

SOME GENRES AND FORMS OF EARLY MUSIC IN MODERN DOMESTIC PRACTICE

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Abstract: The presented scientific research analyzes the performance activities of contemporary artists specializing in harpsichord art at relevant festivals, among which the powerful annual Bach-fest (Sumy) and the Festival of Early Music in Lviv stand out. Throughout its history, the Bach-fest (Sumy) has brought together Ukrainian performers and leading artists from various countries in Europe, America, and Asia. This festival is practically a peer of the Ukrainian harpsichord school, with many musicians from Kyiv and Lviv honing their skills by performing on its stages and participating in its masterclasses. In turn, the Festival of Early Music in Lviv almost immediately became a creative platform for the establishment and development of historically informed performance in Ukraine. These musical meetings of like-minded individuals have become a point of intersection between the European and Ukrainian harpsichord schools, promoting active professional contacts among early music performers. It should be noted that the scholarly comprehension and artistic exploration of the genre panorama of Baroque keyboard music opens new creative perspectives for Ukrainian musicians.

Keywords: early music, performance, art, unmeasured prelude, toccata, stylus phantasticus, Ukrainian harpsichord school.

1 Introduction

Today, baroque keyboard music genres serve as a gateway to the art world of the 16th-18th centuries, as they tested the artistic and aesthetic ideas of the era, shaped units of Baroque musical vocabulary, and established its norms. A correct understanding of this (and its relevant application in performance practice) is not only important for studying the Baroque legacy itself but also holds great significance for the further development of musical art. Many elements of Baroque music had a noticeable influence on the subsequent development of music and/or evolved into later historical and stylistic periods.

2 Materials and Methods

The material of this article is based on theoretical works by foreign and Ukrainian researchers of ancient musical art, particularly studies dedicated to the historical specificity of Baroque music (M.F. Bukofzer [5], O. Shadrina-Lychak [10], R. Anthony James [1], Apel W.[2], O. Baumont [3], G. Buelow [4], A. Curtis [6], D. Moroney [9], M. Stravaganza [12], C. Stemberge [11]), as well as its reception in the work of Ukrainian musicians O. Zhukova [13], H. Ivaniushenko [7]. The study employs a comprehensive methodological approach, including historical, analytical, descriptive, and cultural methods.

3 Results and Discussion

This study is dedicated to the historical existence of specific keyboard genres of the Baroque era, particularly the toccata and unmeasured prelude, and examines the ways in which they are received in the work of contemporary Ukrainian musicians - both performers and composers. This perspective underscores the relevance of the article.

The unique phenomenon of Baroque music, *stylus phantasticus* or the fantastic style, embodies aspects of its aesthetics with maximum expressiveness, such as changeability, instability, and various artistic excesses. The ideas of fantasy, unpredictability, eccentricity, and contrast, characteristic of the era, were realized in instrumental writing and performance, which fascinate with their virtuosity, dramatic emotional tension, unpredictability, impulsiveness, freedom of expression, and simultaneously -

grandeur and strictness of composition. The fantastic style encompasses a significant body of keyboard music from the late 16th to the 18th century: from the cradle of the style -early Italian toccatas by C. Merulo, G. Frescobaldi, and M. Rossi - to the works of German masters J. J. Froberger, M. Weckmann, and D. Buxtehude, reaching its highest development in the compositions of G. F. Handel and J. S. Bach.

Born during a period of rapid development in instrumental performance and keyboard improvisation, which has its roots in the Renaissance tradition, the fantastic style simultaneously reflects a new logic of musical composition. This logic stems from the desire of the keyboardist to demonstrate the expressive possibilities of the instrument to the fullest. At the same time, being instrumental by its very nature, the fantastic style unfolds under the significant influence of the ideas of the so-called "second practice" within the early Baroque period. For instance, the Italian keyboard toccata, which most vividly embodies *stylus phantasticus*, reflects the creative achievements of madrigalist composers (particularly the *stile concitato* of C. Monteverdi), who revealed previously unexplored realms of rhythmic and harmonic freedom in music to express a wide range of affects, emotional movements, and passions - previously achievable only through human speech. Thanks to the advanced art of intabulation, the vocabulary of Italian keyboard toccatas, already rich in purely instrumental "fantastic formulas" like scale-like virtuosic passages and tiratas, also absorbs the expressiveness of vocal figures, or *affetti*. These figures, later separated from madrigal practice, became the foundation of the pan-European musical lexicon.

The emergence of the fantastic style is associated with the development of the toccata genre in the works of Italian keyboard composers at the turn of the 16th and 17th centuries. The Italian toccata, in contrast to other genres of the era (such as the *ricercar* or *canzona*), distinctly aimed to showcase the possibilities of specifically keyboard-based, fingered technique. It embodied the most significant compositional experiments of the time in rhythm, texture, and harmony. Spontaneous improvisation, rhythmic and harmonic freedom, and the expressiveness of rhetorical figures are the main attributes of the fantastic style, which define the tonal richness of the Baroque keyboard toccata.

The first clear signs of the fantastic style can be found in the toccatas of the Venetian composer Claudio Merulo (1533-1604). A brilliant keyboardist, Merulo was the founder of an improvisational school, the most important element of which was the creation of polyphonic pieces with ornamental "coloring" in the chordal texture of a given text. Another area of compositional exploration in the realm of the fantastic style was the genre of *stravaganze* (literally "strange harmonies"), characterized by bold, extravagant harmonies and a greater figurative coloration compared to *durezze*. Due to the daring harmonic experiments of the Neapolitan school keyboardist Giovanni de Macque (1548-1614), *stravaganze* approaches the madrigals of his contemporary, the Italian composer Gesualdo di Venosa [12].

A new milestone in the development of the fantastic style was reached in the works of the Roman school composer Girolamo Frescobaldi (1583-1643). In his virtuosic toccatas with rhapsodic structures, composed of short, rapidly changing improvisational and contrapuntal episodes, the free play of fantasy and expressiveness achieved perfection [5]. In terms of expressive grandeur, dramatic richness, and excess, as well as the dynamism of forms, Frescobaldi's keyboard style can be compared to the masterpieces of other Italian Baroque masters such as Giovanni Bernini and the vivid representative of Baroque poetry, Giambattista Marino.

The implementation of rhythmic and harmonic freedom is easily recognizable in the characteristic textural solutions of toccatas. Here, irregularity, heterogeneity, and a certain "linearity" are

present: the musical fabric is filled with tirades, long trills, various arpeggios, tied chords, and suspended notes, creating sharp dissonances that even graphically embody the “nervous pulse” of constantly shifting affects.

Another revolutionary innovation by Frescobaldi, which marked a starting point in the understanding of the fantastic style, was his prefaces - essentially, detailed didactic commentaries on his own works. Addressing the reader in these Prefaces, Frescobaldi thoroughly explains the very nature of his musical intentions and defines the degree of interpretive freedom allowed in their execution, explaining how tempo and rhythmic freedom should be “manifested” by the performer interpreting the piece. At the same time, as indicated by Frescobaldi’s instructions for his keyboard works, the performance style, i.e., agogic means, articulation, and the entire expressive system of early Baroque toccatas, follows the madrigal tradition, all serving the sole purpose of expressing the affect.

Considering the fluidity of geographic boundaries for Baroque musicians, the Italian keyboard tradition continued in the German one. The freedom found in Frescobaldi’s toccatas was adopted by German keyboard composers, particularly his student Johann Jakob Froberger (1616-1667), and later by Dieterich Buxtehude (ca. 1627-1707), Matthias Weckmann, Johann Caspar Kerll, and ultimately Johann Sebastian Bach. In their works, rhythmic freedom, virtuosity, and grandeur reached an unprecedented level for that time.

While adopting the achievements of the Italian masters, the German keyboard school increasingly gravitated toward freedom of expression and improvisation. Gradually, the connection with liturgical forms diminished, resulting in the birth of a distinctively German genre of keyboard music - the prelude (Praeludium), which embodies the achievements of the fantastic style most fully and vividly.

This counterpart to the Italian toccata emerged in the works of North German masters and reached its perfected form in the organ compositions of Dieterich Buxtehude. A distinctive feature of this genre (aside from the composition itself - alternating contrasting sections of free material with fugal ones) is its emotional intensity and extreme rhetorical nature. The composer’s organ preludes are dramatic and structurally refined speeches that best reflect the logic of rhetorical disposition. The stylistic uniqueness of the genre is particularly evident in the pedal technique.

North German masters imbued their works with tones of exaltation and heightened expressiveness [2]. The oratorical brilliance and simultaneously personal focus of expression are most clearly embodied in the works of Georg Böhm, Johann Adam Reincken, Matthias Weckmann, and Dieterich Buxtehude. Researchers consider the works of these North German school composers as the most exemplary of the fantastic style, although this primarily concerns the organ repertoire. Harpsichord works, however, can be found in Böhm, Weckmann, and Reincken [4].

A clear manifestation of the desire for the individualization of musical expression is evident in the works of Johann Jakob Froberger, a representative of the South German school. As a student of Frescobaldi, he adopted the metrical-rhythmic freedom (*libero italiano*) and the affective diversity of the madrigal style from the Ferrara master. Froberger’s toccatas are indeed similar to instrumental madrigals. Rhythmic shifts occur every moment: short durations contrast with long, slow ones, and the musical texture is rich with madrigalian (rhetorical) figures, rhythmic extravagances, and syncopations, along with combinations of tirades and leaps. All these techniques add a sense of restlessness and saturation with the most diverse affects, a quality also inherent in Frescobaldi’s toccatas.

However, the compositional model of the teacher’s toccatas is reinterpreted by the composer through the construction of more extended episodes. This new type of toccata, identified by researchers as “novel-improvisational”, later was further developed by Matthias Weckmann. This model also served as a

reference point for the toccatas of Dieterich Buxtehude and Johann Sebastian Bach [2].

An extremely interesting phenomenon and a point of development in the art of keyboard improvisation, and consequently the fantastic style, is the genre of the so-called chordal prelude, in which the texture is written in whole notes (white notes). This type of notation, often with only conditional indications of barlines, was used in the 18th century by J.S. Bach, Handel, Mattheson, Alessandro Scarlatti, Sarti, and other composers.

The purpose of these pieces was partly determined by their prelude function. For instance, some of Handel’s twenty composed chordal preludes are included in suites or small keyboard cycles. The composer wrote out a few of them, providing examples of how to realize this style (such as the Prelude from the A major Suite, HWV 426). The general practice of such pieces likely involved their performance as an introduction to vocal or instrumental works in a related key, intended to set the listener’s mood for the affect of the main piece.

The “realized” preludes probably had a didactic function as well, since they include detailed arpeggios, generously ornamented with embellishments, melodic insertions, imitations, and other “fantastic formulas” - the entire grammar of the improvisational art of the time, which performers needed to master as part of their development of an expressive vocabulary.

At the same time, there existed another mixed type, where certain sections were written in whole notes with the inscription “arpeggio”, while others contained ornaments or melodic inserts. Such compositions evidently captured the sound ideas proposed by the composer for interpretation, which an experienced keyboardist could use and develop (for example, Handel’s preludes HWV 562, 566, 575, 576, etc.). Some toccatas, fantasies, and preludes by J.S. Bach (BWV 921-923, 944) can also be classified under this type, in which the arpeggio sections are similarly written in whole notes. These works could also serve as material for the virtuosity development of the composer-artists themselves.

Thus, keyboard preludes became a genre that fosters a performer’s passion for improvisation and creative experimentation, the embodiment of which can be found in the virtuosic and rhetorical keyboard fantasies and toccatas of J.S. Bach. The improvisational mindset, along with the desire to engage all ten fingers for the fullest sound of the instrument’s range, represents both an uncontrollable attraction to freedom of self-expression and an impulse toward the ordering of material. Moreover, both Handel’s and Bach’s preludes can serve as analogs to the contemporary Italian practice of *partimento* - a method of teaching composition and improvisation. Common to both genres is a simplified notation (in *partimento*, a line of figured bass akin to *basso continuo*), as well as a didactic orientation. Furthermore, in both cases, the notation does not specify either rhythmic or final pitch relationships to the solo melodic line. In the case of *partimento* as a bass line without figures, the performer also has freedom regarding harmonic choices; that is, they can select harmonies according to their own taste, yet certainly based on certain established rules.

Thus, while maintaining a connection with the Italian tradition, the expressive system of the keyboard toccata in the German school underwent further rethinking within the framework of rhetorical doctrine. The defining characteristics of the fantasy style as a musical phenomenon, therefore, are, on one hand, improvisationalness, and on the other, profound rhetorical quality, specifically - extraordinary expressiveness coupled with subordination to the rhetorical disposition in both composition and performance. All of this is reflected in the dynamism, virtuosity, and contrast of keyboard music, while simultaneously existing within a strict logic that defines the compositional foundation of keyboard works by Italian and German masters of the era.

In this sense, fantasy writing embodies the Baroque antithesis of “freedom-order”, in which the apparent improvisational freedom is grounded in affected normativity and the strict rules of the representative canon.

French musicians also remained within the scope of general Baroque artistic trends (with an increased focus on the fantasy, improvisational, and emotional elements). However, their works were marked by distinctly expressed features of this national school, characterized by a certain restraint and a tendency toward rationality, while the music they created was distinguished not only by the application of specific compositional and performative means but also by a characteristic sonic color.

Inspired by the unique sound of the lute and the social demand for this instrument, French artists of the 17th century developed a distinctive musical language known as the *harpsichord lute style* (*harpsichord style luthé*). The comprehensive set of compositional and performative techniques that emerged during this period aimed to achieve desired sound characteristics - softness, volume, and layering - requiring extraordinarily skillful and delicate handling of each note and every textural element. The focus was on working with verticality: various methods of chord spacing were employed, with harmonic notes being articulated and altered sequentially, rather than simultaneously (the so-called *manière brisée*). Such techniques created a cohesive, rich sound filled with complex harmonic structures and overtone layering; this became the standard for French sonic aesthetics. The advancements made by lute players provided a fertile ground for the subsequent creative achievements of French harpsichordists, as the results of their experiments in sound surpassed initial expectations. The transfer of lute playing style to the harpsichord opened up new possibilities and enabled the resolution of intricate artistic challenges, leading to a new quality that transformed it into a representative style of French art from the 17th to the mid-18th century.

The *lute style* (*harpsichord style luthé*) became, to a certain extent, a universal language for French harpsichordists, regardless of the genres they approached [3]. However, its elements were most prominently expressed in the French genre modification of the prelude - the *unmeasured prelude* (*prélude non mesuré*) - as well as in the closely related genre of *tombeau* (a musical epitaph - a meditative work dedicated to the memory of deceased teachers, patrons, or friends). The affinity between the unmeasured prelude, tombeau, and the old Italian toccata is evident: all represent *stylus phantasticus*, characterized by its freedom of expression, bold harmonic experimentation, affectiveness, and sudden emotional shifts. They also share common roots in keyboard improvisations, which often concluded with virtuosic passages. In contrast to the toccata and tombeau, the prelude was *notated using a system without bar lines*.

The vast majority (including the oldest examples) of harpsichord unmeasured preludes are attributed to the work of Louis Couperin (1626-1661) [6; 8; 9]. Other significant contributions to the unmeasured repertoire include the preludes of Nicolas Lebègue (1631-1702), É. G. de la Guerre (1665-1729), and Jean-Antoine d'Anglebert (1628-1691), among others.

The unmeasured prelude represents a notated improvisation based on a specific harmonic sequence; this sequence possesses its own dynamic contour (the logic of rises and falls), which serves as the primary vehicle for the artistic and imagery-laden content of the prelude as well as its structural foundation.

The interpretation of the unmeasured prelude poses a challenge today, as the lack of comprehensive information regarding the metrorhythm can provoke less experienced musicians to interpret arbitrarily. However, a competent performer can approximate the composer's intent by accurately understanding the logic of the harmonic progression of the piece and interpreting the textures chosen by the composer for the realization of the chords. In this context, the performer retains the prerogative to define and apply important interpretive

elements, including the intensity of dynamic development, the placement of harmonic accents, the choice of amplitude for emotional states, tempo, and so forth. These elements serve as factors of freedom and individualization in each interpretive decision when performing the unmeasured prelude as a representative of the *fantasie* style.

The specific genres and forms of musical art from the 17th century that include an improvisational component (such as the unmeasured prelude, *tombeau*, toccata, and the practice of figured bass) exist on the boundary between oral and written traditions. Contextual study of these forms provides extraordinarily valuable information about aspects of performance that were not captured in notation, as they were not meant to be documented but were passed down from master to student over the centuries. Unfortunately, this cultural tradition has been interrupted, and its continuity lost. Today, researchers and performers painstakingly collect historical evidence that would allow for the reconstruction of a comprehensive picture of musical art from the 17th century to the first half of the 18th century. The contribution of the harpsichord unmeasured prelude to this process is particularly significant, as it highlights important nuances of ornamentation, improvisation, and figured bass practices, making the prelude, in a sense, a connecting link between treatises and musical works documented in the conventional manner (with fixed metrorhythm) [10].

Although the unmeasured prelude fell out of active musical practice in the early decades of the 18th century and was replaced by the measured prelude (while its introductory function was preserved in the dance suite or in the pair Prelude – Fugue), the harpsichord lute style born from French artists, with its unique sound ideal, found its reflection in the works of J.S. Bach (for example, in his numerous Allemandes, in works BWV 995-1000, and so on).

It is also important to briefly mention another specifically Baroque genre - the *dance suite* (partita) - which has connections to both Italian and French traditions. Its precursor was a pair of dances: a two-part walking dance (in moderate tempo) and a three-part jumping dance (in a fast tempo), based on a single melody. Over time, the dance forms became more complex, with an increasing number of dances, but the *practical* function of such music remained unchanged, which determined the structure of the suite - an alternation of contrasting dances unified by a common tonality. The genre of the dance suite experienced a new phase of development due to the vibrant growth of the French court ballet (Ballet de Cour) during the reign of Louis XIV (1638-1715) and the works of J.-B. Lully (1632-1687). According to dance practices, the main and optional dances were selected, and their order was established (Allemande – Courante – Sarabande – Gigue).

The term *Partita* is also associated with dances: initially, Italian composers of the late 16th and 17th centuries (such as A. Maione, B. Storace, M. Rossi, G. Frescobaldi, and others) used it to denote variation cycles (mostly on a dance theme). Later (in the late 17th to early 18th centuries) in German territories, Partita became synonymous with Suite; indeed, as with many other genres and phenomena of this era, unparalleled examples of dance suites and partitas belong to the works of J.S. Bach.

The incredible variety of Baroque genres, the absence of clear distinctions between them, and their rapid development within a relatively short period undoubtedly testify to the extraordinarily intense growth of instrumental performance during the studied era. Today, specific genres of keyboard art from the Baroque period (toccata, unmeasured prelude, suite/partita) justifiably attract the attention of performers and researchers, as they not only possess significant artistic value but also reveal an immensely valuable and promising field of research. Moreover, the ability to interpret these works correctly is indicative of musicians' professional level, their competence, and their knowledge of the performance styles of various historical periods and national schools. For this reason, such works are essential in the programs of leading global harpsichord competitions (Festival van Vlaanderen /Bruges, Belgium', J.S.

Bach Competition /Leipzig, Germany/, etc.). Therefore, it is entirely natural that the genres of Baroque keyboard music hold a prominent place in the repertoire of domestic harpsichordists.

The achievements of Ukrainian musicians in the field of *historically informed performance* (HIP) are substantial and recognized. The history of active development in this direction in Ukraine began with the establishment of a harpsichord class by Professor and Honored Artist of Ukraine Svitlana Shabaltyna at the National Music Academy of Ukraine named after P.I. Tchaikovsky in 1995. The founding of the Department of Ancient Music at the National Music Academy was carried out by Nina Oleksandrivna Herasymova-Peridska. Doctor of Arts, Professor, and Academician of the National Academy of Arts of Ukraine in 2000, she became a powerful catalyst for training competitive professional musicians in Ukraine. Today, the National Music Academy is the only higher educational institution in Ukraine providing systematic education in HIP. During this time, a whole generation of harpsichordists has emerged, who are already well-known and respected worldwide. The body of fundamental scientific research on past musical art conducted by Ukrainian specialists is also rapidly expanding, with significant contributions focused on Baroque keyboard genres.

The consistently high interest of musicians and the public in the Baroque heritage has led to the emergence of festivals in Ukraine dedicated to this direction, among which the powerful annual Bach-fest in Sumy and the Festival of Early Music in Lviv stand out.

“Bach-fest” is an international festival dedicated to the music of J.S. Bach and his contemporaries, held annually in Sumy since 1995. The founder and enduring director of the festival is organist and musicologist Orest Koval. Throughout the festival’s history, in addition to Ukrainian performers, leading artists from various countries in Europe, America, and Asia have participated. “Bach-fest” is practically a contemporary of the Ukrainian harpsichord school; many musicians from Kyiv and Lviv have grown professionally alongside it, as they not only performed on its stages but also took part in master classes conducted by invited international guests. Through the efforts of O. Koval and with financial support from the Renaissance Foundation, a two-manual harpsichord of French design, built by Dutch master Fred Bettenhausen, was specially acquired for the festival, marking a significant event in the Ukrainian cultural landscape. A total of 23 festivals have taken place. Unfortunately, since the onset of the COVID-19 pandemic, the Bach-fest has been put on hold.

The “Festival of Early Music in Lviv”, ideologically inspired and artistically directed for many years by musicologist and composer Roman Stelmaszczuk, began its history in 2003 and quickly transformed into a creative platform for the establishment and development of historically informed performance not only in Lviv but throughout Ukraine. The very first festival presented an ambitious program in terms of both participants and repertoire. It also immediately defined a series of elements that influenced both the further development of the festival itself and the formation of the domestic professional environment for performers of early music. On the one hand, the participation of performers from Europe allowed Lviv musicians to practically experience the specifics of historically informed performance, become acquainted with the sounds of historical instrument replicas, and discover a new repertoire.

On the other hand, a tradition was established for conducting scientific conferences and master classes involving Ukrainian and European scholars and performers. This initiative fostered an environment for the study and performance of early music in Lviv, leading to the creation and professional development of new ensembles specializing in early music, as well as the introduction of new academic disciplines and the establishment of a Baroque orchestra and choir at the Lviv National Music Academy named after M.V. Lysenko.

The concerts of the “Festival of Early Music in Lviv” have become a crossroads for European and Ukrainian harpsichord schools, facilitating active professional contacts between Ukrainian and European performers of early music. Throughout its long history, the festival has presented a diverse array of harpsichord music from the 16th to 18th centuries to the public.

An exceptionally interesting perspective on Ukrainian art in its connections to the Baroque tradition is reflected in the harpsichord works of many contemporary national composers, including Y. Ishchenko, S. Krutikov, S. Lunov, V. Polova, Z. Almashe, O. Bezbordko, O. Voitenko, S. Leontiev, and others.

The variety of neobaroque tendencies can be illustrated through several cycles of harpsichord pieces that emerged in the 2000s, notably Partita No. 9 and “Three Gavottes” by Yury Ishchenko (1938-2021), as well as “Five Recollections” for harpsichord and “Little Monkey: Ten Snapshots” by Sviatoslav Krutikov (born 1944). The works of these composers demonstrate fundamentally different approaches to realizing the principles of the Baroque harpsichord cycle. While Y. Ishchenko draws on typical genres of the era, he interprets their characteristics quite freely; in contrast, S. Krutikov, despite the whimsical and imaginative nature of his titles, consistently relies on the structure of Baroque dance forms.

The earliest of these cycles, “Five Recollections” for harpsichord by S. Krutikov, consists of programmatic pieces:

1. *A Dream*
2. *So Far Away Stars*
3. *A Pleasant Meeting*
4. *Such a Wonderful Crimean Night!*
5. *Recalling the Dream.*

In this work, the composer freely employs various stylistic techniques, creating allusions to entirely different intonational spheres. The backbone of the cycle consists of a prelude (A Dream, No. 1), which, in a modified form, concludes the cycle (similar to the aria in J.S. Bach’s “Goldberg Variations”, which serves as a structural “arch” for the cycle) and an easily recognizable jig at the center of the cycle (A Pleasant Meeting, No. 3). The prelude features a large number of ornaments and broken chords, characteristics primarily associated with French examples of the genre, particularly non-metric preludes. The number of movements and their dimensions also correspond well with models of Baroque suites.

Regarding the pieces that alternate with the aforementioned works, they somewhat contrast with the neobaroque odd-numbered movements of the cycle. The second piece, in turn, demonstrates an avant-garde sound, while the fourth imitates improvisation typical of Eastern cultures (in this case, Crimean-Tatar, as the cycle was created in Crimea).

The composer’s second cycle, “Little Monkey Ten Snapshots”, dedicated to the Estonian harpsichordist Imbi Tarum and philologist Yuliya Kulis, is marked by the spirit of the times. This applies to both the contemporary title and the “clip-like” nature of the musical text, as the elements of cyclical construction, the very snapshots, are often indeed microscopic. Specifically, the first, prelude-like snapshot consists of only six measures.

The second snapshot contains hints of a passacaglia or a slow French-style courante. The third, livelier piece resembles a gavotte or a fast air in the French style. The fourth movement is written in the meter of a jig, and the composer, in a note, provides detailed performance recommendations akin to those of his 18th-century colleagues, allowing the tempo of the piece to be altered by nearly one and a half times, depending on the performer’s comfort.

The fifth piece in the cycle is slow and in triple meter, evoking parallels with the genre of the sarabande. However, even within this miniature, the author changes the meter to quadruple, after which follows a jazz-inspired sixth movement. The seventh is

march-like, while the eighth is also march-like but contains elements of polyphony. The ninth is choral, and its textural features somewhat resemble early examples of British variations for keyboard. The cycle concludes with a triple-meter piece, whose rhythmic pattern transforms from dotted rhythm to triplet, reminiscent of Bach's mystifications, such as those distinguishing the Courante from the First Partita, where triplet and dotted rhythms are combined.

It is noteworthy to highlight the composer's sustained interest in the harpsichord and his excellent knowledge of the instrument, as he directly interacted with harpsichordists, owned his own instrument, and referred to it repeatedly in his work, particularly in the concerto for harpsichord and orchestra.

Y. Ishchenko operates quite differently, and the sections of his Partita (written for harpsichordist O. Zhukova, like the "Gavots") bear titles typical of the Baroque keyboard cycle: Allemande, Courante, Sarabande, and Gigue. However, the musical language of these works is entirely avant-garde and often does not fully conform to the established notions of the characteristics inherent to the respective genres.

In the cycle "Three Gavots", all the pieces, despite a common genre foundation, vary in character. Even in such a typical feature as the double anacrusis characteristic of the gavotte, the composer is highly inventive and never repeats himself. Interestingly, knowing the fundamental principles of historical performance allows providing this music with a maximally diverse sound and significantly expanding the palette of possible interpretations. These works are composed in the ancient two-part form, occasionally displaying sonata-like traits.

Moreover, one can observe how the composer employs dynamic means characteristic of Baroque artists, such as thickening the texture and shortening durations in fragments where he requires a dynamic buildup of texture and climax. However, some nuances suggest that the composer did not engage with the harpsichord during the writing process, as in places the notational layout exceeds the typical range for the instrument, presenting the performer with the issue of transposing certain elements down an octave, since the historical harpsichord does not accommodate those notes. The author also exhibits a tendency toward rather radical contrasts between different registers of the instrument, predominantly high and middle.

The harmonic language combines both avant-garde sonorities and diatonic, recognizable elements typical of classical harmony; this most frequently occurs in cadential areas. In this way, the composer cleverly embodies the neoclassical traits characteristic of his work. Y. Ishchenko frequently employs melismatic graphemes; these mainly consist of three types of ornaments - *mordents*, *gruppetti*, and *trills*.

As in original Baroque music, the tempos of these works can be determined not only according to the composer's remarks but also in accordance with the genre and overall presentation, particularly the durations utilized by the composer in his music. As mentioned earlier, in the development of musical material, he often accelerates the motion by subdividing durations, allowing for a general tempo of the work to be inferred from the most virtuosic passages. Through certain metric-rhythmic characteristics, the composer demonstrates what could be described as a multilayered genre foundation. For instance, a piece labeled as a gigue has a waltz-like presentation and creates certain allusions to a ländler, while the sarabande simultaneously functions as a fugue. Therefore, an intriguing task for the performer is to uncover all the genre layers of each piece to fully realize the music in all the nuances of the composer's intellectual concept.

Another approach to the reception of Baroque heritage is represented by the practice of transcribing works from the 16th to the 18th centuries for other instruments. This practice is a significant component of contemporary Ukrainian performers' activities, particularly observed among bandurists, accordionists, and bayan players. Given its constructive features and sound

production technique, the bandura is capable of conveying the specific sound qualities of ancient plucked string instruments (such as lutes and harpsichords) most organically. In turn, the keyboard-wind accordion remarkably recreates organ sound, capturing all the characteristic elements of performance on that instrument (the organ).

By transcribing Baroque music for the bandura, accordion, and bayan, performers gain access to a vast collection of refined and expressive works, enriching their repertoire and expanding the artistic potential of these instruments. However, within the scope of this article, this area of work related to Baroque genres can be only outlined, as a comprehensive exploration of its specifics requires a separate, in-depth study.

4 Conclusion

Thus, the study of European musical art from the 16th to the 18th centuries will always retain a high degree of relevance. Given the temporal distance, the disruption of traditions, and the lack of comprehensive documentation of the musical scores from that era, one can confidently assert that it is unlikely to ever have answers to all questions regarding Baroque music. At the same time, discovering even the smallest detail or fact is incredibly valuable, as it not only serves as another important piece in the overall research puzzle but also leads to further exciting discoveries. For this reason, the scholarly understanding and performance exploration of the genre panorama of Baroque keyboard music opens new creative horizons for Ukrainian musicians.

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