны, органично связан с европейскими традициями фольклора, средневековой монодии и

ренессансного многоголосия. На примерах пьес хорового цикла показано, что свойства аккордики в хорах цикла обусловлены: а) опорой на кварто-квинтовые строевые отношения, б) организующим доминированием акустически чистых интервалов, в) принципом свободного сочетания диатонических тонов в созвучиях, образованных мелодическим движением, г) логикой синтетической аккордово-полифонической фактуры, д) принципом волнообразного нагнетания и разряжения уровня диссонантности созвучий. Доказывается методическая целесообразность использования цикла в курсе чтения хоровых партитур.

Ключевые слова: гармонический язык, фактура, аккордика, мелодическое движение.

One of the main objectives of education and training of the highly skilled musical performance specialist is the task of comprehensive preparation for the different activities, addressing a variety of creative and technical tasks, implementing the functions of the soloist, ensemblist, concertmaster, accompanier, teacher and others.

Today, the musician, even with the brightest abilities and the highest level of academic training comes short of mastering a certain classical repertoire and gaining the ability to operate it. The very life, the very practice of daily activities will necessarily require expanding the range of skills, abilities and knowledge. Among other things, the mastery of the means of contemporary musical language, an understanding of these means, as well as the ability of independent mastering of new means of musical expression, which is constantly updated will be certainly necessary.

Therefore, one of the main tasks of preparing the top-qualification musician-performer must necessarily include the task of mastering the modern musical language. By all appearances, this task has comprehensive nature. The posing of such a problem alone, methodology and methods of its solution form a separate and complex musical and pedagogical problem. It is also clear that contribution to the solution of this comprehensive problem can and should be made by all the disciplines of a special cycle, both historical-theoretical (the history of modern music, harmony, polyphony, analysis of musical compositions, etc.) and practical (main instrument, vocal, choral class, etc.).

The least effective way for solving this problem would be its formal division into separate aspects of the separation of functions of certain academic disciplines according to formal criteria. The best way is the other one, namely a holistic approach to the student's mastering of musical language of the contemporary music, in which, regardless of studied academic discipline, the historical, theoretical and particularly performance aspects intersect complement each other. With the largest manifestation such pedagogical approach reveals its positive aspects in the study of a particular work.

It is from this perspective we propose to consider in this article the concrete composition – cycle by Paul Hindemith "Six Songs" set to music by the words of original French poems by R. Rilke for mixed choir a cappella.

Purpose of the article lies in gaining the attention of teachers and students to the outstanding artistic merits and educational potential of choral music by P. Hindemith, as well as providing some training and methodological considerations associated with the mastering of modern musical language.

First of all, we justify the selection of composition representing the language of modern choral music. The composer was born in the XIX century (1895), but his creative activity relates primarily to the first half of the twentieth century, that is, the time of the appearance of a "bouquet" of modernist trends in the art. Today, the attitude to the modernist trends has changed. Various (down to the opposites of methods and creative intentions) compositions of the modernist composers of the first half of the twentieth century (Ch. Ives, B. Bartók, A. Berg, A. Webern, O. Messiaen, D. Milhaud, S. Prokofiev, F. Poulenc, M. Ravel, I. Stravinskiy, P. Hindemith, A. Schoenberg, D. Shostakovich and others.) are perceived and valued as a genuine musical classic.

Such an assessment is not only the fact of recognition of high artistic merit of the works of these authors, but the obvious fact of inclusion of their compositions in the repertoire of music education systems. It may be noted that the works of composers of the second half of the twentieth century and early twenty-first century are also included in the academic repertoire of soloists, ensembles, academic choirs and orchestras. Most often it is the music of national schools. For example, the programs for training of choirmasters in Ukrainian universities include compositions of alive and well composers: B.Guba, Yu. Gomelskaya, L. Dychko, V. Silvestrov, M. Skorik,, E. Stankovich, K. Tsepkoenko, et al. This is definitely positive phenomenon. However, for a wide musical education implemented by the musical universities, schools and colleges, it is more important to refer to the classics of XX century, because all the original styles of the day formed on the basis of this musical formation. Without knowledge and understanding of the musical language (or, more precisely - languages) of the last century the modern musician is not able to solve many pressing creative tasks put by modern practices.

Among classical composers of contemporary music Paul Hindemith is high on the list, primarily as a composer of the highest aspirations of the spirit, humanist, guardian and champion of ethical values of music, exponent of the moods, ideas and aspirations of several generations of European intelligentsia. History marked his high contribution to the development of the genre of opera, chamber music, polyphonic genres (in particular, canon and fugue).

In the context of our work first of all it is important that P. Hindemith is rightly respected as the founder of a new original musical language, rejecting some norms of the traditional grammar (especially in mode-tonal organization of chord science and meter-rhythm), but not severing the ties with the languages of previous eras. While at the beginning of his career the composer gravitated toward the radical renewal of the language system, then in the period of maturity he seems to "turn back", looks into the historical past of the music art and returns to the tried and tested means of expression, in particular, to the methods by I.S. Bach, L. Beethoven, to the ancient melos of German sacred music. Therefore, his becomes more traditional, but doesn't lose the novelty and originality.

Assessing the role and place of P. Hindemith in the history of music, T. Levaya and O. Leontieva – the authors of the most comprehensive Russian-language monograph on the life and work of the composer – in accordance with the foreign musicological science refer him to the "four whales" on which all modern music rests. According to this view, four composers laid the foundation of the new music of XX century, gave the initial impetus for its further development. They are Arnold Schoenberg, Igor Stravinskiy, Béla Bartók and Paul Hindemith. ... These are the historic places which can not be taken by any one else" [4, p. 13].

It is strange that the authors of the monograph, while entering into some controversy with own assertions, appreciate the ideological-aesthetic and artistic-imaginative innovations of P. Hindemith not too highly. However, they rightly emphasize the main achievement of the composer - clear, coherent, rationally built expression of new patterns of the mode-tonal organization of musical language and principles of chordal writing: "Neoclassicism of Hindemith has a "secondary" nature after Busoni, Stravinskiy and Prokofiev. His expressionism did not gain an independent development, its folklorism is merely the German modification of what was offered by Bartok and Stravinskiy. Hindemith is included in this

“four” as a theorist and practitioner of the new tone thought, as a defender of the tonal principle and theorist of the new, expanded understanding of tonality" [4, p. 14].

Marked properties of Hindemith's creativity, in particular the peculiarities of tone thought and harmony are brightly manifested in his choral compositions. The composer created a significant number of compositions for chorus. Among them there are large-scale compositions for chorus and orchestra: oratorio "The Infinite» (Das Unaufhörliche) set by text of G. Benn (1931); "Requiem" set by text of W. Whitman (1946); cantata «Apparebit repentina dies» («The day will suddenly appear") set by text of anonymous medieval Latin poem (1947); cantata «Ite angeli veloces» («Fly, quick angels") set by text of P. Claudel (1955). For choir a capella P. Hindemith created 15 compositions which include a number of collections and cyclic compositions: "Songs on old texts" (1923), "Songs for choral singing circles" (1927), "Five choruses on texts by B. Brecht "(1930)," Choir songs for boys" set by text of C. Schnog, "Three choirs on the old anonymous texts and text by F. Nietzsche" (1939),"Twelve Madrigals" set by text of J. Weinheber (1959), Mass on the canonical Latin text of the Ordinary (1963).

"Six Songs" ("6 chansons») set by text of original French poems by R. Rilke, written by Hindemith in 1939, can be attributed to the period of artistic maturity of his musical style. At this stage of life the composer worked intensively towards a logical generalization of the general and own experience of composing the music. Two years before, the first part of his theoretical and methodical work "Guidelines for the composition" (in the original - «Unterweisung im Tonsatz») was published, and in 1939 the second part of this large-scale work was completed.

In this regard, it would be logical to assume that the "Six choruses" bear some imprint of large-scale and considerable intellectual work on understanding the fundamental laws of musical speech, refinement of the principles and rules of its organization. This does not contradict the fact that this work is worthy of special attention of the musicians.

Note that a creative person of P. Hindemith was perceived by the ideologists of the Soviet Union moderately favorably (especially after the composer's death). This is due to the fact that at the beginning of his creative path he demonstrated sympathy toward the leftist ideological and political movements, sought for a revolutionary renewal and democratization of music art. It was also important, that in Nazi Germany his music was considered as

"culture-Bolshevist", "red", "revolutionary" [1, p. 2]. Perhaps these circumstances have affected the surprising fact that in 1969 the publishing house "Music" released in large quantities the cycle "Six Songs" - a composition very far from the ideals of the aesthetics of socialist realism written by German-American composer-modernist by text of German expressionist poet (score was published with the Russian text of the young poet S. Volskiy).

Unfortunately, in the monograph by T. Levaya and O. Leontieva this cycle is not specifically considered (authors have paid attention to the greatest compositions of cantatas and oratorical genre). Greater attention to this composition was awarded in the article by Skrebkova-Filatova [5], where some fragmentary analytical judgments are given. The thesis research by P. Kisilev [2] is distinguished by the most fully lighting of the formal and vividly-meaty features of the cycle "6 chansons». Note that the Ukrainian musicologists very effectively research the style and technique of composition of P. Hindemith based on the material of his instrumental compositions, ignoring his works for choir. Foreign works on this subject are also not too much. We are aware of the existence of a monograph in German, written by A. Rubeli, which is dedicated to Hindemith's choirs a capella [7]. Unfortunately, we have not yet succeeded in getting acquainted with this composition.

One can generally conclude that the choral works by Hindemith are negligibly covered in domestic and foreign musicological literature (this is especially noticeable on the background of as much as hundreds of journalistic, critical, research papers devoted to other genres and fields of the composer's activity). At the same time, study of choral music of the composer opens a direct path to the understanding of his individual stylistic mannerism and further to the discovery of more universal principles of organization of the tonal arrangement and harmonic language of the whole music of XX century. Compositions by Hindemith are no less relevant for the mastering of the fundamentals of modern choral writing, principles of textural and compositional organization of the works for chorus. In this regard, the cycle of "Six Songs" is the composition certainly worth of inclusion in the repertoire of choral class, as well as courses of special solfeggio, choral conducting, choral score reading for the future choirmasters and pianists.

First of all, we note the peculiarities of the literary basis of the cycle - a series of poems by Rainer Maria Rilke, written in French (the poet was a citizen of Austria, wrote poems mainly in German). What attracted the composer in these texts? Let me express the

following assumption: Rilke is the poet, who was in many ways close to the artistic nature of Hindemith (although both temperament and destiny very different). Both masters hated the vulgarity, conservatism, poor taste and low-lying needs, moral indifference in the art. They both sought a sincere self-expression, direct expression of feelings and thoughts.

The texts by Rilke selected by Hindemith are notable for external simplicity, openness, succinctness, imaginative precision of expression, and (that probably was particularly attractive to the composer) the absence of any ethnic, national, religious, ideological, aesthetic and philosophical or any other limitation. In 1939, when Nazi movement in Germany, Italy and Japan reached its terrible heights, when inhumanity of totalitarian Bolshevism became apparent, the most simple and at the same time the highest human values: the beauty and grandeur of nature, the beauty of human, happiness of being came to be perceived with special acuteness. Right these values are presented in six outwardly modest and unpretentious poetic miniatures, "Deer", "Swan", "If all things pass", "Spring", "In winter", "Orchard."

Rilke's text have no pathos, intellectual pretension, sharpness of the dramatic collision, magnitude of topics at all. These properties are ideally suited by the music style of the composition. Not by accident the composer turned to the expressive means of the mixed chorus a capella. This type of choral ensemble has excellent opportunities for creation of multicolored, balanced sound in wide pitch accent range, very plastic in relation to the articulation and dynamic colors.

Another noticeable feature of the product is compliance with the type of chord polyphonic texture almost throughout the cycle. In this dominant choral texture, both horizontal elements (melodic lines of one or more of the voices), and vertical elements – chord and non-chord consonance can be heard equally. This feature of the texture of cycle composition is especially valuable for its inclusion in the academic repertoire of training of the professional musicians.

Due to the transparency and synthetic arrangement of the texture, in the discussed Hindemith's choirs the patterns of harmonic language are demonstrated with particular clarity, which are incident not only to the style of the composer, but to many other styles of music of XX century.

What are these features? This question was answered by many musicologist-researchers. It is sufficient to refer to the works by J. Kohn, G. Metz, J. Neumeier, Yu. Kholopov, G. Schubert, M. Etinger.

Study of musical text of "Six choruses" enables to set some new theoretical questions about the tonal system and harmonic means of Hindemith's musical language. In this article we want to emphasize only those features of the composition which are most essential for the educational process, in particular - for the formation of students' concepts of the harmonic means of modern music.

First of all, we pay attention to the basic feature of Hindemith's chord style, namely its acoustic coherence, its tone "naturalness". The conscious and consistent refusal of the composer from European system of functional harmony, which is based on tertian chords, brought him to the need to establish other acoustic guidelines for the organization of the intonation process both "in horizontal" and "in vertical" direction. In the Hindemith's system such guidelines were the tonal relationship, the most natural for the hearing in the physical and physiological meaning, namely pure octave, fifths and quartal consonances. In a sense, the composer returned acoustic settings inherent to the music, from the most ancient times. As it was established by the modern history of music and ethnomusicology, these steps were the original constructional regulators of musical intonation.

Such constructional orientation is approved in the very first musical phrase of the cycle: «O la biche» (in Russian text by S. Volskiy - "You're Beautiful"). The phrase is based on fifths "frame" of sounds "la - mi" filled with diatonic tones of scale (the sounds of "B" and "D"). This initial scale forms pentachord with missing third stage. Such construction enables to avoid even the slightest sign of a traditional mode-tonal arrangement. It does not even hint at the major or minor modal center. However, this pitch structure serves as the very durable, very reliable acoustic guide and simultaneously the thematic element for the construction of the entire composition, as it can be easily checked by music-making practice. One can agree with P. Kiselev, who notices that "... intonation of the introductory melody of the first chorus "Deer" has laid "genetic code" of the whole cycle, since it consists of fourth chord sounds" [2, p. 15].

It should be noted that the melodic phrases outlining in a linear dimension the main pitch elements of the harmonic system act as the most important orienting point of auditory

tuning in all the Hindemith's choirs. This principle of mutual penetration and mutual determination of the "horizontal" and "vertical" structures is typical for the tonal-modal systems of folk polyphony, as well as the medieval church polyphony. It became one of the key for the language of modern music (especially - for neo- folkloric and neoclassical trends).

The further development of the harmonic sequence in the chorus "Deer" avoids the tertian structure chords no longer, but uses them in its own way, not in accordance with the classical tradition. Complete common chord basically never occur. Usually we hear the complete and incomplete sixth chords or six-four chords, often supplemented by a single tone which is in second relation to the tones of the acoustic quarto-fifths framework. So, let's say that in the next sentence of the initial chorus the accords appear: "A-C sharp", "A-C sharp - F sharp" with additions of "G sharp" and "D-sharp."

For untrained pitch it might seem that the sequence of such chords is random. Traditionally oriented pitch is looking for customary logic of functional relations in such accord rows. And failing to find them, it loses the sense of logically arranged sound space. However, if to prepare the pitch and adjust perception accordingly, the logic of vertical elements and harmonious development is revealed quite clearly.

The function of setting that is necessary for acoustical habituation and gaining confidence in vocal performance must be implemented, first of all, by the quarto-fifths accords. These structures in music and language system of Hindemith serve as *key-note harmony* (or the *central element* of a sound system, if to use the terminology by Yu. Kholopov). They serve as a "center of gravity" which attracts, regulates and direct all melodic and chord movements.

"Harmony by Hindemith - as noted by Yu. Kholopov – is extremely varied and movable in relation to applicable chord forms, yet often it reveals a preference for a favorite of the complexes, acting both in horizontal and - in particular - vertical. While acquiring various guises, mingling with other elements, it continues to be typically Hindemith's phonation. It is the pentachord of fourth structure "[3, p. 212-213]. Note that the composer by himself describes this particular element of his harmonic system as "fourth - fifth chord" [6, p. 451].

Consistently appearing fourth-fifth chords (pentachords) form the peculiar cadences similar to the cadences based on the functional tertian chord style. For example, the first thematic structure in the choir "Deer" (it takes 4 times and serves as the first part in a developed three-part repeat composition) is reinforced by the attraction forces of melodic lines to a quart of "B - E" formed in cadence by extreme voices, bass and soprano. The sounds of "F-sharp" and "D" in the last accord have secondary importance, but they are still fundamentally important as a support for the melodic intonation and harmonic phonation. In order to properly announce the initial thematic construction of the choir (in vocal performance or piano) it is necessary to clearly hear, expressively and purely reproduce not only expressive contour of soprano, but also a descending bass line gradually descending from the tone "la" of small octave to "C" of great octave (this line is formed by closed connection of two Dorian tetrachords).

An essential feature of Hindemith's harmony, which destabilizes the classic acoustical setting and requires adaptation of pitch is an abundance of parallel steps and chords. In classical harmony this kind of texture was strictly avoided in order to preserve the independence of the melodic lines and logic of the harmonic changes. In the harmonic Hindemith's system the parallel pure fourths, fifths and octaves occurs as often as parallel thirds and sixths in the musical texture of the compositions of the Romantic style. The appearance of such accords can be explained as a consequence of recourse to the heterophony principle of building of the polyphonic texture. But the contrary is possible: heterophony tissue is formed as a result of a consistent coloristic and mode-forming use of the chords of the same structure based on quarto-fifths relation of the tones.

Another feature of Hindemith's harmony, to some extent inherent in the harmonic language of the majority of representatives of neo-classical music - is ranging of chord harmonies by the degree of their objective acoustic dissonance. This approach contributes the principle of special functional order to the complex of stable accords of Hindemith's musical language. In turn, the acoustic differentiation of the chords enables the composer to subordinate the harmonic sequences to the clear syntactic patterns. As is accurately noted by Yu. Kholopov "The harmony of Hindemith's mature style is characterized by maximum smoothness and completeness of expression, derived from the meticulous care of the composer on the addressing the most sharp dissonances in the less sharp, and the less sharp

dissonances - in soft, the soft dissonances - in consonances. This provides the harmony with subtly old-fashioned, "neoclassical" imprint. The same effect is promoted by smoothness inherent to Hindemith's harmony in gradual withdrawal from key-note and return to it [3]. This principle of harmonic syntax is visible in all the plays of the cycle "Six Songs". For example, fine-colored harmonic tissue of the music piece of "Orchard" cycle is subordinated to this form.

So, we came to the following conclusions:

1. The cycle represents harmonic language of Paul Hindemith as quite formed and clearly realized in a figurative and conceptual categories.

2. This harmonic language is organically linked, one might even say - generated by new hearing, new intonation and category understanding of the mode-tone organization of musical language. This organization, in turn, is deeply rooted in the musical traditions of the medieval monody, Renaissance polyphonic music. It bears the imprints of intonation system of peasant folklore and is linked to musical and poetic features of genres of the late Renaissance and the Reformation (motet, chanson, madrigal, Protestant chorale).

3. The features of the chord-style in the choirs of cycle are stipulated by: a) support to the quarto-fifths arrangement relationship, b) organizing dominance of the acoustically pure steps, c) the principle of the free combination of diatonic tones in consonance, "naturally" formed by the melodic traffic of the voices, d) logic of the arrangement of synthetic chord polyphonic texture, e) principle of wave-like charge and discharge of the level of dissonant accords, which serves for the forming units of higher level of the syntactic organization of musical language.

4. Methodical usefulness of the cycle using in the course of reading choral scores is explained by: a) the task of harmonic pitch development, capable of apperception of the harmonic tissue of modern choral score, b) convenience of the score (ability to use fixed clavier by the composer at the initial stage of text development).

References:

1. Anisimov, A. (1969) Paul Hindemith. Six Songs on the text of the original French poems by R. Rilke. M.: Music [in Russian].
2. Kisilev, P. (2008) . Choral works by Hindemith: Author's thesis. ... Extended abstract of candidate's thesis. Moscow, 2008. URL: <http://cheloveknauka.com/horovoe-tvorchestvo-hindemita#ixzz3toRghtf3> [in Russian].
3. Con, Yu., Kholopov, Yu. (1963). On Hindemith's theory. Soviet music, 1963. No.10 [in Russian].
4. Levaya, T., Leontieva, O. (1974). Paul Hindemith. Life and Work. M.: Music [in Russian].

5. Skrebkova-Filatova, M. (1979). On peculiarities of texture development in the chamber choirs by P. Hindemith. Masters of XX century. M.: Soviet composer, 1979. p. 179-209 [in Russian].
6. Ettinger, M. (1967). Harmony in the polyphonic cycles by Hindemith and Shostakovich. Theoretical problems of the music of XX century. M.: Music, Issue 1. p. 441-471 [in Russian].
7. Rubeli, A. (1975). Paul Hindemiths a Cappella-Werke. Frankfurter Studien: Published by B. Schott's Sohne. Mainz [in German].

Date of submission: 22.03.2017