

CHAPTER 3
THE SACRED MEANING OF THE PRELUDE GENRE
IN ITS HISTORICAL MODIFICATIONS

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DOI: <https://doi.org/10.30525/978-9934-26-509-3>

INTRODUCTION

The realities of artistic existence encourage mobility, a systematic increase in viewpoints on the work of leading domestic composers, since, firstly, “great things are seen from a distance”, and, secondly, “there is no prophet in one’s homeland”. 21st century confirmed the multidimensionality of the musical world, in which Ukrainian composers, performers and musicologists have big place. Although the life of each creative person is limited, his work paves the way to the future and immortalizes the artist through new performance interpretations. 2022 marked the twenty-year mark that separates us from the existence of a great composer, talented organizer, sagacious teacher – Ivan Karabyts. His work was and remains the object of research by domestic musicologists. Despite the lack of printed scientific works of I. Karabyts, it makes sense to talk about his subjectivity in the world of musicology due to the universalism of the embodiment of genre and style models of music that sanctified by history. In this study we attempt to understand the sources of the piano heritage of I. Karabyts as a way of interpreting the sacred meaning of the art of music using the example of the prelude genre. The relevance of the appeal to the genre is due to its attribution in the programs of concert pianists and students of musical education at various levels, which emphasizes the performance-musicological aspect of the consideration.

The genre of instrumental prelude is traditionally studied in musicology from the point of view of form creation (V. Bobrovsky, S. Ship, etc.), individual composer’s decision (R. Nikolenko, T. Tverdovska, D. Frishman, etc.), historical evolution (O. Markova, M. Rudyk, etc.). The culturological approach with its focus on coordinating connections between different semantic fields, expanding the understanding of the boundaries of the object in the system of spiritual coordinates of culture,

is relevant. The creative figure of I. Karabyts is covered in various ways in the domestic musicological opinion, starting from the 1980s to the present day. The work of the artist began to be analyzed especially intensively in the 21st century. Research is carried out in several directions: historical and biographical (N. Gerasimova-Persidska, H. Yermakova, M. Kopytsia, A. Mukha, etc.), theoretical and musicological (O. Galuzevska, V. Zaderatsky, etc.), musical-culturological studies (O. Berehova, L. Kiyanovska, O. Markova, etc.). Scientists focus on certain types of work of I. Karabyts. Thus, symphonic music is considered in the works of O. Zinkevich, V. Ivanchenko, I. Pyaskovsky, A. Tereshchenko, cantata-oratorio genres are analyzed by A. Tereshchenko, L. Melnyk, L. Ryazantseva, chamber and instrumental music by I. Karabyts is devoted to the works of O. Berehova, O. Kopeluk, S. Myroshnychenko, I. Savchuk, etc. The managerial activity of I. Karabyts, related to the management of the “Kyiv Music Fest” projects, the International Competition of Young Pianists in Memory of V. Horovyts, the Ukrainian Cultural Fund Foundation is also studied by O. Galuzevska, V. Grabovsky, M. Zagaykevich, I. Sikorska, etc. The accumulated baggage of special literature dedicated to I. Karabyts does not eliminate the need to trace the cultural correlation of the master’s work with the art phenomena of previous times in the construction of current meanings of academic music, which corresponds to the postmodern paradigm of creativity.

The purpose of this work is to understand the sacred content of the prelude genre in its historical modifications and the prolongation of the idea of a “higher order” in the piano work of I. Karabyts (on the example of the “24 Preludes” cycle).

3.1. The prelude genre according to its theological and worldview indicators

The prelude genre belongs to the instrumental field of music and has a performance origin related to checking the tuning of the instrument. In the very phenomenon of tuning, which is usually presented as a purely technical matter, there is a great sacred meaning that can be expressed in numerical dimensions. The variability of this meaning is explained by the spiritual dominants of a specific historical era. For example, antiquity saw in music a reflection of the harmony of the spheres, medieval Christianity

absolutized unison as an expression of the one God, etc. It is no accident that the German musicologist and theologian A. Halm considered the octave to be both a “miracle” and a “secret dissonance”, since it is both the same and the Other at the same time. The tuning of the instrument forms a sound space in which the tone is set by the performer, rising to the co-creator of the music. E. Bindel wrote: “Prima and octave oppose each other in our soul as lower and higher “I”, as earth and sky, as depth and height”⁹⁸. Initially, the prelude emphasized the improvisational element, and the author was also the performer in most cases. The differentiation of the prelude genre from the applied sphere in the Renaissance era was associated with the dualism of secular culture (in the unity of the spiritual and the secular) and the corresponding elevation of instrumentalism with its commitment to the element of movement. The first preludes were short works of free structure that preceded the performance of large works, for example, suites. In the prelude the musician “got used” to the acoustics of the area (unlike the church, which required the musician’s constant presence at the service, secular music was performed in various previously “unfamiliar” conditions – including outdoors) and built a “correct”, “ordered” sound, essentially affirming the numerical symbolism of music. Because of their compactness, stringed instruments (lute, vihuela, viola, etc.) were the first to become relevant.

Initiated in Italy and Spain, the formation of the principles of playing stringed instruments received a unique development in other European countries, in particular France. Originally endowed with cosmogonic symbolism, the medieval lute spread in Europe and Asia, including among the Orthodox aristocracy. The rise of the lute art is connected with the figure of Louis XIII. Both spiritual psalms and secular songs were sung to the accompaniment of the lute. The use of lutes in orchestras of ballet performances led to the search for a new, brighter sound, which was manifested in the work of the cousins Ennemond and Denis Gauthier (XVII century), who had an influence on the formation of the prelude genre. E. Gauthier was a musician and teacher at the royal court, his contemporaries figuratively compared the master with the Sun among the stars. In both Gautiers, the preludes were included as the first work of the suite cycle, setting for the height of the subsequent presentation.

⁹⁸ Bindel E. *Die geistigen Grundlagen der Zahlen. Freies Geistesleben*, Stuttgart, 1980. P. 30.

MONOGRAPH

We observe the combination of spiritual and secular emblematics in the cycle of 12 suites by D. Gauthier “Rhetoric of the Gods”. Here, imitating Renaissance ideas, musical and rhetorical allegories with characters from Greco-Roman mythology are constructed. At the same time, the appeal to divine images is formalized in the form of household dances (allemandes – “The Fallen Phaethon”, “Andromeda”, “Apollo the Orator”, “Heroes»; courantes – “Minerva”, “Diana in the forest”, “Cleopatra’s Lover”, “Triumph”, “Cephalus”, “Narcissus”, “Jealous Juno”; giga – “Atalanta”; gallard – “Detonating Mars”; pavana – “Circe”) and occasional songs (mourning song “Artemis”; panegyric in honor of Mercury). In terms of its content, “Rhetoric of the Gods” is clearly aimed at a knowledgeable public (written for the great patron of the composer, Anna de Charbre), mainly aristocratic. The work is full of symbols. The number of suites (12) was explained by the number of church orders named after ancient Greek models. However, there is an opinion that D. Gauthier used only 11 modes (without the Lydian one), while he dedicated the last suite not to the gods, but to the deceased lutenist colleague A. de Lenclo, which confirms the affinity of the dance suites with the Tombeau memorial genre (it conveys sacred eulogies into the sphere of the secular). The general character of the suites was determined by the ethos of the mode. However, in modern musicological literature, the suites of D. Gauthier are often defined not by modes, but by keys: in this case, we observe the use of seven keys corresponding to the acoustic and performance capabilities of the instrument (D-dur, F-dur, fis-moll, G-dur, g-moll, A-dur, a-moll). Although the title “Rhetoric of the Gods” focuses on revealing the interaction of mythological characters, there is no plot as such (for example, in the first suite, the heroes are not only the related Minerva and Ulysses, but also Phaethon), instead, the interpretation of the title, based on the preface to the collection, rather referred to the mastery of the author, whose music approached the sphere of the divine, which is also evidenced by the selective illustrative design.

The preludes by D. Gauthier did not precede all the suites and were non-metrized short works recorded in traditional French lute tablature. However, as the researcher J. Byulov, in the miniature “Orpheus” from the eleventh suite, “the free rhythmic recording of the lute tablature is contrasted with an attempt to transcribe music for implementation on the

keyboard”⁹⁹, which created the prerequisites for the formation of the piano prelude. Another factor influencing the piano prelude was the development of the texture, which combined polyphonic techniques with the freedom of development of the voice, mainly the upper one. In this regard, we read in Y. Snoy: “despite the pretended polyphony, it is obvious that the driving force of the composition is the upper voice: its melody paves the way from the beginning to the cadence in the middle and from there to the end”¹⁰⁰.

In the middle of the 17th century keyboard instruments began to claim the place of the lute. The traditions of creating music for the lute passed to the piano, and the need for adaptation prompted the invention of the own techniques and genre forms. Thanks to the performing practices of lutenists, harpsichord music came into use: 1) leading genres of movement (prelude, suite, chaconne), including memorial (Tombeau); 2) a texture, based on the consistent syncopated sound of voices and the breakdown of chord formations (the so-called breeze style, founded by E. Gauthier in connection with the involvement of the lute in ballets); 3) the rich ornamentation of the presentation, derived from jubiliations.

Regarding the first position, we note that piano suites usually open with a prelude and consist of dances. The improvisation characteristic of the prelude also shows itself in doubles – melodically embellished versions of some dances. Probably, the idea of varied repetition of dances arose from the needs of choreography. Although the dance masters of France of the XVII–XVIII centuries more used the musical design of the lute and violin, it is known that dance teachers appreciated the advice of harpsichordists, for example, G. Le Roux.

In French culture, choreography is deeply rooted in religious and philosophical ideas. Music theorist and scientist of the 17th century. M. Mersenne noted: “As for the highest perfection of dances, it consists in perfecting the spirit and body and bringing them to the best state”¹⁰¹. The religious meaning, that was seen in the choreography, determined the scientific interest in the art of dance on the part of the French clergy of the

⁹⁹ Buelow G. J. *A History of Baroque Music*. Indiana University Press, 2004. P. 166.

¹⁰⁰ Snoy J. *Umetnost glasbe v casu od Monteverdija do Bacha*. Založba ZRC, Muzikoloski institut, 2017. 632 p.

¹⁰¹ Mersenne F. M. *Harmonie universelle, contenant la théorie et la pratique de la musique*. Paris: Sébastien Cramoisy, 1636/37.

era of Louis XIV: M. de Pure (treatise “On Ancient and Modern Spectacles”, 1668), K. Menetrier (treatise “Ancient and Modern Ballets”, 1684).

Ballet-pantomime performances, which characterized court life in France in the 17th–18th centuries, continued the religious beliefs of the Gallican Church, inherited from the Greco-Byzantine Church (see O. Muravska¹⁰² for more details). The French Church preserved the national Gallican liturgy and tried to protect the independence of its administration from the pretensions of papal Rome. The flourishing of Gallicanism in the era of Louis XIV owes a lot to Bishop J. Bossuet, who in 1682 gave a speech at the Paris Cathedral regarding the expansion of church rights and the non-interference of popes in secular affairs. The Gallican Church practiced sacred dances until the 18th century, and the spiritualization of dance, initiated by the antiquing ideas of religion, penetrated into secular (political-civic and festive-personal) life. The “Book of Ceremonies” by Konstantin Bagryanorodny is an important source for French choreographic culture in its highest aristocratic manifestation, Royal power was considered to be derived from God, so the ritual of palace life imitated cult splendor. In turn, the traditions of the royal court of the XVII–XVIII centuries, corrected church musical ideas. Thus, a number of organ works by F. Couperin, intended for the church, are based on dance turns, intonationally and rhythmically close to the ballet celebrations of the time of Louis XIV.

The significance of arpeggios in harpsichord music revealed above is explained by the requirements of the so-called “broken style” (*brize*), generated by the lute performance. The term “broken style”, widely used in musicology, appeared in 1928 thanks to the scientist L. de la Laurence. When F. Couperin in the treatise “The Art of Playing the Harpsichord” wrote about the inequality of playing, he was talking about this phenomenon. The broken style was not determined by the nature of harpsichord performance, but it was assimilated by French music, and through it, after reaching other European countries, it was recognized by *clavierism* as a whole. An explanation of the essence of the style can be found in the preface to the harpsichord works, written by N.-A. Lebesgue (1677): “...the manner of the harpsichord is more characterized by the separation and repetition

¹⁰² Muravska O. V. Eastern Christian paradigm of European culture and music of the XVIII–XX centuries : monograph. Odesa : Astroprint, 2017. 564 p.

of chords than by taking them together, as on the organ”¹⁰³. Immediately N.-A. Lebesgue also talks about breaking chords as a “manner of preluding”. Although in a broad sense prelude means a small improvisation before the performance of a piece of music, in the professional environment it is customary to associate preluding with the techniques of revealing the harmonic basis through figurative forms (see the treatises of S. Yasson, G. Schenker on matters of harmony). Preluding as a type of improvisation was formed in French instrumentalism empirically through imitation of vocal jublations, but soon received a theoretical and methodological justification (note the 1719 textbook “The Art of Prelude on the Transverse Flute” by J. Otteter).

As a scientific term, “preluding” was developed by J.-J. Rousseau in the 1740s-60s: To “preluding” usually means to sing or play a passage of the fantasy type, irregular in form and quite short, but one that touches the most important degrees of the mode, to either set and tune the voice, or place the hands on the instrument before starting the actual musical piece. But the art of preluding is more significant on the organ and harpsichord. It involves the creation and impromptu performance of pieces that contain all the most masterful things that exist in composition in the field of conception, fugue, imitation, modulation and harmony”¹⁰⁴. So, J.-J. Rousseau noted that the prelude belongs to high art.

The preluding is closely related to the theory of affects, of which the Baroque era counted eight (desire, sadness, courage, admiration, moderation, anger, majesty, holiness). Emotional sublimity was emphasized by the appropriate modal coloring (major contributed to the creation of triumphant, pathetic states, minor – mournful, concentrated, etc.) and the possibility of their contrasting juxtapositions. In the phenomenon of preluding indicators of baroque, classicism and rococo (“gallant style”) styles were closely synthesized, which made possible different attributions of stylistic belonging to the work of French artists of the 18th century.

The abundant ornamentation of French clavierism reached back to Byzantine sources, adopted by France through the Gallican Church. G. Volkova points out the prolongation of the ornamentation in clavier,

¹⁰³ Méthodes et Traités: Série I: France 1600–1800: Clavecin. En 2 volumes. Facsimile ed. J. M. Fuzeau. Courlay, France, 2002. Vol. I. P. 95.

¹⁰⁴ Rousseau J.-J. Dictionnaire de musique. Paris : chez la Veuve Duchesne, 1768. P. 383.

and later in piano music. The researcher emphasizes that this melismatic figurativeness “was born from the Old Church – Byzantine in its basis and respected in this quality of Gallicanism – hymn singing, which gives birth to a high cantilena of the “pearl” proclava playing on the piano and will later become the style of J. Field and F. Chopin”¹⁰⁵.

It follows from the above that French harpsichord music, in its departure from Eastern Christian cult traditions, was equally nourished by singing and choreographic assets, which determined the richness of content nuances in the prelude genre in accordance with the complex of intonation and expressive solutions.

A separate phenomenon, inherent only to French harpsichord music and extremely important for the development of the genre as a whole, was the non-meterized prelude, the period of active creation of which covered the second half of the 17th – the first third of the 18th centuries. This “proto-genre” originated from the improvisational traditions of applied (including spiritual) performance, but turned to the written fixation of music and acquired artistic features. He concentrated in himself a number of positions of the baroque style and visualized the continuity of clavierism with the lute script (the first non-meterized preludes were created for the lute) and, more broadly, with medieval church notations. The non-meterized prelude emphasized the performing principle and set high demands on the musician (possession of improvisation skills, playing the general bass, ornamentation).

Louis Couperin, the uncle of Great François, is considered the first author of non-meterized preludes, and because of their primacy, the founder of the piano prelude genre (XVII century). By the way, the Saint-Gervais church, in which the Couperins served, was built by Benedictines, whose rites date back to Byzantine traditions. An analysis of the composer’s main body of works (piano and organ) proved his use of all keys with a “white” tonic, except for H-dur and f-moll, and the avoidance of keys with a “black” tonic (the exception is fis-moll), which is wider for the lute preludes. The predominant keys are F-dur, D-dur, d-moll, C-dur, g-moll, G-dur. Preludes are components of dance suites, while the dances themselves are recorded metered. Probably, the differences in note fixation were

¹⁰⁵ Volkova G. V. Ritual in the preservation and transmission of cultural values : dissertation. ... doctor of philosophy. Spec. 034 "Culturology". Kyiv: NAKKKiM, 2021. P. 218.

intended to contrast the tempo-rhythmic freedom of the performance of an improvised nature (prelude) with the clear rhythmic organization of dance music as sacred to secular. We fully agree with D. Androsova's point of view that "the prelude genre in the French tradition is filled with a special sacred meaning of pointing out the illusoryness of earthly existence, which is "only a prelude" to the Other"¹⁰⁶.

L. Couperin's prelude established freedom as a defining quality of French music, which could be compared with the rhythmic concreteness of German music. For example, "Prelude in imitation of J. Froberger" from the piano suite a-moll by L. Couperin alternates non-metrized extreme sections and a metrized (fugue) middle section. We find something similar in the preludes from the d-moll and g-moll suites: here the metrized section is accompanied by the note *Changement de mouvement* (Change of movement), and the return to the beatless presentation is the Suite. Since there are no references to any musicians in these suites, it becomes clear that the mention of J. Froberger referred not only to the construction of the work, but also to the use of certain melodic-intonational turns on which the prelude was based. Indeed, researchers of early music (M. Lobanova, S. Shabaltina, etc.) point out that the beginning of L. Couperin's prelude reproduces the beginning of J. Froberger's *Toccata № 1* in a non-meterized manner in sufficient detail. The middle section has no toccata imitations, but also offers a three-part pulse movement. Significant differences concern the construction of the final phase: in J. Froberger return to the presentation of the improvisational type is short-lived, thus, the general form is close to two-part: improvisational section + fugue with improvisational ending, while in L. Couperin three-part structure is clearly established. Accordingly, despite the affinity of the genres of the Italian toccata and the French prelude as expressions of free movement, in the French version improvisation turns out to be the leading one: the harmonic vertical dictates the development of the form more than linear writing.

The functioning of the prelude genre, including its sacral-content dimension, is closely related to issues of instrument tuning. As is known, from the 16th century the instruments were mostly tuned in the new, midtone temperament, which assumes the division of the octave into

¹⁰⁶ Androsova D. V. *Symbolism and Polyclaviarity in Piano Performance of the 20th century* : monograph. Odessa : Astroprint, 2014. P. 68.

12 equal intervals with slightly lowered tones. Such a tuning actualized the properties of the mode slope, as small (minor) thirds were lowered, and big (major) ones were raised. However, in France from the middle of the XVII century its own tradition of tuning keyboard instruments was formed. This temperation was devoid of strict mathematical calculations (ordinary temperament – “temperament ordinare”). It was a type of midtone and emphasized the individuality of each key, which explains the high demand for some keys to the detriment of others. This demand is dictated by: 1) the acoustic characteristics of the systematic sounding of the intervals; 2) the prevailing “ethos” of the author’s creativity in its content-didactic focus on the sacred. Taking into account the national peculiarities of temperament, starting with harpsichordists, French musical terminology will be formed. In French terminology, characteristic determinants are more important than tempo ones. By the way, the symbolist A. Scriabin from “The Divine Poem” used mainly French terms, because he felt their mystical power.

The emergence of the non-metrized prelude marked the trend of changing the musical language: from modality to tonality. If the tonal interpretation became possible in relation to the works of the Gautier brothers, it was even more clearly manifested in the harpsichord preludes. The preludes were aimed at creating in the listener’s imagination not only the general emotional inclination of the subsequent music, but also the feeling of “correctness” of the sound with an emphasis on the supporting tone (future tonic). N.-A. Lebeque wrote: “The prelude is nothing more than preparation for the performance of a piece in a certain tone, checking the instrument, and also establishing the tone in which one wishes to play”¹⁰⁷.

Such masters as N.-A. Lebeque, J.-H. d’Anglebert, L. Marchand, J.-F. Dandrieu, J.-P. Rameau and others appealed to the creation of a non-meterized prelude, thanks to which the genre emphasized the national identity of music, and gave the impetus for the prelude to reach the artistic level (thanks to the invention of colorful consonances, resonance effects, possibilities of harmonic development of the material, solutions of form, etc.).

Writing in France of the XVII–XVIII centuries, a significant number of treatises devoted to playing the harpsichord (J. Denis, M. Saint-Lambert,

¹⁰⁷ Méthodes et Traités: Série I: France 1600-1800: Clavecin. En 2 volumes. Facsimile ed. J. M. Fuzeau. Courlay, France, 2002. Vol. I. P. 96.

F. Couperin, J.-P. Rameau) were directly related to the “encoding” of music, the declared experience of a non-metrized prelude. If the non-metrized prelude required an experienced performer, then the metrized prelude, which replaced it, dictated the will of the composer as the only author to whom the performers had to listen carefully. For this purpose was written the famous treatise F. Couperin, in which the preludes are separated for the first time into an independent, didactic cycle unrelated to the dance suite. In the treatise the author says about the significance of the non-metrized prelude for French piano performance: “Although these preludes are written strictly metrically, there is a certain tradition that cannot be neglected”¹⁰⁸ and even indicates that the metered prelude is intended for inexperienced musicians: “One of the reasons for which I specified the dimensions of these preludes was the desire to facilitate both their teaching and their study”¹⁰⁹. The need for the treatise was also determined by the actual changes in the mechanics of the instrument: in F. Couperin light, smooth and coherent playing is considered musically aesthetic, he even points out the priority of female piano performance over male. Since J. Chambonnier played on Flemish harpsichords with heavier mechanics, the musicians produced a sharp and fast attack of sound, while the lighter and more compact French harpsichord of F. Couperin’s time was capable of finer gradations.

F. Couperin’s treatise contains eight preludes (in modern publishing practice it is also customary to include them in the second collection of suites, although the logic of including preludes in the G-dur suite is not entirely clear, since this key is not represented in them). Compiling a cycle of eight preludes has a sacred meaning. As the special dictionary literature notes, eight is the “number of the octave” and means rebirth, transition to a new level (compare with the aforementioned “miracle of the octave” by A. Halm). In J. E. Cirlot we read that the figure of eight “is an intermediate form between the square (or earthly order) and the circle (eternal order) and, as a result, a symbol of regeneration”¹¹⁰. This opinion is also shared by E. Bindel, when he cites the words of Clement of Alexandria about turning to the figure of eight the one who revives in himself to the life of Christ¹¹¹.

¹⁰⁸ Couperin F. *L’Art de toucher le Clavecin*. Wiesbaden: Breitkopf & Hartel, 1990. P. 45.

¹⁰⁹ Couperin F. *L’Art de toucher le Clavecin*. Wiesbaden: Breitkopf & Hartel, 1990. P. 46.

¹¹⁰ Cirlot J. C. *Dictionary of Symbols*. Routledge, 1990. P. 478.

¹¹¹ Bindel E. *Die geistigen Grundlagen der Zahlen*. Freies Geistesleben, Stuttgart, 1980. P. 97.

The number eight represents the world between heaven and earth and is therefore directly related to the spiritual sphere, which on French soil could be associated with divine royal power. The dedication of F. Couperin's treatise to Louis XV, who was 6 years old at the time of publication of the work, can also be interpreted in this sense. Finally, one should not forget about the eight emotions embodied by music.

F. Couperin explained the meaning of writing preludes as preparation for the performance of the works of his first and second collections. Although in the time of F. Couperin, providing explanations for the performance of melismas was widespread, the fact of writing a treatise and special "propaedeutic" plays was obviously caused by the shortcomings of the contemporary performance, which caused the author's fundamental objection. This convinces that melismatics was not a simple decoration of music or an artificial prolongation of the sound on the piano, but came from spiritual traditions, namely Byzantine colophon singing, the memory of which was nourished by Gallicanism in France. The instrumentalism of the colophonic manner in the Louis era was established in the secular music of court masters in accordance with the concept of "palace as a temple". Similarly, as in colophon singing fragments of wordless singing were valued more than words sung, so in the piano miniature the selection of melismatics testified to the skill of the musician. The ornamentation of the expression was associated with mystical ideas that went beyond the usual perceptible means of artistic expression (creating the effect of an "impossible to express" miracle). Thus, melismatic expressiveness had a self-sufficient value and determined a peculiar type of sound organization of music.

The prelude ensured the mastery of the above-mentioned type of sound organization of the expression of the spiritual in the secular. Although F. Couperin indicated that his preludes correspond to the keys of the two piano collections, there is no exact match here (the collections use 10 keys, while the prelude uses 8). So, the d-moll and e-moll preludes have no counterpart in the collections, but E-dur occurs and D-dur occurs twice. Keys of the same name often alternate within one suite. Therefore, the composer was probably not talking about the tonality itself, but about the main tone outside the mode characteristic. The main tones of collections and preludes coincide completely: G D C F A B H E.

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Apart from the preludes from the treatise, there are no preludes by genre definition in the piano works of F. Couperin, however, the program miniatures of the collections are to some extent tangential to preludeness, as it will be understood in later times. As for tonalities, they mostly coincide with the arsenal of predecessors, however, in the third and fourth collections the tonal spectrum is expanded due to Es-dur, e-moll, fis-moll. The avoidance of d-moll and a-moll keys is interesting. The specifics of the author's appeal to certain tonalities are presented in the table.

Table of the use of keys in the piano suites of F. Couperin

Key	Collection 1	Collection 2	Collection 3	Collection 4
C-dur		+		
c-moll	+			+
Cis-dur				
cis-moll				
D-dur	+	+	++	+
d-moll				
Es-dur				+
es-moll				
E-dur		+		
e-moll			+	+
F-dur	+		+	
f-moll				
Fis-dur				
fis-moll				+
G-dur		+	+	+
g-moll	+			
As-dur				
gis-moll				
A-dur	+	+	+	+
a-moll				
B-dur		+		
b-moll				
H-dur				
h-moll		+	+	+

The table shows the most popular keys: D-dur, A-dur, F-dur, G-dur, h-moll. Despite the use of different modes, the main emotional mode of F. Couperin's piano works remains moderately joyful, that corresponds to the ideal of harmony and balance of classicism. In the famous saying "I prefer what feels to me than what impresses me"¹¹² one feels the negation of the desire for the emotional excess of the Baroque.

For the further development of the prelude in the direction of autonomy, the program specificity of the miniatures is important. Miniatures focuses on associating musical images with images of other arts and everyday life observations, is essential, because unlike traditional suites, the components of F. Couperin's collections are not limited to dancing. Images appeal to theater, choreography, painting. There are also mythological images, close to D. Gauthier's "Rhetoric of the Gods". F. Couperin's music, like a magnifying glass, carefully "examines" the characters (and not only people, but also animals and inanimate beings), abstracting from the general background of their existence, and focusing on one characteristic feature. Therefore, not only the high assessment of the work of F. Couperin by C. Debussy, but also his consideration of the achievements of his distant predecessor in the development of piano preludes seems symptomatic. Despite the time difference, both French masters create exquisite "musical portraits" and "landscape sketches", looking at the environment with the eyes of an observer.

A number of designations by F. Couperin remain ambiguous in terms of performance. In particular, this applies to the remark *Mesure* (literally – bar) regarding preludes. *Mesure* literally means metered prelude (non metered – non *Mesure*). But with a visual perception of the musical text, such a definition seems too banal. Judging by the content of the treatise "The Art of Playing the Harpsichord", addressed to performers, *Mesure* can refer to both the tempo (the line as a whole) and the metrorhythm (by each bar) as the "spirit" of French music ("rhythm is the spirit of music and at the same time the soul, which should be invested in it. Italian sonatas are completely alien to this kind of rhythm"¹¹³), which, in fact, continues the philosophical and musicological searches of M. Mersenne. Modern views on the performance of ancient music tend to spread remarks about regulation of both sound indicators.

¹¹² Couperin F. *L'Art de toucher le Clavecin*. Wiesbaden: Breitkopf & Hartel, 1990. P. 18.

¹¹³ Couperin F. *L'Art de toucher le Clavecin*. Wiesbaden: Breitkopf & Hartel, 1990. P. 29.

CHAPTER 3

As is known, F. Couperin called cycles of piano pieces “ordre” (rows, orders), which, at first glance, is synonymous with the form of a suite, sanctified by the light of church imagery, far from dramatic conflicts. However, the understanding of the word “ordre” is also related to order and number as philosophical substances. So, according to the French thinker of the 17th century. M. Mersenne, music is a manifestation of “universal harmony”, which is designed to glorify the human soul: “Beauty, orderliness, proportionality and other beautiful qualities of harmony will lead to the appearance of beautiful thoughts, decorated in a perfect form of exposition”¹¹⁴. In the context of M. Mersenne’s views, the relevance of the issues touched upon by F. Couperin’s treatise (rhythm and agogic deviations, spirit of music, performance taste) and which are “solved» with the help of preludes is highlighted. The practicalism demonstrated by the treatise is not a denial of the spiritual orientation of the composer’s work, because from M. Mersenne’s point of view, godliness is expressed not only in the observance of church rituals, but also in useful actions that bring harmony to society. So, the multifaceted activity of F. Couperin is a “harmonization” at different levels: 1) compositional (“ordre” as arrangement of music); 2) tempo-rhythmic (synthesizing the traditions of a non-meterized prelude with the requirement to observe metric pulsation as the “spirit of music”); 3) acoustic and organological (artistic mastery of keys suitable for piano sound); 4) didactic and performing (consecutive education of a professional musician); 5) cultural and social (crystallization of national features of music, promotion of its achievements in society in comparison with the heritage of other countries).

In the collections of F. Couperin preludes are not mentioned as a genre, despite the fact that in his colleagues (N.-A. Lebeque, G. Le Roux, L. Marchand) preludes open almost all piano suites. We assume, that the artist considered preludes as a “preliminary” genre that endowed with the properties of a “key” to the rhetoric of harpsichord art in its uniqueness relative to other instruments.

The eight preludes of F. Couperin are comparable to the “WTC” of J.-S. Bach, and in terms of didactic value they are not inferior to inventions and small preludes. Hereditary connections of piano works by

¹¹⁴ Mersenne F. M. *Harmonie universelle, contenant la théorie et la pratique de la musique*. Paris: Sébastien Cramoisy, 1636/37.

F. Couperin and J.-S. Bach was noted by J. Kirnberger (18th century), C. Zelter (18th–19th centuries), J. Milstein (20th century), D. Fuller (20th–21st centuries). From the 20th century the special research focus on carrying out a comparative analysis increased, as the work of F. Couperin began to be realized as a precursor of many spiritual attitudes of the future.

The prelude genre in J.-S. Bach is also used in cyclical forms, which include special didactic collections. As with F. Couperin, the works are organized on the basis of symbolic numbers. If the French author has 8 as such a number, then J.-S. Bach has 6 or 12. The decimal system symbolizes the universal order, and it is visualized in the shape of a circle (in music – a cycle), equal to the number of zodiac signs, which imply a constant cycle. The 12 apostles are an important spiritual symbol of Christianity, and the European chromatic scale contains 12 sounds. In contrast to twelve, six symbolizes the human soul (in J.-S. Bach, the number six corresponds mainly to genres related to everyday life – 6 French, 6 English Suites, 6 Partitas).

So, the prelude genre owes its key qualities to French music in its national determination. The French school won primacy in piano art and proved its focus on the development of the presentation of a special polyphonic-harmonic type, the understanding of the performing nature of keyboard instruments, the possibilities of mode-tonal design of artistic imagery. The French musical tradition gave value to miniaturism in the selection of decoration of simple forms. Having arisen from an improvisational applied performance, the prelude passed through the stage of non-meterization and came close to stable structures of musical and propaedeutic content.

In contrast to the French tradition, the German tradition strongly unites the prelude and the fugue, shifting the substantive emphasis to the latter. This practice has become so entrenched historically that in addressing the prelude and fugue as a genre unity composers from the 19th century. (F. Mendelssohn, F. Liszt, P. Tchaikovsky) continued to appeal to the work of J.-S. Bach in its embodiment “The Well-Tempered Clavier”. The key provisions of such cyclization were the following: 1) the combination of prelude and fugue embodies the internal contrast of the prelude with its improvisational origin (by analogy with the rhetorical disposition) and the fugue as an ordered structure (to wit composition); 2) arrangement by semitones emphasizes the equality of modes, since the purity of their

sound is ensured by the “well” temperament of the piano; 3) the choice of mode is symbolic and is associated with one or another imagery, which is fixed in a number of works that are similar in content; 4) the content, according to belonging to the epic type of expression, accented in the fugue, approaches philosophical and religious considerations and is characterized by intellectualism of a rational nature, although the motor elements are not removed.

Parallel to the cyclization of the prelude and fugue in the 19th century, there is also the opposite effect of demarcating the prelude and its autonomization, emphasizing the properties of lyricism (due to the subjectivity of personal experience). The ways of cycling preludes in their systemic cosmogonic dimension are also being updated. The chromatic sequence changes with movement along the circle of fifths. In the European tradition, Pythagoras is considered the inventor of the circle of fifths, although the ancient Eastern origin of the system seems likely. Thus, German scientist of the 19th century A. Gladish pointed to the Chinese influence. In Ancient China, a chromatic scale “Lui” was built on the basis of fifth relations, which consisted of 12 degrees and was endowed with cosmological, social and therapeutic significance. The origins of the Lui system date back to the 3rd millennium BC, while the Pythagorean system took shape in the 6th century B.C. However, this dating is not exact. R. Gruber believed that only “in the III century B.C. two additional degrees are included in the pentatonic scale, and a seven-tone musical system appears..., followed by a twelve-tone system”¹¹⁵. The Chinese Lui scale has acquired the highest degree of organization, approaching a universal cultural concept. The acoustician H. Helmholtz noted: “The division of the octave into twelve semitones and the transposition of scales were also discovered by this intelligent and skillful nation (the Chinese – I. V.)”¹¹⁶.

The hexadecimal counting system, born in Mesopotamia, spread throughout the Ancient East and adopted by Pythagoras. This system gives special significance to the numbers 6, 12, 24. In Pythagoras, the numerical theory of music was expressed in geometric constructions, among which

¹¹⁵ Gruber R. I. Universal history of music. Part 1. M.: Muzgiz, 1960. P. 74.

¹¹⁶ Helmholtz H. On the Sensations of Tone as a Physiological Basis for the Theory of Music ; English translation by Ellis A. J. London, New York : Longmans, Green and Co, 1875. 576 p. URL: <https://archive.org/details/onsensationsofto00helmrich>

there was a circle with inscribed triangles, the vertices of which marked musical sounds. Although there were 12 such sounds, as in the modern chromatic octave, the circle in the Pythagorean, or “pure” tuning, was not closed, revealing a “spiral of fifths”. The mismatch of sounds during their octave doubling and the false sound of “wolf” fifths was a significant problem for musicians and makers of musical instruments.

In the 18th century the midtone temperament was replaced by the so-called “well temperament”, which assumed some unevenness of the arrangement of intervals (the “WTC” by J.-S. Bach serves as an artistic confirmation of its effectiveness). Activation of musical life in Europe in the 18th century raised the prestige of a musician, which capable of working in different tonalities, performing modulations. In this regard, the German composer and music theorist J. G. Neidhardt believed that in villages and small towns musicians play in keys with a few signs, while large cities are interested in highly qualified musicians, and from which the conclusion was made about the need for a “well” temperament instruments of big cities ¹¹⁷.

At the end of the 70s of the 17th century, M. Dyletsky in “Musical Grammar” describes the circle of fifths in its oppositional mode modalities (wheels of “happy music” and “sad music”). At the same time, symbolic content is not revealed by M. Dyletsky: the circle of fifths is interpreted as a convenient and effective tool for the development of music when transitioning to different keys, as well as a didactic tool for learning the basics of music theory. The following times return to sacredness the Pythagorean discovery through the symbolization of “infinity”, cyclical movement.

Attention is paid to the symbolism of the fifth circle by the romantics and their predecessors, the “Sturmers”. For example, the writer W. Heine considered music to be a universal means of learning about the world. Thoughts related to the idea of the circle of fifths are expressed by him through the image of the musician Lokman – the hero of the novel “Hildegard von Hoenthal” (1796). Probably based on the study of the treatise “Ideas to the aesthetics of musical art” (1784) by Ch. Schubart, W. Heine claims that “C-dur expresses the state of nature, “pristine purity», “chastity of youth”, while the far from “natural” C-dur Des-dur “leads into the terrible secrets of

¹¹⁷ Neidhardt Johann Georg. URL: <https://www.bach-cantatas.com/Lib/Neidhardt-Johann-Georg.htm>

Persian sultans or demons”¹¹⁸. At the same time, the writer directly appeals to the image of Pythagoras: the main character of the novel expresses the desire to be an ancient thinker in order to “make you feel with all its fullness the magical perfection of the primary creation in mystical correspondence with the numbers 1, 2, 3, 4 and 5”¹¹⁹, and the writer himself in the introduction to the novel declares the monochord invented by Pythagoras as “the entrance to the sphere of the sacred”¹²⁰.

We can find the justification for the expediency of using the circle of fifths in R. Schumann (1835): “The closed circle of fifths gives the best idea of rising and falling: the so-called tritone, the middle of the octave, to wit Fis, is like the highest point, the culmination, from which – through flat keys – there is a fall again to the unimaginative C-dur”¹²¹. Thus, the romantics depart from the sacred symbolism of linear chromatic “elevation” similar to the Gothic and interpret the tonalities in the wave-like dynamics of their functional interaction. The generalization of the ideas of the romantics is carried out in the work “Romantic harmony and its crisis in Wagner’s Tristan” by E. Kurth. The importance of C-dur as a point of reference is affirmed (“The absolute nature of tonality, that determined by the relationship to C-dur, is determined not by the nature of music, but by historical and pedagogical origins”¹²²) and the functional contrast of the movement of tonalities (“Increasingly intense illumination when moving to high sharp tonalities, the opposite internal dynamic process when descending to flat tonalities”¹²³).

Based on the above, in the era of romanticism, the “big” cycle of preludes tends to outline the circle of fifths. If the polyphonist J.-S. Bach built

¹¹⁸ Heitse W. Hildegard von Hohenthal. *Sämtliche Werke*. 10 vols., ed. Carl Schüddekopf. Leipzig: Insel-Verlag, 1903. P. 63. URL: https://archive.org/details/bub_gb_DxxcAAAAMAAJ/page/n21/mode/2up

¹¹⁹ Heitse W. Hildegard von Hohenthal. *Sämtliche Werke*. 10 vols., ed. Carl Schüddekopf. Leipzig: Insel-Verlag, 1903. URL: https://archive.org/details/bub_gb_DxxcAAAAMAAJ/page/n21/mode/2up

¹²⁰ Heitse W. Hildegard von Hohenthal. *Sämtliche Werke*. 10 vols., ed. Carl Schüddekopf. Leipzig: Insel-Verlag, 1903. URL: https://archive.org/details/bub_gb_DxxcAAAAMAAJ/page/n21/mode/2up

¹²¹ Schumann R. *Tagebücher*. Bd. I (1827–1837). Leipzig : Deutscher Verlag für Musik, 1971. P. 142.

¹²² Kurth E. *Romantische Harmonik und ihre Krise in Wagners «Tristan»*. Berlin : Max Hesses W15, 1920. P. 286.

¹²³ Kurth E. *Romantische Harmonik und ihre Krise in Wagners «Tristan»*. Berlin : Max Hesses W15, 1920. P. 280.

the sequence of preludes and fugues of the “Well-Tempered Clavier” by semitones, and F. Chopin, as a representative of the homophonic-harmonic era, by tonal affinity.

F. Chopin’s cycle of preludes was not chronologically the first to be built according to the circle of fifths. J. Hummel’s cycle (op. 67), written around 1815, which is symptomatic in terms of the interpretation of the genre, can claim primacy ¹²⁴. Music critic H. Schonberg wrote: “It is difficult to get rid of the idea that Chopin was well acquainted with Hummel’s now-forgotten work 67 – a cycle of 24 preludes in major and minor, starting with C-dur” ¹²⁵.

J. Hummel’s preludes are clearly derived from applied improvisational preludes, in some of them tempo changes occur almost time-to-beat (all preludes are written in 4/4, but contain different rhythmic formulas). At the beginning of each prelude, the tempo is indicated without metronomic clarifications. In most cases, the tempo determines the speed of the movement with its emotional refinement (the variety of variants of the same tempo is impressive, for example, *allegro* is presented as *Allegro moderato*, *Allegro molto*, *Allegro con fuoco*, *Allegro non troppo*, *Allegro molto animato*, *Allegro armonioso*, *Allegro comodo*, *Allegro con brio*, *Allegro vivace*, *Allegro spiritoso*). The exposition outlines the harmonic “framework”, that characteristic of the music of classicism and early romanticism. Preludes are extremely short, sometimes occupying several bars.

Awareness of the figure of J. Hummel as an outstanding concert virtuoso pianist (a former prodigy compared to W. A. Mozart), a brilliant improviser and a thorough teacher ¹²⁶ is important to understand the essence of his preludes. We have not found any information about the public performance of the cycle of preludes, either by J. Hummel himself or by any other pianist. Suppose the creation of preludes could have the following purposes: 1) didactic purpose (J. Hummel studied at M. Clementi, who wrote “Preludes and exercises in all keys of major and minor”, and later explained

¹²⁴ Kroll M. Johann Nepomuk Hummel: A Musician's Life and World. Rowman & Littlefield, 2007. 503 p.

¹²⁵ Schonberg H. C. The Great Pianists. London : Simon Schuster, 1987. P. 66.

¹²⁶ Kroll M. Johann Nepomuk Hummel: A Musician's Life and World. Rowman & Littlefield, 2007. 503 p.

his teaching method in “Complete theoretical and practical guide on playing the piano”; 2) practical performance purpose (playing before a concert performance or “preparation” of cadential improvisations); 3) creative and experimental purpose (development of new textural formulas, pianistic figurations and possibilities of their combination, etc.).

Due to the cadence-virtuoso nature of the expression and the predominance of fast tempos, J. Hummel’s preludes are close to the technical formulas of the *étude* genre (later J. Hummel will create a collection of *études* op. 125). The themes in the preludes are undefined, based on general forms of movement. Accordingly, the miniatures of the cycle have more in common than differences, and do not possess artistic independence. However, in a number of preludes, an individual timbral-figurative treatment of mode is revealed (for example, the transparency of the G-dur prelude, which echoes the C-dur prelude from J.-S. Bach’s WTC from volume I, the syncopation of the upper voice of the h-moll prelude, which foreshadows the rhythmic flexibility of romantic melos, the chromatic saturation of the gis-moll prelude, the choral restraint of the “church” prelude in es-moll, etc.). Minor preludes are most similar to artistic miniatures.

The spiritual meaning of J. Hummel’s 24 preludes lies in the autonomization of improvisation, separated from the strict rhetoric of the fugue, and the high didacticism of the design of a new pianistic style arising on the basis of the achievements of classicism. In this we see the prolongation of the ideas of F. Couperin, and the figure of J. Hummel a necessary link that ensured the transition to the romantic prelude.

Following the idea of the arrangement of tonalities on the circle of fifths, F. Chopin rethinks the content of the genre, subordinating it to the aesthetics of romanticism with an emphasis on the individual uniqueness of the images. Preludes are designed as completed compositions (not dispositions) that have distinct themes and an established non-improvisational structure. F. Chopin, being a well-known author, turned to writing the cycle in the Parisian period of creativity. Following J. Hummel, F. Chopin emphasizes the uniqueness of each tonality in correlation with a certain image in his emotional experience. No documentary sources have been found about F. Chopin’s piano tuning, but there is a point of view that F. Chopin’s instrument was tuned closer to the French ordinary than to well temperament. In favor of this, mentions of contemporaries testify to the extraordinary subtlety and

expressiveness of intonation in Chopin's playing, the overtone saturation of harmonic combinations, while the well temperament somewhat reduces the performing freedom of intonation.

From the point of view of the presence of sacred meanings in Chopin's preludes, I. Belza's comparison with Dante is interesting, and with regard to the preludes in particular, and not the large-scale works widely represented by the composer¹²⁷. Although political parallels between F. Chopin and Dante are briefly drawn, in our opinion, the leading role does not belong to them. We consider the key to understanding the comparison to be the words spoken by I. Belza in an essay dedicated to F. Chopin: "Leonardo da Vinci and Dante had their own "algebra of harmony" and Dante, who conquered the magic of numbers in the position of the key lines and words of his great poem" ¹²⁸. In the works of F. Chopin, the circle of fifths, like Dante, symbolizes movement, but not so much the knowledge of the world, but the personality itself. Wanderings of the romantics is a search for spiritual landmarks of a person, which sounds in the works of F. Schubert and F. Liszt in music, J. Byron in literature, etc. From cycle F. Chopin's method of reading the main idea of the work is calculated by the final miniature: Prelude № 24 bears the traits of tragedy and at the same time affirms the beauty of the rebellious element. The monumentality of the integrity of the cycle, constructed from rationally created miniatures, enables the proposed association with Dante's Divine Comedy, which consists of songs and focuses on higher-order issues.

In expressing the content of F. Chopin's preludes, the principle of contrast, which is also reflected in the tempo strategy, acquires leading importance. Medium tempos are used little (4 times per cycle – Preludes № 7, 15, 17, 23), mostly in miniatures reproducing dance movements, and at that exclusively in major. Preference is given to pronounced tempo modalities, correlated with emotional hypertrophy. There is numerous combinations of the minor key with a fast tempo, associated with the romantic pathos of anxiety, embarrassment.

We can trace the echoes of the old French model of the prelude by F. Chopin in the following aspects: 1) grace in sound presentation – F. Chopin played on the Pleyel and Broadwood pianos with light mechanics,

¹²⁷ Belza I. Fryderyk F. Chopin. Warszawa: Instytut Wydawniczy PAX, 1980. 374 p.

¹²⁸ Belza I. Fryderyk F. Chopin. Warszawa: Instytut Wydawniczy PAX, 1980. P. 33.

and his sound was impressive with the nuances of quiet sonority; 2) the use of a number of textural and applicative techniques, close to harpsichord (finger crossing), and previously tested by J. Hummel; 3) values of dance intonation; 4) emphasizing the quality of clavierity as a unique instrumental paradigm.

F. Chopin's Preludes deeply and individually draw on the genre achievements of the French (Couperinian) and German (Bachian) lines. It is known that F. Chopin plays out on works from the "WTC", despite the fact that he did not include them in the concert repertoire. Considering the degree of complexity of the preludes and fugues of J.-S. Bach, F. Chopin's disposition to anti-pragmatic subjugation of not so much technical as intellectual-spiritual peaks of clavierism-pianism is striking. As G. Volkova writes, "F. Chopin in the "French manner" used Bach's WTC, conceived by that author as etudes in a supramusical sense, since they were all hymns set instrumentally to the tunes of Lutheran church usage"¹²⁹.

3.2. Preludes by I. Karabyts in the embodiment of the ideas of Modern times

Divergent ways of cyclization of preludes in the 19th century formed a solid foundation for the creative pursuits of artists, including domestic ones. In our work, attention will be directed to I. Karabyts as an exponent of spiritual ideas of Ukrainian society, which was manifested not only in spiritual works (choral concert "Garden of Divine Songs"), but also worldly works that embody eternal values. The composer was always distinguished by his reactivity to performance requests and sought to activate various concert practices in Ukraine. The piano in his selfless work served as a mediator between the achievements of the past and the direction to the future. The very names of I. Karabyts's piano works sound like the spiritual instructions of History ("Musical Moments", "24 Preludes"). Although the piano work is not quantitatively the largest in the composer's legacy, its artistic value and role in the crystallization of the author's style of writing is significant.

The direct development of the artist took place under the influence of teachers – world-class composers: B. Lyatoshytsky, and later M. Skoryk.

¹²⁹ Volkova G. V. Ritual in the preservation and transmission of cultural values : dissertation. ... doctor of philosophy. Spec. 034 "Culturology". Kyiv: NAKKKiM, 2021. P. 233.

I. Karabyts studied at the Kyiv State Conservatory (1966–1971) in the class of B. Lyatoshynsky, and improved his composition skills as a graduate student under the direction of M. Skoryk. Indirect teachers for I. Karabyts, as well as for many of his contemporaries, were composers-innovators of the end of the 19th and the first half of the 20th centuries. B. Lyatoshynsky involved students to their music. V. Zaderatsky recalled that “the young Karabyts began his journey as a very daring artist who listened extremely carefully to the sound atmosphere of the second half of the 20th century, full of innovations. Mentors at the conservatory directed him to this”¹³⁰.

At the same time, speaking about the style of I. Karabyts, V. Zaderatsky noted the closeness to him of B. Lyatoshynsky’s views on the completion of the past as the basis of modern creativity, because from the beginning the ultra-modern orientation of I. Karabyts’s searches did not mean a rejection of cultural heritage. In this sense, a comparison with D. Shostakovich, in whose works we find both an appeal to the genre models of the past, and a reproduction of historical methods of musical development in a current reinterpretation, seems appropriate.

By creating a cycle of 24 preludes, I. Karabyts declares his respect for the established tradition, in a way changing the creative visions of his predecessors. In the work of I. Karabyts, there is a tangible continuity with the cycles of preludes by F. Chopin, A. Scriabin, and D. Shostakovich. Similar to the mentioned authors, I. Karabyts arranges the preludes according to the circle of fifths, but key signs are not set with it, except for Prelude № 22. Tonalities are interpreted extensively, up to the use of individual elements of the serial technique, but within the limits of delineating the structural components of the miniatures and in their completion clear scale and tonal guidelines are established. Thus, the cycle testifies to the author’s recognition of the tonal basis in the conditions of experimental music and thus, in our opinion, emphasizes the spiritual meaning of the continuity of a single historical cultural process.

Being created in the 20th century, the cycle “24 Preludes” by I. Karabyts does not so much show the individuality of each tonality as their universality and complementarity (the absence of key signs also helps).

¹³⁰ Zaderatsky V. V. Notes on the style and poetics of instrumental works by Ivan Karabyts. Scientific Bulletin of P. I. Tchaikovsky National Musical Academy of Ukraine. Vol. 31. Vivere memento (Remember life). Articles and memories about Ivan Karabyts. Kyiv, 2003. P. 48.

An important source of the work of I. Karabyts is “The Well-Tempered Clavier” by J.-S. Bach with his carefully developed symbolism that systematized the lexicon of the Baroque era. I. Karabyts is entrusted to the lexicon of modernity in its continuity from previous achievements. As O. Markova rightly observes, “in his cycle of preludes, the Ukrainian composer “turns” the symbolism of Bach’s prelude-fugue signs to the opposite: in the cycle of I. Karabyts it is the first, third, fifth, seventh, etc. preludes marked by stylistic quotations “from Bach” in the form of imitative renderings of themes-motifs, that is, by the method of “rhetorical accent” of polyphonic texture”¹³¹.

Associating the works of J.-S. Bach and I. Karabyts, we notice that I. Karabyts’ Prelude № 1 is somewhat analogous to Prelude and Fugue № 19, A-dur (Vol. II WTC) by the assertion of a light mood and gradual movement preceded by an ascending fourth; Prelude № 3 with its rapid general forms of movement – with Prelude and Fugue № 15, G-dur (Vol. I), Prelude № 6, saturated with sorrowful dotted rhythm and descending turns – with Prelude and Fugue № 16, g-moll (Vol. II) etc. Polyphonic means, in particular imitation (№ 1, 9, 11) and counterpoint (№ 12, 13, 15, 23), as well as rhythmic techniques characteristic of polyphonic writing: complementary rhythm, simultaneous contrast of lines of long and short durations, syncopation of one voice against the background of equal others, successive alternation of equal and complex rhythmic patterns, are acquired great importance in the development of musical material I. Karabyts.

Similar to the polyphonic works of the past, the musical themes of I. Karabyts are laconic, consist of short turns, which include a distinct rhythmic characteristic or a pitch progression, and these are capable of further development. The intonation of most preludes is characterized by intense chromaticization: both in the development of melodic lines (horizontal) and in the creation of harmony chords (vertical). However, I. Karabyts is no stranger to diatonic constructions (№ 4, 10, 15, 22) and mode certainty of miniatures, which fundamentally distinguishes his approach from the mode ambivalence of P. Hindemith’s “Ludus tonalis”.

¹³¹ Markova O. M. The works of Ivan Karabyts in the stylistic simultaneity of Ukrainian musical culture of the end of the 20th - beginning of the 21st century. Scientific Bulletin of the NMAU named after P. I. Tchaikovsky. Vol. 31. Vivere memento (Remember life). Articles and memories about Ivan Karabyts. Kyiv, 2003. P. 72.

With F. Chopin's preludes, which we interpret as the basic romantic model of the cycle, I. Karabyts brings together the empirical-sensual imagery of each miniature, an appeal to the genres and styles of household music, which is necessarily "magnified" at the expense of selected compositional means.

Romantic signs can be felt in the appeal to constructions of a cadential character, designed to emphasize virtuosity as the highest professional quality of a soloist, because the prelude cycles of the 19th century mainly testified to the performing positions of the authors themselves. Romantic orientations are expressed in the piano imitation of violin writing¹³², because one should not forget the influence of the virtuosity of N. Paganini in search of new means of piano expressiveness to create the image of a master musician who conquers the nature of sound embedded in the materiality of the instrument. From I. Karabyts this position materializes in Prelude № 5, the unison presentation of which essentially interprets a violin solo in the spirit of romantic cadences or ultra-technical caprices of the same N. Paganini.

I. Karabyts combined the sound symbols of baroque and romanticism in the conditions of a combination of polyphonic and homophonic-harmonic types of presentation, even within the limits of one miniature. A number of preludes demonstrate the polyphonic linearity of the texture with whimsical interweaving of voices (№ 1, 9, 12, 14, 15, 16). On the other pole are preludes based on the chordal-harmonic texture, both in functional-tonal and in sonoristic interpretation (№ 3, 6, 13, 17, 18, 21). Despite the great significance of dissonant harmonies and acoustically unexpected overlays of texture layers up to polytonality (see, for example, № 22), the music of the Preludes does not create a feeling of aggressive rigidity, which is often inherent in works of the 20th century, that O. Markova refers to as "the avoidance of dissonance as a stylistic attraction, which today we classify with the help of the concept-generalization "minimalist tendency" of the composer's artistic thinking"¹³³. I. Karabyts finds a place for touching

¹³² Hamilton K. *After the Golden Age : Romantic Pianism and Modern Performance*. New York : Oxford University Press, 2008. 304 p.

¹³³ Markova O. M. *The works of Ivan Karabyts in the stylistic simultaneity of Ukrainian musical culture of the end of the 20th - beginning of the 21st century*. Scientific Bulletin of the NMAU named after P. I. Tchaikovsky. Vol. 31. *Vivere memento (Remember life)*. Articles and memories about Ivan Karabyts. Kyiv, 2003. P. 72.

lyrics, subtle colorful sounds, transparent textural solutions. Only a few preludes can be considered dissonant in the direct sense, associated with the type of imagery – grotesque-scherzo or infernal (№ 8, 20).

The modern stylistic direction of I. Karabyts' preludes is determined by minimalism and is manifested in the wide use of ostinate techniques (№ 3, 4, 8, 12, 13, 14, 20, 21, 22, 23), repetitiveness, analogization. The laconic "formula" (rhythmic, pitch, textural, timbral-sonorous formulas) is a feature of the construction of each miniature and complete cycle. These formulas systematize the "dictionary" of piano texture and intonation innovations of the 1970s.

The retro qualities inherent in the prelude as a historical genre lead to interest in the use of melismatics. I. Karabyts uses melismatics in a small amount, but distinctly, including melismatics, that associated with the style of music of the past. In this sense we note the use of forshlags (№ 7, 10) and trills (№ 11, 13, 20). For example, in Prelude № 10, the forshlags emphasize the heavy progress of the chords and their contrasting declamatory expressiveness, which is simultaneously associated with both ancient practice and oriental intonations, including the preludes of C. Debussy. The trills in Prelude № 11 in an ironic way make us recall the formulas of classicism (the "classicized" and texture-strengthened middle part, framed by scherzo constructions, creates a humorous effect). In Prelude № 13 the trill in the middle section emphasizes the fragility of the image, which is rooted in the harpsichord tradition, shown by the high register (laying out both hands in the treble clef) and polyphonized syncopation that vaguely resembles a broken style.

Of course, in the 1970s, when the Preludes of I. Karabyts were being created, the state of development of the instrumentation did not require solving the problems of temperament. The task was solved differently – equipping a domestic performer with the technical methods of a modern "sounding piano", mastering the modal and harmonic language of the latest European music. The latest pianism is presented in I. Karabyts quite diversely, here we find methods of small and large technique, coloristic and sonorous techniques, articulatory finger play honed to "dryness" and various pedal effects, complex coordination tasks, etc. The arrangement of the works from the laconic Prelude № 1 to the elaborate Prelude № 24 allows us to speak of a planned general line of ascent to the heights of mastery, evidenced by the

pedagogical instructions of the works of the past (8 preludes by F. Couperin, piano works by J.-S. Bach, “Gradus ad Parnassum” by M. Clementi, etc.). But it should be recognized that the issue of piano tuning in the 20th century rose since the 1940s in connection with the possibilities of its transformation. A textbook example is the prepared piano in J. Cage with an appeal to the prelude genre (“Prelude to Meditation” (1944), “Sonatas and Interludes for the Prepared Piano” (1946–48). In the second work, the performer is given ways to prepare the piano strings in a certain didactic perspective, which allows us to compare J. Cage’s opus with treatises on piano playing. The idea of instrument transformation, along with attempts at a new modal-harmonic systematization of the prelude cycle, remained relevant in later times as well (“Seven pieces with interludes in mugham modes” for prepared piano by D. Kuliyeu (1980). In turn, I. Karabyts stayed away from similar innovations, and through preludes he demonstrated his commitment to the “well-tempered” arrangement of the classical piano.

In terms of tempo matches, no clear pattern is established. The author does not set the metronome indicators. Sometimes adjacent miniatures belong to the same tempo mode (№ 8 and 9 – Moderato, № 15 and 16 – Andantino and Andantino rubato, № 19 and 20 – Allegro and Allegro furioso). Regarding the tempo strategy of I. Karabyts, we should note the commitment to medium tempos, which are applied equally to both major and minor, demonstrating the postmodern leveling of mode contrasts (the romantic F. Chopin observed a bright contrast of preludes, presented including in tempo expression, while representatives of the 20th century had the largest number of preludes in medium tempos). The interpretation of the artist as the creator of a new universe in modernism determines the superiority of the intellectual-constructive component over the emotional-spontaneous one, which actualizes a “clear” view of creation, far from both the embarrassment of fast tempos and the excessive pathos of slow ones. In I. Karabyts’s Preludes, the major mode is combined with a fast tempo in 5 cases (№ 3, 5, 11, 19, 23), with a medium one in 7 cases (№ 1, 7, 9, 13, 15, 17, 21). The minor mode is combined with a slow tempo only in 3 cases (№ 6, 12, 18), with a fast one in two (№ 20, 24), and a medium tempo occurs seven times (№ 2, 4, 8, 19, 14, 16, 22). At the same time, it should be taken into account that the “deceptiveness»

of the medium tempo due to its ambivalence is the greatest and reveals the primary performing nature of the genre. For example, the Moderato in Preludes №№ 8 and 9 will be perceived differently: Prelude № 8, which resembles a scherzo of flying fantasy creatures on an ostinate dotted background, with durations diminating, sounds lively, while the cantilena Prelude № 9, whose outside sections represent continuous movement eighth durations in a “flowing” three-part measure, feels calmer in tempo. I. Karabyts’ Moderato tempo highlights the outlines of complex asymmetric meters: $8/8$ ($3/8+3/8+2/8$) in Prelude № 13, $5/8$ in Prelude № 21.

In some cases, one tempo mode is used in a contrasting theme. This is clearly shown in Prelude № 7, which has *Andante espressivo* and *Andante rubato*. Regarding the passage-technical material in combination with the note legato e stringendo *Andante espressivo* gives the impression of a rapid, energetic movement. *Andante rubato* marks the next melodious theme after the passages, reminiscent of the declamatory nature of the works of the Romantics, enhanced by the use of the “cello” timbre of minor-major octaves, and is perceived as a slowing down of the tempo. So, the use of tempos in I. Karabyts’s cycle represents an individual author’s decision that has no analogues in classical genre models, however, the composer deliberately avoids contrasting “paired” juxtapositions, declared by romanticism, in favor of free juxtapositions of the “suite” type. The complete cycle demonstrates both the presence of preludes strictly subordinated to a single tempo rhythm (№ 3, 4, 5, 6, 8, 12, 17, 19, 22) and agogic ones (№ 1, 7, 9, 10, 15, 16, 18, 20, 21), as well as those based on tempo-thematic comparisons (№ 2, 11, 13, 14).

The general construction of the cycle reveals a division into four parts (compared to four notebooks of 24 preludes by A. Scriabin). Preludes № 6, 12, 18 by I. Karabyts are marked by characteristics of slow movement (*Pesante*, *Lento*), contrasted with the fast and medium tempos of the rest of the miniatures. These works also mark the “significant” landmarks of the cycle: № 6 is distinctly “Bachian”, associated with the movement of the mournful saraband procession; in Prelude № 12, polyphonic weaves are superimposed on colorful chordal “oscillations” associated with Scriabin’s images, in particular Prelude № 15; finally, Prelude № 18 clearly flatted into the impressionistic-symbolic coloristics of the sound-imaging plan. The sharpest tempo juxtapositions are concentrated in the specified

“nodal” points of the integral structure of the cycle (see previous preludes: № 5, 11 – *Vivo*, № 17 – *Allegretto*).

To understand the dynamics of the development of I. Karabyts’ cycle, the first and last preludes are of fundamental importance. Prelude № 1, with its enlightened purity as a characteristic of C-dur, sets the tone for the entire cycle. The main historical landmarks, that will be developed further, are determined: polyphonic style, ascending to the Baroque, impressionist-symbolist refinement, minimalist sophistication of means. The initial bars of the accompaniment declare a melancholic singing waltz in the spirit of French impressionism-minimalism (like “Hymnopedia” by E. Satie). A theme of a lyrical-contemplative nature, laid out in two-part imitation, is superimposed on this accompaniment, which presents altered whimsical chords on the tonic organ point. During the cycle, the initial motive of this theme in a somewhat transformed form will be encountered repeatedly (№ 4, 15, 21, 24). The overall sound is enriched by the hidden polymetry of the three-part accompaniment and the thematic material, which gravitates towards two-part. In the second section, the texture changes, the importance of polyphonic techniques weakens, functional-harmonic supports, in particular dominance, are strengthened, but in the lower voice, the same thematism, which was based on the first part, is carried out. The development leads to the coverage of a wide register space, which is affirmed by sonorous verticals on the dominant organ point (bb. 24–27). In the abbreviated reprise, characteristic of many of I. Karabyts’s preludes, there is a distinct “shift” of the theme in Ces-dur, which actively negates the simplicity and clarity of C-dur (like the “mysterious” flat keys mentioned by V. Heinse). From bar 32, the main tonality is established, which is fixed by a tonic organ point that “cements” the altered harmonies (bars 32–38). Giving non-chords the role of determining the tonality expands the harmonic contours through the polyfunctionality of the sound. The final fade of soft arpeggiated chords provides anticipation for the following miniatures as a continuation of the development.

In contrast to the concise Prelude № 1, the concluding Prelude № 24 is expansive and complex in presentation. This is a spectacular culmination of the entire cycle. Difficulties concern both the compositional language (avoidance of reliance on mode-tonal foundations, ingenuity of rhythm, replacement of melodic-thematic motives with rhythmic-timbral

complexes), and performance tasks (demonstration of various types of piano technique, mainly large, speed of switching to new textures, endurance, rhythmic-coordinating difficulties, building a complete form, etc.). I. Karabyts seems to set the goal of showing the entire technical arsenal of modern pianism, and changes take place within short segments, requiring maximum reactivity from the pianist. In terms of content, Prelude № 24 is the antipode of Prelude № 1: instead of contemplativeness one feels a somewhat mechanized active movement, which can be interpreted both as a constructive transformation and as a threat to the world of beauty, presented in the first miniature.

The character balances between alertness and decisive offensiveness. The general outlines of Prelude № 24 are subject to rondality: the first movement of the refrain (bb. 1–24), the first episode (bb. 25–40), the second movement of the refrain (bb. 41–64), the II episode (bb. 65–89), the third refrain (bb. 90–105). The dynamic progression of the Prelude leads to textural and register consolidation of each subsequent refrain in the form of difficult rhythmic and harmonic complexes. So, in essence, we have a synthesis of rondality with variation, while the latter brings together avant-garde searches with pre-classical music. At the same time, the struggle inherent in the juxtaposition of rhythmic-textural formations is stimulated by the qualities joined in the sonata-symphonic cycle.

Prelude № 24 includes heterogeneous thematic and intonational material presented in sharp juxtapositions. In the kaleidoscope of intonations, the motives of the previous miniatures are guessed, so the finality of the miniature is expressed in the literal sense. Registering is of great importance in the expressiveness of the sound: the beginning is laid out in a bass clef, the continuation with b. 25 contrasts with a high register, while with further development the register space systematically expands, going beyond the cycle's chamberness. At the same time, I. Karabyts interprets register coloring not in the spirit of orchestralness, but rather in the spirit of large-scale "percussive" pianism of the 20th century, not only avant-garde-academic, but also jazz (in general, the "percussiveness" of pianism is inherited from early piano techniques). Capricious rhythmic patterns (in particular, the Lombard rhythm), octave-chord syncopated jumps, insistent grace notes, repetition of consonances separated by pauses work for "percussiveness". The capriciousness of the rhythm corresponds to

metrical variability: the main measure 3/4 alternates with 6/8 (bb. 65–88) while maintaining the movement time of the eighth duration.

The innovative thinking of I. Karabyts in the interpretation of preludes is revealed, including, in the combination of contrasting types of textures within one miniature (№ 2, 7, 13, 21, 24), while the historically normative is the subordination of the prelude, related to the etude genre, to one texture. By this the composer emphasizes the contradiction of the image, the presence of conflicting components in it, which the pianist has to “decode”.

Preludes by I. Karabyts are mostly characterized by the chamber expression, emphasizing the actual properties of the “sounding piano” of the 20th century, which allows us to talk about the correlation with clavierism-pianism in its evolution as an individual feature of the artist’s style. While, for example, piano preludes of B. Lyatoshynsky (teacher of I. Karabyts) are tangential to the orchestral interpretation of the instrument (Three Preludes, op. 38; Two Preludes on Themes of Ukrainian Songs, op. 38 bis; Five Preludes, op. 44), which creates extraordinary drama and even tragedy of speech (all cycles of preludes by B. Lyatoshynsky were created during the Second World War). I. Karabyts wrote his preludes in the cloudless year of 1976, being a creatively mature but young man – a graduate of postgraduate studies. Therefore, both the general life-affirming nature of the cycle and the advantage of active effectiveness seem to be no accident. If the intonation basis of B. Lyatoshynsky’s preludes was the Ukrainian song and march-motor melos of the folk direction, I. Karabyts focuses on the broadest layers of universal intonations of postmodernism with its attention to past eras. Close to the interests of the artist are not only the highest classical samples of prelude cycles (F. Couperin, J.-S. Bach, F. Chopin), but also the works of the masters of the 20th century.

With the latter, I. Karabyts draws attention to the grotesque expression, which implies not only the hyperbolization of the qualities of the image, which leads to irony, but also the collision of spheres with different spiritual meanings – sacred and profane, lofty and down-to-earth. And yet the sacred remains the leading one: the cycle of I. Karabyts appears as a large prelude cycle, essentially polyphonic, but synthesized with harmonically vertical writing, in which we see the prolongation of the French model of the prelude, that manifestly declared by F. Couperin.

CONCLUSIONS

The genre of the prelude is an accumulator of historical memory, that orients composers of modern times to inter-epoch artistic polemics. The functioning of the prelude is determined by the need to transmit spiritual instructions in their harmonic-numerical expression. The idea of a “higher order” in the field of instrumentalism is connected with issues of temperament and qualities of “unearthly” sound, dependent on performance skill. The performance nature of the prelude actualizes the “instrument-centric” approach, which forms a unique complex of clavierism-pianism in its connections with the achievements of other leading instruments. The etymology of the genre determines its inclusion in larger constructions and leads to cyclization, the methods of which reflect historical views on the essence of music as a systemic formation subordinated to the sacred principle of harmony. The primacy belongs to the French model, in which Eastern Christian sources can be traced in a transformed form. The clavierism inherent in the prelude finds development in the following centuries, which is confirmed by the work “24 preludes” by I. Karabyts. The classicizing qualities of the artist’s style ensured a combination of experimental aspirations with fundamental basis to the existing experience of building large “cosmogonic» prelude cycles. “24 preludes” by I. Karabyts offer their own vision of the eternal themes of art in the stylistic simultaneity (term of O. Markova) of historical and national components.

АНОТАЦІЯ

Жанрова семантика музичної творчості тяжіє до сакрального витoku музичного мислення, народженого енергією символічно-ритуальних уявлень і дій. Жанр прелюдії також має витокom церковно-символічний комплекс, як зумовлює автрибуцію відповідних смислів на різних етапах мистецького преображення цього жанру. Прослідковування того еволюційного шляху типології прелюдії від її сакрального витoku, на матеріалі Прелюдії І.Карабіца, складає мету представленого дослідження.

ABSTRACT

Genre semantics of musical creativity gravitates to the sacred origin of musical thinking, born from the energy of symbolic-ritual ideas and actions.

The prelude genre also has its origin in the church-symbolic complex, which determines the attribution of relevant meanings at various stages of the artistic transformation of this genre. Tracing the evolutionary path of the prelude typology from its sacred origin based on the material Preludes by I. Karabits, is the goal of the presented study.

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