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GENRE SOURCES OF MUSICAL IMAGERY OF TWENTIETH CENTURY PIANO POLYPHONIC CYCLES.

The purpose of the article is to determine the theoretical prerequisites for studying the imagery content of polyphonic cycles in the piano music of the twentieth century. **The methodology.** The research is based on the traditional musicological method of genre-style analysis, which allows us to discover the connection between the genre nature of a musical language and the imagery content of a musical work. When considering the piano polyphonic cycle in the works of composers of the twentieth century, this method makes it possible to determine the genre style as a component of the artistic idea of the small cycle "prelude-fugue". **Scientific novelty** lies in the refinement of the method of genre and style analysis of contemporary music and the preparation of the grounds for constructing a methodology for mastering the imagery meaning of polyphonic cycles of modern piano music by piano students. The genre sources of the musical imagery of polyphonic works of cyclic form, the ideas of interpreters and listeners about their content, the possibility of an adequate understanding of the form and content of polyphonic piano music are discussed. This approach is considered as appropriate in the study of the modern musical repertoire, in particular - the works of the polyphonic cycle in the works of leading composers of the twentieth century. **Conclusions:** the genre imagery of a musical work is an important component of the holistic artistic- imagery content of a cyclic instrumental polyphonic opus and can serve as a support for the construction of the performance concept of the work. The genre nature of musical means is found in the earliest samples of the piano polyphonic cycle. This quality has been preserved in the works of composers of the twentieth century, which allows us to raise the question of a certain reception of composer poetics. Genre sources of musical imagery play an important role in studying preludes and fugues of contemporary composers by future pianists (in particular Chinese students). They greatly facilitate the realization of the artistic idea of the cycle playing, are the key to understanding the imagery content of music and have great pedagogical potential in solving the problem of mastering in European musical culture.

Keywords: genre, genre style, genre attributes, musical image, musical content, musical expressiveness.

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Жанрові витoki музичної образності фортепіанних поліфонічних циклів ХХ століття.

Мета статті – визначити теоретичні передумови вивчення образного змісту поліфонічних циклів у фортепіанній музиці ХХ століття. **Методологія.** Дослідження спирається на традиційний музикознавчий метод жанрово-стильового аналізу, який дозволяє виявити зв'язок жанрової природи музичної мови з образним змістом музичного твору. При розгляді фортепіанного поліфонічного циклу у творчості композиторів ХХ століття даний метод дає можливість визначення жанрового стилю як компонента художньої ідеї малого циклу «прелюдія-фуга». **Наукова новизна** полягає в уточненні методу жанрово-стильового аналізу творів сучасної музики та підготовці підстав для побудови методики освоєння студентами-піаністами образного сенсу поліфонічних циклів сучасної фортепіанної музики. У роботі обговорюються жанрові витoki музичної образності поліфонічних творів циклічної форми, уявлення інтерпретаторів і слухачів про їх художньо-образний зміст, можливість адекватного розуміння форми і змісту музичної традиції поліфонічної фортепіанної музики. Даний підхід розглядається як доцільний при вивченні сучасного музичного репертуару, особливо – творів поліфонічного циклу у творчості провідних композиторів ХХ століття. **Висновки:** жанрова образність музичного твору являє собою найважливіший компонент цілісного художньо-образного змісту циклічного інструментально-поліфонічного опусу і може служити опорою для побудови виконавської концепції твору. Жанрова природа музично-інтонаційних засобів виявляється вже у найбільш ранніх зразках фортепіанного поліфонічного циклу. Дана якість збереглася і в творах композиторів ХХ століття, що дозволяє ставити питання про певний принцип композиторської поетики. Жанрові витoki музичної образності грають важливу роль при вивченні прелюдій і фуг сучасних композиторів майбутніми піаністами (зокрема китайськими студентами). Вони значно полегшують усвідомлення художньої ідеї п'єси циклу, є ключем до розуміння образного змісту музики і мають великий педагогічний потенціал у вирішенні завдання освоєння європейської музичної культури.

Ключові слова: жанр, жанровий стиль, жанрова атрибутика, музичний образ, музичний зміст, музична виразність.

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Жанровые истоки музыкальной образности фортепианных полифонических циклов XX века

Цель статьи – определить теоретические предпосылки изучения образного содержания полифонических циклов в фортепианной музыке XX века. **Методология.** Исследование опирается на традиционный музыковедческий метод жанрово-стилевого анализа, который позволяет обнаружить связь жанровой природы музыкального языка с образным содержанием музыкального произведения. При рассмотрении фортепианного полифонического цикла в творчестве композиторов XX века данный метод дает возможность определения жанрового стиля как компонента художественной идеи малого цикла «прелюдия-фуга». **Научная новизна** состоит в уточнении метода жанрово-стилевого анализа произведений современной музыки и подготовке оснований для построения методики освоения студентами-пианистами образного смысла полифонических циклов современной фортепианной музыки. В работе обсуждаются жанровые истоки музыкальной образности полифонических произведений циклической формы, представления интерпретаторов и слушателей об их художественно-образном содержании, возможность адекватного понимания формы и содержания музыкальной традиции полифонической фортепианной музыки. Данный подход рассматривается как целесообразный при изучении современного музыкального репертуара, в особенности – произведений полифонического цикла в творчестве ведущих композиторов XX века. **Выводы:** жанровая образность музыкального произведения представляет собой важнейший компонент целостного художественно-образного содержания циклического инструментально-полифонического опуса и может служить опорой для построения исполнительской концепции произведения. Жанровая природа музыкально-интонационных средств обнаруживается в самых ранних образцах фортепианного полифонического цикла. Данное качество сохранилось и в произведениях композиторов XX века, что позволяет ставить вопрос об определенном принципе композиторской поэтики. Жанровые истоки музыкальной образности играют важную роль при изучении прелюдий и фуг современных композиторов будущими пианистами (в частности, китайскими студентами). Они значительно облегчают осознание художественной идеи пьесы цикла, являются ключом к пониманию образного содержания музыки и имеют большой педагогический потенциал в решении задачи освоения европейской музыкальной культуры.

Ключевые слова: жанр, жанровый стиль, жанровая атрибутика, музыкальный образ, музыкальное содержание, музыкальная выразительность.

Relevance of the topic. In modern music education, piano music of the XX century is that layer of musical repertoire, which presents significant difficulties for students due to the novelty, insufficiently mastered and understandable of its musical language, as well as its aesthetic and philosophical and ideological origins. The refusal of the linguistic norms of musical art that developed in the classical era, the discovery of new musical and expressive means in the creative experiments of composers of the turn of the XIX and XX centuries, and the assertion of unlimited freedom of individual composer thinking principle in subsequent decades led to a radical renewal as a form (phonology, morphology, vocabulary syntax, composition), and the content of musical works.

The piano works of polyphonic genres, primarily in the microcycle genre, which includes, along with a fugue, a prelude or play of a different type are of particular difficulty for understanding and creative interpretation. This type of polyphonic composition, formed during the XVII – XVIII centuries (in the Baroque era), experienced a true renaissance in the work of composers of the XX century. Significant works of this genre include piano polyphonic cycles by I. Aseev, V. Bibik, V. Zaderatskyi, K. Karaev, A. Karamanov, P. Hindemith, M. Skoryk, S. Slonimskyi, M. Tits, A. Khachaturian, D. Shostakovich, R. Shchedrin and others.

The execution of polyphonic cycles is a difficult task for the pianist-interpreter. The difficulties of performing polyphonic music are associated with special requirements for the piano technique, subject to the requirements of clear and expressive articulation and phrasing of polyphonic texture elements, with the implementation of a precisely calculated temporal plan for the sound embodiment of the composition, with ensuring the necessary balance between uniformity and updating the character of sound, etc. These performing tasks are especially difficult for Chinese students, whose auditory experience is mainly based on monophonic and heterophonic music, and knowledge of piano music is based mainly on classical and romantic works of homophonic-harmonic texture. That is why it is so difficult for them to master piano polyphonic works. And the interpretation of polyphonic music of the XX century composers, whose aesthetic qualities and artistic semantics are not completely clear, is even more difficult task for future pianists from China and other Asian countries.

In this situation, the genre-style properties of the musical form, which can almost always be found in polyphonic works, regardless of the degree of novelty and complexity of their musical language, are essential. Therefore, it seems appropriate to appeal to future professional pianists in the process of learning to those preludes and fugues that have a bright and understandable figurativeness associated with genre-style certainty.

The scientific novelty consists in clarifying the method of genre-style analysis of the works of contemporary music and preparing the grounds for constructing the method of mastering the figurative sense of the polyphonic cycles of modern piano music by students-pianists.

The purpose of this article is to determine the theoretical background for studying the figurative content of polyphonic cycles in piano music of the XX century. The study is based on the traditional musicological method of genre-style analysis, which allows you to discover the connection between the genre nature of the musical language and the figurative content of a musical work. When examining the piano polyphonic cycle in the work of composers of the XX century, this **method** makes it possible to determine the genre style as a component of the artistic idea of the small prelude-fugue cycle.

The object of research is the piano polyphonic cycle in the work of composers of the XX century. **The subject** of the study is the genre aspects of the artistic imagery of polyphonic works of cyclic form.

Analysis of research and publications. The theory of the music genre is one of the basic directions of musicology, its fundamental developments are contained in the works of E. Nazaikinskyi, M. Aranovskyi, B. Asafiev, A. Alshvang, L. Mazel, V. Zuckerman, V. Kholopova, V. Medushevskyi, A. Sokhora, E. Zinkevich, V. Moskalenko, O. Samoilenko, S. Shipa and others. The studies of L. Gakkel, M. Smirnova, O. Sobakina and A. Alekseeva on the “History of Piano Art” are devoted to genre-style specificities of the XX century piano music. Information about innovative discoveries in piano music by contemporary composers of Europe and America is contained in the monograph of S. Pavlyshin. However, the mentioned authors did not specifically explore the genre aspects of the piano works semantics. These kinds of questions are discussed only fragmentary.

The genre aspects of piano polyphonic cycles of the XX century are covered in monographs devoted to the work of any composer - D. Shostakovich (A. Dolzhanskyi), R. Shchedrin (V. Kholopova), P. Hindemith (T. Levaya, O. Leontiev), V. Bibika (E. Zinkevich, A. Mizitova, I. Ivanova, S. Miroshnichenko) and others. In this case, the genre is viewed in the broad context of an individual composer style, traditional genre structures, and an innovative approach to genre canons and norms.

Presence of the main content. Interpretation of works of polyphonic genres, in particular polyphonic cycles and microcycles, is one of the most difficult tasks of performing music. Preparation of a professional pianist for its solution also constitutes a significant methodological difficulty. The significant complexity of the performance and pedagogical tasks lies in the fact that polyphonic works are usually deprived of any specific figuratively informative program capable of directing the perception of the listener and performer. Very seldom the note text of polyphonic plays contains a program title, an author’s dedication or detailed verbal remarks of the author regarding the nature of the performance. As a rule, the only figurative semantic indexes are genre names (“genronyms” according to S. Shipu): *fugue, canon, prelude, interlude, postlude, etc.*

Immediately it should be noted that all such lexemes are ambiguous. They serve as symbols not only of genres, but also of compositional types and principles of shaping. “*Fugue*,” for example, is, firstly, the designation of the principle of writing imitation-polyphonic fabric, which began to be developed in the Renaissance. Secondly, it is the generalized name of a number of typical compositional structures (for example: fugue without intermedia, strettny fugue, double fugue, etc.). Finally, this special term is

interpreted as the genre name of an instrumental or vocal piece that has certain formal features of an invoice and composition device. Owing to this multiplicity of meanings, the genonyms of polyphonic plays are little able to clarify and specify for the pianist-interpreter the artistic and figurative meaning of the last one.

What approaches to comprehending the artistic-figurative semantics of specific polyphonic works are the most expedient in such conditions, and can be recommended to young pianists? A relatively simple and at the same time effective way of bringing a student closer to understanding and subsequent sound embodiment of the figurative content of a polyphonic work is to direct his auditory attention and intellectual efforts to the genre-style properties of the form and awareness of its genre imagery. “Everything that stems from genre (and music without genre orientation, genre connotations simply does not exist),” notes B. Joffe, when semantization is involuntarily associated with “real life”, society, history, biographical categories, and so on, hardly whether the listener's rootedness in the actual cultural context plays a crucial role in this process [3, 5].

Genre as the main category of musical art is a constant object of musicological discussions aimed at defining its essence and basic functions. With all the differences of points of view on the genre nature of music, there is still a general point that is recognized by most historians and theorists of musical art: the music genre is initially associated with a specific life situation, in a specific life context, which determined its function and its purpose in human life. That is why musicologists call the genre the “vital axis” of music [8, 218], the “genetic structure” reflecting a specific “situational complex” [6].

In the differentiation of musical genres, musicologists usually rely on a substantive and functional criterion for evaluating works that is, on a specific type of figurativeness established for a particular genre as well as on the idea of its place and role in the musical practice of society (V. Zuckerman, A. Sokhora). The functional side of the genre can be considered as a kind of vocabulary - a certain set of “lexemes”, which are specific to this genre and are kept behind it in the process of its historical evolution (V. Kholopova).

In accordance with the empirical ideas about an array of musical genres, D. Kabalevskiy, in his pedagogical concept, determined the presence of three genre archetypes in each culture, in his words - the “three whales”: songs, dance and march, on which the music is held ... “until today” [2, 4]. In this case, we are talking about the so-called primary genres, the occurrence of which is usually associated with the most obvious needs of a

person - personal and collective. E. Nazaikinskyi emphasizes that they "... are caused by life itself, social institutions, traditions, and customs" [6, 135]. In the works of E. Nazaikinskyi we find a very important idea that is directly related to the genre sources of musical imagery: "... when transferring every day, everyday music to the concert hall, this memory - the memory of primary situations - turns out to be important from an artistic point of view, meaningful component. But even if there are no such traces, the musical material of the genre in the minds of listeners, performers, participants of communication enters into a strong associative connection with the genre situation. And then, already in other circumstances and conditions, even in a different historical context, it begins to act as a reminder of that previous situation and starts to cause certain aesthetic experiences colored by memories" [6, 136].

Thus, in a musical work, hearing reveals the properties, sides, and individual elements of a musical form, which possess a stable figurative, content, and musical-language typicality fixed in the public consciousness. This typicality usually causes specific semantic associations related to the specifics of the musical content. This also implies the widely used notion of "genre style", which combines the peculiarities of a musical language and figurative and informative aspects of a musical work. As E. Nazaikinskyi points out, "the genre style is recognized by two signs — the personal and situational ones proper" [6, 133].

Consequently, one of the tasks of the musician-performer is to be able to recognize the genre, relying on its stylistic features in the form, and to comprehend his attitude to the contextual stylistic means of the work, creating "situational" figurative meanings. This approach constitutes a significant difficulty for the artistic-figurative interpretation of all piano polyphonic music.

The problem of understanding and translating the figurative meaning of polyphonic opuses acquires particular urgency when pianist students turn to the works of the XX century composers. The well-known freedom of modern composer thinking in many respects "obscures" the noted invariant genre and genre-style indicators (that is often due to the tendency towards genre synthesis and polystylistics in musical creativity). Their recognition is often difficult due to the complexity of the musical language, non-traditional, non-classical logic of composition, etc.

It can be concluded that the future pianist (especially for students from China and other Asian countries) should thoroughly become familiar with the stylistic means of the

polyphonic genres of European music. Understanding the stylistic properties of a musical work (its genre source and evolution, and most importantly, the genre-generating “situational complex”) greatly facilitates the understanding of the figurative content of music. The form genre definiteness is the most important expressive means of musical art, and in classical examples of the polyphonic cycle in J. S. Bach, it is present very often, as more than once wrote the researchers of his work. Moreover, J. S. Bach was not the first in this respect. A similar technique was used by his predecessors and older contemporaries. The pronounced genre imagery is present in the works of J. Frescobaldi, G. Schütz, D. Buxtehude, G. Handel and many other composers. In their clavier and organ works, there are often signs of both primary genres (dances, songs, marches, military music) and secondary ones, i.e. formed in professional compositional practice (aria, chorale, madrigal, martial music). As T. Livanova wrote, Bach and Handel owned "... almost all the wealth of genre expressive means" of their time" [5, 186].

That means we are talking about the common and familiar poetics of musical creativity, relevant for subsequent epochs, the meaning of which lies in the composer's designing the artistic idea of the work with the help of stable typical indicators of a particular genre, causing the listener to have quite definite figurative associations.

For example, in the preludes and fugues of J. S. Bach WTC researchers note quite specific genre features of the dances of the time: *the chimes* (Prelude F-dur, volume II [B. Ioffe]); *sicilians*, *allemandes*, *pastorals*, *lullabies* (Prelude E-dur, I volume); *sarabandes* (Prelude es-moll, I volume). Genre-style signs are also revealed: *crying-lamentation* (Prelude fis-moll, volume II); *recitative-declamation* (Prelude D-dur, volume II; fugue D-dur, volume I); *chorale* preludes es-moll, b-moll I vol. B. Yavorskyi interpreted the deep religious and sacred content of the polyphonic cycle of the WTC of J.S. Bach, relying on the symbolism inherent in the ancient musical genres (it is known that the researcher considered this cycle "an artistic interpretation of Scripture"). Thus, the rhythm of the saraband (initially - not dance, but the solemn mournful procession) B. Yavorskyi associated with the image (literary and iconographic canon) of the "Removal from the cross", and the rhythm of the sicilian (originally - pastoral dance) - with the birth of Jesus Christ.

In the musical thematism of WTC's plays, the stylistic certainty of dances and other genres is represented by an incomplete set of intonational and expressive means: the composer reproduces only recognizable types of movement (melodic and rhythmic) and

textures inherent in particular genre units. However, the emerging associations with one or another genre, with its function in everyday life, "shed light" on the figurative content of the music of the polyphonic cycle, helping the performer and listener to more accurately understand the composer's idea. "Through the genre, which is clearly translucent through the generalized polyphonic form, Bach expresses a certain musical and philosophical content," writes Nosina [7, 69]. And further: "... abstracted, cleared of a domestic gesture, musical thought acquires greater material fullness, causes associations of visible plastic. The idea of movement gets the figurative concreteness of a genre expression" [7, 71].

Thematic theme of the WTC is also deeply connected with the Protestant choir. The text of the choral melodies was known to every member of the Protestant congregation. So, the melodies of preludes and fugues, which serve as themes for polyphonic opuses, evoked very specific images, thoughts, emotions, and associations of the religious plane. The quotation of the Protestant choral was widespread in the secular chamber-instrumental music of the time. From the XVII century, home choral collections were distributed in Germany, which contained both chants from the church life (chorales) and spiritual arias with accompaniments, which were intended for home performance. The latter were distinguished by a much more pronounced emotionality of the "sounding" of religious texts, affected by the style of the musical language [1, 46]. This is how the church music was connected with the life-context.

The creative principle of J. S. Bach and contemporary composers found their continuation in subsequent eras. It was embodied in the most famous polyphonic cycles of XX century composers: D. Shostakovich, P. Hindemith, R. Shchedrin, M. Skoryk, and others. The genre origins of the musical imagery of the polyphonic compositions of these composers are clearly visible. A certain figurative "charge" is already contained in the very genre definitions of the plays of the cycle - preludes and fugues, which are drawn to the long-standing traditions of European instrumental music and, thus, carry the ideas about the purpose and characteristics of each of the plays of the cycle.

In some cases, composers retain the Bach principle of organizing preludes and fugues (D. Shostakovich, R. Shchedrin, M. Skoryk), some build their cycle in a different way, due to the original concept of palm-tonal relations (P. Hindemith). However, all composers retain the main genre idea of the microcycle of prelude and fugue, connecting a play of a free, improvisational type with a strictly organized, masterfully calculated composition. In each of

the cycles written in the XX century to a different extent, there is always a certain genre-style certainty of the musical form of preludes, and fugues, which serve as listeners and performers as the main guideline for understanding artistic and figurative content.

So, for example, in “24 Preludes and Fugues” by D. Shostakovich, the genre styles of song, choral and scherzo are widely represented. These genres are perceived as signs of a concrete figurativeness, associated as with the national-cultural context (Russian song), religious and ethical meaning (choral), a generalized type of musical movement (scherzo). In R. Shchedrin, expressive monologue themes of fugues also have one or another genre features: those that are associated with the folklore traditions of Russian culture — song, *chastushka*, crying — is particularly vividly represented. In the cycle of preludes and fugues by M. Skoryk, along with the chorality, song and other genre-style features, the style of bell ringing is vividly represented. The wide semantic field of this genre style, which is quite widespread in instrumental music, reflects the meanings that have developed in various cultural traditions. The semantic dominant of this range of genre-style means is the primary meaning of the bell ringing (Greek *Kaleo*, Latin *kalare* means to *convene*), due to the bell's signal function. The sound of the bell is associated with a very diverse content of music: it is a solemn (“red”) ring, announcing an important event in the life of the people, an alarm, and festive chimes of church bells, and a death knell. These images reflect the realities of human life: “unity and civic duty, independence and the greatness of the state” [4, 69], a religious idea, or tragic experiences associated with the departure from life. In any case, referring to the genre-style means of bell ringing, M. Skoryk embodies in his polyphonic opus artistic images that are understandable to everyone, and are inextricably linked with people's lives.

The cycle “Ludus tonalis”, created by P. Hindemith in honor of the 200th anniversary of the completion of Bach Volume II of the WTC, consists of 12 three-voiced fugues, between which interludes are located. The cycle is framed by the prelude and the postlude. The fugues follow in obedience to the tonal logic, namely, the order of diminishing acoustic kinship with respect to the main tonality (Do). Interludes perform a binding function in a cycle, providing a transition from the tonality of the previous fugue to the tonality of the subsequent one. The musical language of the cycle “Ludus tonalis”, the intonation means used do not allow to immediately identify any specific figurative meanings. The atonal development of musical material and the most complex polyphonic technique, which P.

Hindemith mastered perfectly, give this music an abstract character, evoking an association with non-figurative painting or modern urban architecture.

At the same time, on closer examination, already in the first play of the cycle - "Preludes" - genre-style features are found. They clarify the figurative content of the work and facilitate thinking about the meaning of this music. The type of texture and the rhythmic organization of the thematism here represent the toccata style, which was one of the most common in organ and clavier music of the XVI – XVIII centuries. Toccata as a genre was developed as an introductory part of the instrumental cycle - a virtuoso piece at a fast pace, with a clear uniform movement of short durations. As a rule, toccatas were written in a free improvisational form, close to foreplay or fantasy. In the "Prelude" of P. Hindemith, my thinking prepared distinguishes between the specific signs of one of the varieties of toccata, namely, the toccata chromatica. Toccata composition of this type consists of a prelude section and richercar. Such toccatas arose and were practiced in church music. With their help, a tone was established in which the congregation sang a chorale or hymn later. The use of stylistic features of chromatic toccata is related to the position of this play in the cycle: "Prelude" adjusts the listener and performer to the perception of the entire cycle, demonstrates the composer's technical mastery and virtuosity of the performer — qualities that are genetically inherent in instrumental polyphonic plays. We also note the third moment flowing in from the genre sources of the initial piece called "Ludus tonalis" and directly affecting the musical imagery. In the Renaissance, toccata was meant as a festive fanfare for wind instruments and timpani, it was used during any solemn events. Given this circumstance, we can conclude that the "Prelude" from P. Hindemith's polyphonic cycle can also be understood as a pathetic "proclamation" of a solemn and important event. Nowadays, we can confidently assert that the triumph of musical logic in this "game of keys" may well be regarded as an event in the evolution of musical thinking.

Conclusions. Summarizing our reasoning, we conclude that the genre imagery of a musical work is an essential component of the holistic artistic and figurative content of a cyclical instrumental-polyphonic opus and can serve as a basis for building the performing concept of the work. The genre nature of musical intonation means is found in the earliest examples of the piano polyphonic cycle. This quality is preserved in the works of composers of the XX century, which allows us to raise the question of a certain principle of composer poetics. The genre origins of musical imagery play an important role in the study of the

preludes and fugues of contemporary composers by future pianists (in particular, Chinese students). They greatly facilitate the understanding of the artistic ideas of the play of the cycle, they are the key to understanding the figurative content of music and have a great pedagogical potential in solving the problem of mastering European musical culture.

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