

**NINEL F. GARIPOVA***Ufa State Institute of Arts named after Zagir Ismagilov, Ufa, Russia*  
*ORCID: 0000-0001-5425-6229, bfm104@mail.ru*

## **The Semantic Structures of Domenico Scarlatti's Sonata for Clavier K. 466, L. 118 in F minor**

The issue of comprehension of the content of musical compositions has been of active interest on the part of performers and music theorists for a long period of time. For over five centuries human beings have aspired to discern the composer's conception in musical note-based symbols. And the more substantial the performance, the more truthfully it conveys the authorial conception to the listener. In this connection the author of the article presumes that the time for priority for the intuitive component in performance, which, undoubtedly, is very important, has nevertheless passed. In the present day, in many ways as the result of intensive development of musicology and its connections with contiguous disciplines, there have appeared various technologies with the help of which the task of cognition of the musical text, penetration deeply into the substance of a musical composition has become fully possible. In this direction we must acknowledge the great merit of the research group of the Laboratory of Musical Semantics of the Ufa State Institute of Arts headed by Doctor of Arts, Professor Liudmila Shaymukhametova, the author of the methodology of the semantic analysis of musical compositions.

The article makes use of elements of this method of semantic analysis upon the deciphering of semantic structure of the content of Domenico Scarlatti's Sonata for clavier K. 466, L. 118 in F minor – a composition in which it is possible to read the semantic meanings of the baroque instrumental and vocal intonational lexis, as well as the lexis of instrumental ensembles. It examines the problem of the correlation of the semantic structures of the primary (authorial) text and its semantic specification in the secondary text (the performance scenario).

Keywords: the clavier sonatas of Domenico Scarlatti, the semantic analysis of a musical theme, the intonational lexis of musical compositions from the baroque period, semantic structures of musical thematicism, intonational formulas, the Laboratory for Musical Semantics.

*For citation:* Garipova Ninel F. The Semantic Structures of Domenico Scarlatti's Sonata for Clavier K. 466, L. 118 in F minor. *Problemy muzykal'noj nauki/Music Scholarship*. 2019. No. 2, pp. 97–104. DOI: 10.17674/1997-0854.2018.4.097-104.

**Н. Ф. ГАРИПОВА***Уфимский государственный институт искусств им. Загира Исмагилова*  
*г. Уфа, Россия**ORCID: 0000-0001-5425-6229, bfm104@mail.ru*

## **Смысловые структуры Сонаты для клавира К. 466, Л. 118 фа минор Доменико Скарлатти**

Проблема постижения содержания музыкальных сочинений волнует исполнителей и теоретиков музыки давно. Более пяти столетий человек стремится разгадать в музыкальных нотных символах авторский замысел. И чем содержательнее исполнение, тем оно более

правдиво доносит до слушателя авторскую концепцию. Автор статьи в этой связи предполагает, что время приоритетов интуитивного компонента в исполнительстве, который, безусловно, очень важен, всё-таки ушло. Сегодня, во многом благодаря интенсивному развитию музыкознания и его связям со смежными науками, появились технологии, с помощью которых задача познания музыкального текста, проникновение вглубь сути музыкального произведения стала вполне возможной. В этом направлении видится большая заслуга научного коллектива Лаборатории музыкальной семантики Уфимского государственного института искусств, возглавляемого доктором искусствоведения, профессором Людмилой Шаймухаметовой – автором методологии семантического анализа классических произведений.

В статье использованы элементы метода семантического анализа при расшифровке смысловых структур содержания Сонаты К. 466, L. 118 фа минор Доменико Скарлатти – сочинения, в котором прочитываются смысловые значения барочной инструментальной и вокальной интонационной лексики, а также лексики инструментальных ансамблей. Рассматривается проблема соотношения смысловых структур первичного (авторского) текста и смысловой его детализации во вторичном тексте (исполнительском сценарии).

Ключевые слова: клавирные сонаты Доменико Скарлатти, семантический анализ музыкальной темы, интонационная лексика сочинений барокко, смысловые структуры музыкального тематизма, интонационные формулы, Лаборатория музыкальной семантики.

*Для цитирования:* Garipova Ninel F. The Semantic Structures of Domenico Scarlatti's Sonata for Clavier K. 466, L. 118 in F minor // Проблемы музыкальной науки/Music Scholarship. 2019. № 2. С. 97–104. DOI: 10.17674/1997-0854.2018.4.097-104.

The end of the 17th century brought the birth of geniuses, who signaled the creation of new stylistic directions in the art of world music. At the same time, not infrequently the musical heritage in the system of musical values has undergone periods of oblivion, followed by a triumphant revival. Among the famous contemporaries of Johann Sebastian Bach – Georg Friedrich Handel, Antonio Vivaldi, Jean Philippe Rameau, for a long period of time the musical legacy of all the enumerated composers acquired different artistic evaluations. The historical destiny of the clavier musical legacy of Domenico Scarlatti, most notably, his 555 sonatas, also developed in a peculiar manner, and today the composer's instrumental music can hardly be always considered to be accepted everywhere, since it is not always included in the performance and pedagogical repertoire. The music of

Domenico Scarlatti presents a phenomenon without any analogy in piano literature, which has allowed theoreticians and practitioners of the art of piano performance to characterize it as “standing apart” and “being the only one of its sort.” For many years the clavier musical legacy of Domenico Scarlatti has been perceived through the prism of the issues of form, genre, harmony and style of instrumental culture. From the present-day positions of scholarship, baroque music for clavier and the composer's sonatas are also researched from new perspectives. Thus, in the context of the theory of musical text study is made of the intonationally lexical constitution of thematicism [4; 9; 14]; the traditions of unfolding the clavier two-staff score into a score for ensemble [1; 2]. From culturological positions analysis is made of the influence of the dance and vocal musical cultural on the peculiarities



of the thematicism in the sonatas [4; 6; 8], peculiarities of music-making in the practice of ensemble performance, [5; 13]. From the perspective of the intertextual interactions the incorporation acoustic images and subject matter related to music-making into the musical texts of the clavier compositions is also examined [3; 9].

In the proposed article the subject for studies is formed by the semantic structures in the thematicism of the Sonata No. 118 in F minor<sup>1</sup> and their role in the formation of the content – the mechanism of the hidden intensity and expression. The concept of “semantic structures” has been brought into scholarly use in connection with semantic analysis and presumes a deciphering of a number of meanings of intonational formulas, plot-related situational signs with fixed meanings, and dialogic models which organize musical content.

The nature of such fixed formations is determined by the content-based contexts of professional music: they migrate from one musical text to the next, preserving (or transforming) the initial meanings [14]. Unlike traditional descriptions of grammar and syntax of musical content, what turns out to be especially important for performers is intonational lexis, which should provide the subject of special attention, an interpretation of style and genre becomes created since as the result of the deciphering.

The intonational lexis of the Sonata in F minor is distinguished for its “increased semantic concentration” (Mark Aranovsky), which provides with the *espressivo* mark indicated by the composer the effect of an intense dramatic sound and the unfolding of various “events” in the form of change of psychological states. The constituent parts of this semantic mechanism and the logic

of the content-based process may be found by betaking semantic detalization of the figured flow of the overall forms of motion, organized within the frames of the texture uniform for the entire sonata. The system of the meanings of the semantic figures concealed in the figurations is apportioned by the composer in the various semantic episodes in various ways (for example, the first section of the sonata contains three episodes, where the first two possess a common lexical structure, while the third “modulates” into the realm of gallant pastoral), and the goal of the performer, who is creating a secondary performing musical text, is to turn his attention both to the graphical picture of semantic figures and to the semantic result of their combination.

In the initial episode of the first section of the sonata (prior to the recapitulation) the key (i.e. the most frequently repeated) intonations may be considered to be choreatic intonations of the morose *lamento*, creating the images of sadness, supplication and despair, strengthened by motivic dialogues concealed in figurations. The *anabasis* figure, appearing twice in the bass (mm. 1–4 of Example 1; 16–20 of Example 2) with a static rhythm of a funeral procession with its heavy condition of overcoming the ascent in connection with *lamento* figures and in contradiction with them, creates a metaphor, typical for the baroque style, with the scintillation of meanings between the states of “lyrical sorrow” and “sorrowful lyricism” characteristic for it. The rhetorical *saltus duriusculus* figures in an intensive range of leaps of intervals of augmented fifths (mm. 5–6), major sevenths (mm. 7–8) and ninths (mm. 14–15) sound no less dramatically in light of their acoustic etymology (Example 1).

<sup>1</sup> The urtext is presented of the edition: Scarlatti Domenico. 200 sonaten. IV (Urtext). Budapest: Editio Musica, 1979, pp. 48–50.

Example 1 Domenico Scarlatti.  
Sonata K. 466, L. 118 in F minor,  
mm.1–15

Andante moderato

Example 2 Sonata K. 466, L. 118 in F minor,  
mm.16–23

The phase of tension in the second episode (mm. 16–22, Example 2) with the subsequent culmination is perceived even more intensely for the reason of the paradoxical semantic organization: the *descending* melodic sevenths in the saltus *duriusculus* figures are placed in unusual conditions of *ascending* sequences.

The intonational lexis of the third episode (mm. 24–34 of Example 3) brings in a calm atmosphere of lyrical moods and gentle exquisite feelings. The semantic accents change: the key semantic figure is the etiquette formula of the bass, which appears here for the first time and is repeated in the episode. The second important element,

which strengthens the atmosphere of the pastoral, is formed by intonations of plastic origin in the form of “soft endings in the vein of curtseys” intertwined into the ornamental design of the common forms of motion.

The second section of the sonata can be characterized as an introduction of additional lexis of plastic etymology (the “gallant figures” – mm. 36–37 of Example 4), as well as the convergence with the lexis of the first state: the semantics of sorrow, drama and gallant lyricism. The overall artistic result of the second section may be defined as a dramatic pastoral.

Example 3 Sonata K. 466, L. 118 in F minor,  
mm. 24–34

Example 4 Sonata K. 466, L. 118 in F minor,  
mm. 35–50



Semantic detalization of the musical text is important for music of various genres and styles, but in the baroque sonata, just as in the technique of 17th and 18th century painting, the importance lies not in harsh lines, contrasts or straight-lined affects, while the noble tints of small semantic nuances, a special delicacy of glimmering of meanings, and the chief role in this case is relayed to articulation.

The performing scenario is not a copy of the composer's musical text. The poly-semantic quality of the musical language makes it possible to create various semantic accents and versions of articulation of the primary musical text, which leads to diverse artistic results. Thus, from the very first measures, the authorial musical text of the sonata makes it possible to choose the main key intonation, which may be shown "in enlarged view." For example, despite the inertia of graphic perception according to the scheme of "melody-accompaniment," the same quality may be present in the lower voice of the bass line – the anabasis figure. Other semantic figures positioned above the latter may carry out the role of the "background." In the examined Example No. 1 the saltus duriusculus figures substantially concealed in the texture are dissolved within the overall forms of motion. If they are left in this grammatical status and not highlighted in terms of articulation, the dramatic effect of the sound of the sonata would be significantly abated, and, in all possibility, would disappear entirely. The crucial lamento intonation may be performed with varied degrees of expression, which also depends on the actualization of dialogical retorts of various scales concealed in the figurations: equal to a motive (half a measure each), or a phrase (1 measure long each).

The dialogic qualities are marked by slurs, emphasized in its articulation by dynamics

and caesurae, and also the timbral-registral imitation of the retorts. The "transferral" of the concealed structures and their meanings into the platitude of the visible ones in the quality of a performance sketch to the general picture becomes possible by the method of unfolding the elements of the musical text into an imagined score. For example, the concealed dialogues would become apparent and timbrally colored in the performance of the upper line of the sonata (mm. 1–5 of Example 1).

Besides its poly-semantic quality, the musical text of Domenico Scarlatti's sonatas has privileges in the creation of the secondary performance scenario on the basis of the poly-variant deciphering of semantic structures. Thus, the examined sonata, just as many other sonatas by Scarlatti, has hidden variant structural indications of a non-clavier text, and serves as the "mirror" reflecting various forms of the practice of music-making of that time. The question of the influence of the vocal and instrumental culture is usually examined historically through the facts and analysis of the chronology of events. However, any composition for clavier in view of the traditions of the music-making ensemble practice of the baroque period is structured as the combination of numerous musical texts and is frequently endowed with indications of a contracted quasi-score. Thus, the semantic structure under the title of *solo* is easily located graphically by functional indications, but has the possibility of diverse interpretation of meanings assigned to it in the secondary text of the meanings. For example, the texture of the first part may be interpreted as an aria with an instrumental accompaniment written out as a continuo part (mm. 1–3 of Example 1) and the four-part (*solo divisi* and *continuo divisi*) score (mm. 4–5 of Example 1). The goals of the "ensemble" are

outlined in a structurally precise way: short phrases containing uniform sad intonations recapitulate the phrases of the soloist, while the conclusion (mm. 30–34 of Example 3) resemble a theatrical curtain with a short orchestral episode.

The permeation of the intonational lexis of instrumental ensembles into the composer's piano compositions was not accidental and coincided with the time of the efflorescence of their tradition of sounding out opera performances. In Sonata in F minor the instrumental ensemble may be presented timbrally and comprised by four musicians: two violins, viola and cello. The solo part would sound in an equally graceful manner if played on a violin or a flute, which would be quite in the spirit of the tradition of intersubstitutability of solo instruments in the conditions of ensemble playing.

Since the key intonations of the sonata are built on the lamento gestures, the vocal nature of their primary significations brings to mind the use of intonational lexis of

castrati singers: high register, indications of coloratura and ornamentation. It is quite logical to assume that the composer perpetuated the vocal singing of castrati in his instrumental composition. It is also known that Scarlatti was friendly with the great castrato singer Farinelli, and quite possible that the theme of the second section was created under the impression of his remarkable art. For the characterization of the second section, we may recall the fair words of Italian poet Enrico Panzacchi: "What singing! A voice emitted by the human larynx is sweet as the sounds of a flute, full of affected beauty" (cit. from: [6, p. 128]).

The timbral marking of the semantic structures of the musical text, the imparting to them of diverse variant acoustical significations, along with the semantic detalization of the musical text in the system of semantic figures are capable of leading to a competent content-based interpretation of the composition and creating a stylistic intoning adequate to the accepted scenario.

## REFERENCES

1. Alexeyeva I. V., Kirsanova O. V. «Notnye tetradi» Leopold'a Motsarta («Die Notenbücher der Geschwister Mozart») kak obrazets instruktivnykh sochineniy dlya klavira [The "Notebooks" of Leopold Mozart ("Die Notenbücher der Geschwister Mozart") as a Specimen of Instructive Compositions]. *ICONI*. 2019. No. 1, pp. 92–101. DOI: 10.33779/2658-4824.2019.1.092-101.
2. Morein Xenia N. Keyboard Urtext as the Ensemble Score in the Practice of Baroque. *Problemy muzykal'noj nauki/Music Scholarship*. 2012. No. 1, pp. 98–102. (In Russ.)
3. Morein K. N., Shaymukhametova L. N. Ansamblevoe muzitsirovanie v zerkale zapadnoevropeyskoy zhivopisi XVII–XVIII vekov [Ensemble Music-Making in the Mirror Reflection of 17th and 18th Century Western European Painting]. *ICONI*. 2019. No. 1, pp. 135–140. DOI: 10.33779/2658-4824.2019.1.135-140.
4. Okhotnikov V. E. *Klassicheskaya gitara: barokko i klassitsizm. Semanticheskie aspekty* [The Classical Guitar: the Baroque Style and Classicism. Semantic Aspects]. St. Petersburg: Kompozitor, 2016. 80 p.
5. Repina Ksenia N. The Orchestral Score Attributes of the Text of Keyboard Sonatas by Domenico Scarlatti. *Problemy muzykal'noj nauki/Music Scholarship*. 2010. No. 2, pp. 194–203. (In Russ.)



6. Simonova E. R. *Iskusstvo arii v ital'yanskom opernom barokko (ot renessansnoy kantsonetty k arii da capo): issledovanie* [The Art of Aria in Italian Baroque Opera (from the Renaissance Canzonetta to the Aria da Capo): Research]. Ufa: Editorial and Publishing Center of the Ufa State Academy of Arts named after Z. Ismagilov, 2005. 164 p.
7. Shaymukhametova L. N. Contrapuntal Compositions in the Form of Historical Dances in the Conditions of Ensemble Music-Making. *Problemy muzykal'noj nauki/Music Scholarship*. 2018. No. 31, pp. 156–165. (In Russ.) DOI: 10.17674/1997-0854.2018.1.156-165.
8. Shaymukhametova L. N. *Semanticheskii analiz muzykal'noy temy* [Semantic Analysis of the Musical Theme]. Moscow: Russian Gnesins' Academy of Music, 1998. 265 p.
9. Alexeyeva Irina V. About the Genre Specificity of Instructive and Concert Vocalises. *Problemy muzykal'noj nauki/Music Scholarship*. 2018. No. 2, pp. 74–81. DOI: 10.17674/1997-0854.2018.2.074-081.
10. Barrios I. H. Sonatas – Dances; Domenico Scarlatti and the Eighteenth-Century Spanish Keyboard Music School. *Eighteenth-Century Music*. 2013. Vol. 10, Issue 1, pp.153–154.
11. Calvo L. C. The Development of the Idiomatic Piano Language through Clement's Edition of D. Scarlatti's Sonates (1791). *Anuario musical*. 2017. Issue 72, pp. 123–136.
12. Frey A., Hautbois X., Bootz P., Tijus C. An Experimental Validation of Temporal Semiotic Units and Parameterized Time Motifs. *Musicae Scientiae*. 2014. Vol. 18, Issue 1, pp. 98–123. DOI: 10.1177/1029864913516973.
13. Shaymukhametova Liudmila N. Bach and Newton: Artistic Parallels (About the Creative Content of the Urtext of the Inventions and Sinfonias). *Problemy muzykal'noj nauki/Music Scholarship*. 2016. No. 3, pp. 15–20. DOI: 10.17674/1997-0854.2016.3.015-020.
14. Shaymukhametova Liudmila N. The Migrating Intonational Formula as a Phenomenon of Musical Thinking. *Problemy muzykal'noj nauki/Music Scholarship*. 2017. No. 1, pp. 61–73. DOI: 10.17674/1997-0854.2017.1.061-073.

*About the author:*

**Ninel F. Garipova**, Dr.Sci. (Arts), Professor at the Secondary Piano Department, Ufa State Institute of Arts named after Zagir Ismagilov (450008, Ufa, Russia),  
**ORCID: 0000-0001-5425-6229**, bfm104@mail.ru

 **ЛИТЕРАТУРА** 

1. Алексеева И. В., Кирсанова О. В. «Нотные тетради» Леопольда Моцарта («Die Notenbücher der Geschwister Mozart») как образец инструктивных сочинений для клавира // ИКОНИ. 2019. № 1. С. 92–101. DOI: 10.33779/2658-4824.2019.1.092-101.
2. Мореин К. Н. Клавирный уртекст как ансамблевая партитура в художественной культуре барокко // Проблемы музыкальной науки. 2012. № 1. С. 98–102.
3. Мореин К. Н., Шаймухаметова Л. Н. Ансамблевое музицирование в зеркале западноевропейской живописи XVII–XVIII веков // ИКОНИ. 2019. № 1. С. 135–140.
4. Охотников В. Е. Классическая гитара: барокко и классицизм. Семантические аспекты. СПб.: Композитор, 2016. 80 с.
5. Репина К. Н. Партитурные признаки текста клавирных сонат Д. Скарлатти // Проблемы музыкальной науки. 2010. № 2. С. 194–203.

6. Симонова Э. Р. Искусство арии в итальянском оперном барокко (от ренессансной канцонетты к арии da capo): исследование. Уфа: РИЦ УГАИ им. З. Исмагилова, 2005. 164 с.
7. Шаймухаметова Л. Н. Полифонические произведения в форме старинных танцев в условиях ансамблевого музицирования // Проблемы музыкальной науки. 2018. № 1. С. 156–165. DOI: 10.17674/1997-0854.2018.1.156-165.
8. Шаймухаметова Л. Н. Семантический анализ музыкальной темы. М.: РАМ им. Гнесиных, 1998. 265 с.
9. Alexeyeva Irina V. About the Genre Specificity of Instructive and Concert Vocalises // Problemy muzykal'noj nauki/Music Scholarship. 2018. No. 2, pp. 74–81. DOI: 10.17674/1997-0854.2018.2.074-081.
10. Barrios I. H. Sonatas – Dances; Domenico Scarlatti and the Eighteenth-Century Spanish Keyboard Music School // Eighteenth-Century Music. 2013. Vol. 10, Issue 1, pp.153–154.
11. Calvo L. C. The development of the idiomatic piano language through Clement's edition of D. Scarlatti's Sonatas (1791) // Anuario musical. 2017. Issue 72, pp. 123–136.
12. Frey A., Hautbois X., Bootz P., Tijus C. An Experimental Validation of Temporal Semiotic Units and Parameterized Time Motifs // Musicae Scientiae. 2014. Vol. 18, Issue 1, pp. 98–123. DOI: 10.1177/1029864913516973.
13. Shaymukhametova Liudmila N. Bach and Newton: Artistic Parallels (About the Creative Content of the Urtext of the Inventions and Sinfonias) // Problemy muzykal'noj nauki/Music Scholarship. 2016. No. 3, pp. 15–20. DOI: 10.17674/1997-0854.2016.3.015-020.
14. Shaymukhametova Liudmila N. The Migrating Intonational Formula as a Phenomenon of Musical Thinking // Problemy muzykal'noj nauki/Music Scholarship. 2017. No. 1, pp. 61–73. DOI: 10.17674/1997-0854.2017.1.061-073.

*Об авторе:*

**Гарипова Нинэль Фёдоровна**, доктор искусствоведения, профессор кафедры общего курса фортепиано, Уфимский государственный институт искусств им. Загира Исмагилова (450008, г. Уфа, Россия), **ORCID: 0000-0001-5425-6229**, bfm104@mail.ru

