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## **THE MANIFESTATION OF THE THEATRICAL-DEPictIVE PASTORAL IN HAYDN'S CLAVIER SONATAS\***

In the most diverse genres of Haydn's compositions – the operas, symphonies, cantatas and oratorios – pastoral lyricism manifested itself in the broadest manner, however the most delicate expression was found in the composer's chamber music. Being present in all the movements of the cycle, the pastoral manifests itself most frequently and directly in the *slow movements* of the sonatas. Upon analysis of the intonational lexis of the slow movements of Haydn's piano sonatas there is a special means revealed of displaying the pastoral element, – namely, the *theatrical-depictive means*. It is also possible to trace a conditional type of classification of such type of Haydn's pastoral, when the subject of the musical theme is also presented both as a *theatrical dialogue-scene* and a *monologue*, as well as a *divertimento scene with musical accompaniment*. All the aforementioned is significant for setting up the artistic goals of pianistic intoning.

The interpretation of performance of these kinds of musical themes elevated to the highest level of conditionality prescribes to the pianist the necessity of realized and regulated actions in the context of the "theater stage" and does not allow emotional exaggerations, or superfluities in the choice of performance techniques: dynamics, agogics, tempos and pedaling.

The "recognizable" traits of the pastoral manifest themselves not in a vocal-recitative, affected-romantic performance, but in an external theatricality of delicate feelings, the cultivation of refined details in the interpretation of the music.

The ultimate priority of the performance lies in the recreation of lyrical, intimate feelings, the expressivity and sincerity of emotions within the framework of the regulated, unexpressive statement in a gallant manner "from the cuffs."

Keywords: Joseph Haydn, piano sonatas, the pastoral in music.

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## **ВОПЛОЩЕНИЕ ТЕАТРАЛЬНО-ОБРАЗНОЙ ПАСТОРАЛИ В КЛАВИРНЫХ СОНАТАХ ГАЙДНА**

В самых разных музыкальных сочинениях Гайдна – операх, симфониях, кантатах и ораториях – широко проявила себя пасторальная лирика, однако наиболее тонкое выражение пастораль нашла в камерной музыке. Присутствуя во всех частях цикла, наиболее часто и непосредственно пастораль проявляется именно в *медленных частях* сонат. При анализе интонационной лексики медленных частей фортепианных сонат Гайдна обнаруживается особый способ воплощения пасторали – *театрально-образный*. Возможно наметить и условную классификацию такого типа гайдновской пасторали, когда сюжет музыкальной темы представлен и *театральной сценой-диалогом*, и *монологом*, а также *сценой-дивертисментом с музыкальным сопровождением*. Всё сказанное имеет значение для постановки художественных задач пианистического интонирования.

Возведённая в высшую степень условности исполнительская трактовка таких музыкальных тем диктует пианисту необходимость осознанных и регламентированных действий в контексте «театральной сцены», не допускает эмоциональных преувеличений, излишеств в выборе исполнительских средств: динамики, агогики, темпов и педали. «Узнаваемость» пасторали – не в вокально-речитативном, аффектированно-романтическом изложении, а во внешней *театральности* тонких чувствований, культивировании изысканных деталей. Сверхзадачей исполнения выступает воссоздание лирических, интимных переживаний, выразительности и искренности эмоции в рамках регламентированного, неэкспрессивного изложения, в галантной манере «из манжет».

Ключевые слова: Й. Гайдн, фортепианные сонаты, пастораль в музыке.

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\* Translated by Dr. Anton Rovner.

n the most diverse genres of Haydn's musical compositions – the operas, symphonies, cantatas and oratorios – the lyricism of the pastoral has represented itself to a great extent, yet the most delicate expression for the pastoral was reserved by the composer for his chamber music. This was connected both with the traditions of his time and with the content of the lyrical moods, since only in a chamber sonata it was possible to sound out “a combination of sorrow and bliss, so esteemed by that epoch” [4, p. 122].

Being present in all the movements of the sonata, the pastoral reveals itself most frequently and directly particularly in the *slow movements* of the cycle. Here the signs of the pastoral manifest themselves most frequently in their *direct* meaning, as the result of which Haydn's idyll shows itself in a more direct and specific way. It is no secret that their interpretation in performances poses a special challenge for pianists.

It is characteristic that not only in the various movements of Haydn's piano sonatas, but also in the oeuvres of other composers the pastoral as present in musical compositions possesses its own lexicography: the suave, wavelike motion of the euphonic, lyrically light melody (frequently by means of the parallel “banded” motion of intervals of thirds and sixths), the rhythmic formulas of various folk dances, the “flute-like passages” of shepherds' reeds, the light “rural” color (sometimes with the incorporation of the “sign of the bourdon”). Their graphics are to a certain extent pictorial, but at the same time they establish a special poetic mood. Having been formed in the milieu of everyday life and in composers' musical works, the semantic figures and lexemes conjure up pastoral-related subject matter and comprise the foundation of the vocabulary of the pastoral's intonational lexis.

Upon analysis of the intonational lexis of the slow movements of Haydn's piano sonatas it is possible to discover a most important means of demonstration of the pastoral, which is the theatrical-depictive means. It is known that this is one of the most stable constants in world artistic culture. At the same time, it also becomes possible to trace the conditional classification of the type of Haydn's pastoral when the subject matter of the musical theme is also presented by the “*theatrical dialogue scene*” and the “*monologue*,” as well as the “*divertimento scene*” with musical accompaniment. All the said elements are highly

significant for setting the artistic goals of pianistic intoning.

Interpretation of the pastoral, when its genre attributes acquire a theatrical conventional character, transforming into a play scene or masquerade scene, is characteristic for all the arts. The dames and chevaliers in the pictures of Watteau are ephemeral, their motions are regulated, the actors' poses pertain to the Classicist theater, while the costumes are hardly the everyday variety, but are meant exclusively for the stage. The audience receives the impression of sitting right by the stage and observing the play of the dramatic cast.

Stage qualities and visual appeal were plentiful in the art of that period, and the creation of the musical intonational sphere likewise could not escape their influence. For example, in the theater of the 17<sup>th</sup> century, a concise system of assigning affects to intonations and gestures was formed. Each affect possessed its own insignia and attributes, which were easily read and interpreted. In music various diverse affects (and in Classicist art, already not affects, but *feelings*) have found their expression in the diversity of their musical manifestations.

According to numerous observations, the theatrical-depictive pastoral frequently appears in Haydn's musical compositions in the guise of *dialogues between the protagonists* – noble and gallant “chevaliers” talking with graceful and sensitive “dames.” Their retorts are prominent and recognizable – they present the pathetic intonations of lament arias, exclamations and gentle “sighs,” chivalrous bows and graceful curtsies. Such a theatricalized type of manifestation of the pastoral is present in all the respective movements of Haydn's piano sonatas and carries its own specific features in each one of them. In the “Minuet” movements there is a prevalence of the figurative dominant idea, which affects the semantic filling of the thematicism. In the conditions of the agile tempo of the Sonata Allegro the dramatic collisions of the gallant pastoral acquire a more active character. On the other hand, in the Finale movements with their presto tempi there is a frequent occurrence of the effect of a swift theatrical scene of a commedia buffa. A special effect of theatricalized illusion, the image of the “blessed Arcadia” with an undisturbed, innocent existence and ideal, enlightened relations between people is shown in the slow movements of Haydn's clavier sonatas.

In the theme from Sonata No. 30 in B-flat major<sup>1</sup> the musical intonations obviously apply to different protagonists – in the grammar of the musical composition their statements are divided into the parts of the upper and lower voices (Example 1). the gently “curtsey-sighs” adorned with *gruppetti* portray the “dame,” while the retorts of the “bows” in the bass line show the “cavalier,” who is “echoing” the dame, the valor of the former is highlighted by the “heroic” tirati. Also indicative are the concluding measures of the example, where the gallant figure in a “doubled” sound completes the amorous concordant duo.

Example 1 Sonata No. 30 in B-flat major (2nd movement)



This fragment seems to be built on the replication of theatrical plots or scenes with the participation of operatic characters, the main distinguishing feature of which is the implementation of dialogue, which highlights the impression of a dramaturgical theatrical conflict and the presence of the effect of a tentative theatrical element.

Each “protagonist” of such a scene presents a unique musical “character portrait,” who owes his or her existence to theater. “It was there in particular that characters were developed ... The character types found and legitimated in the domain of theater gradually fill up the opera scene as well” [3, p.35]. Such a “character portrait” is also concretized in the musical work, first of all, by means of “modeling the motive plasticity of the protagonist” [ibid, p. 38], and in this model, which determines the behavioral types, one of the first roles is played by intonations of a dance-like plastic nature.”

The theatrical plot is created by dramatic development – the appearance of new dramatis personae, changes of the moods of the characters, acceleration or retardation of the speed of the events taking place on stage, etc.

It is known that staginess and theatricality as the highest level of conventionality in art presents itself as the foundation of the style of Classicism. Its main postulate was the transmission of “the inner through the outer,” when no manifestation of human “movements of the soul” may be expressed directly or in an overly “natural” fashion. Excessive “passions” were seen as demonstrations of vulgarity or poor taste and could not pertain to “the noble arts.” Only by putting on masks and “depicting” the characters following the rules formed by the codes of the court musicians (as well as actors and visual artists) could correspond to the tastes of “music lovers and connoisseurs.”

The grace, elegance and refined play of “blessed Arcadia” demonstrate the attributes of beauty in that epoch. In aesthetics and in everyday life intricate and refined forms of pleasure (which included art, among other things) were esteemed. In this context the chamber piano sonata held a special position. First of all, the existence of chamber music was defined by the demands of court salons. It appeared, primarily, as a peculiar *divertissement* for entertainment of “amiable persons.” After first having served as accompaniment to court theatrical performances, this music then became in itself a peculiar mirror of courteous, gallant relationships, expressed with a special refined theatricality, where nothing was labeled definitively, but everything was conditional and allusive to the highest degree.

Having been elevated to the highest degree of conventionality, the performance interpretation of such musical themes dictates for the pianist the necessity of realized and regulated actions in the context of the “theater stage,” does not admit emotional exaggerations or superfluities in the choice of means of performance: dynamics, agogics, tempi or use of the pedal.

In the cited fragment from the second movement of Sonata No. 52 (62) in E-flat major pathetic retorts (in the punctured rhythms with dramatic leaps on dissonant intervals in the melody) show many points

<sup>1</sup> Here and onwards the sonatas are mentioned according to the numeration of the catalogue of Anthony van Hoboken (Hoboken A. van. Thematische-bibliographisches Werkverzeichnis. Mainz, 1957) and following the edition: Haydn J. The Complete Piano Sonatas. Ed. by Christa Landon. Budapest: Editio Musica, 1793. Vol. 1a, 1b, 2–3.

of similarity with arias of noble and courageous operatic protagonists.

The tremulous, restless intonations (mm. 3–5 in Example No. 2) may in all appearances belong to a graceful and coquettish, capricious heroine of an operatic scene. The theatrical pastoral scene seems to be depicted by the brush of Poussin – “pathetic gestures, fluttering fabrics, brilliant helmets, brilliant performances in magnificent interiors” [2, p. 228].

Example 2 Sonata No. 52 (62) in E-flat major (2nd movement, Adagio)

Nonetheless, the “depicted” conventional “characters and dispositions” of the protagonists of courtly scenes, their “poses” and “manners” are remote from the expressivity of the Romanticist composers and Beethoven’s dramatic collisions. Their feelings are peculiar – they have nothing in common with “... unrestrained passion <...> Moderation, delicacy and nobleness – these are the indispensable qualities of the emotions admitted by the ‘code of gallantry.’ Delicate, refined feeling (restrained by reason and measure) presented the highest worth” [1, p. 79].

Also characteristic for such an interpretation of the plot was the presence of yet another important semantic figure – the etiquette cadence is adorned by chromatic passages (mm. 5-6) at the core of which lies the “figure of comfort,” an indispensable attribute of the refined pastoral.

A theatrical scene with the presence of a “suffering” hero is manifested in an episode from the second movement of the Sonata No. 49 (59) (Example No. 3). The lamenting melody with “speaking” intonations and plaintive exclamations sounds as a peculiar *monologue* accompanied by arpeggio chords of a “lyre-zither-cithara” (which in this case have

the appearance of a harpsichord accompaniment), suggesting tumultuous “waves” which convey the agitated character of a declaration of love.

Example 3 Sonata No. 49 (69) in E-flat major (2nd movement)

In the musical language of such monologues the traits of the “gallant-sensitive” style have found their expression, the expressive effect of which, according to Valentina Konen, was achieved with the aid of characteristic details – descending stepwise motion, elements of chromatic ostinato bass lines, motives of “sighing,” both stepwise and with leaps on large intervals [5, p. 258]. Such signs of the “sensitive” style may be noticed in the music of many sonatas. In addition to the “sensitive” intonations, the use of ornamental details in melody was cultivated – the refined, capricious rhythm of the motives with a “reverse” punctured rhythm and “gentle” syncopations. Konen notes that in the chamber sonata such type of operatic expression was interpreted “in a very conditional way, through the intimate sound of the clavier” [5, p. 84].

Example 4 Sonata No. 2 (11) in B-flat major (2nd movement)



The genre of “fetes galantes” in the culture of the 18th century presumed not merely the depiction of high-society pastimes with flirting on the bosom of nature, but the “festivity of the arts,” the life of people “capable of deep suffering and subtle feeling” [4, p. 121].

The aspiration of the creators of poetical pastorals to convey the inner life of the soul of man was expressed in the subtle elaboration “of the motions of the soul” in the protagonists’ amorous infatuations. In Sonata No. 29 (44) in F major the quivering choral intonations, the arrays of descending seconds (m. 1 in Example 5) present the expressions of the feelings of the lover. Such kinds of intonations appear in Haydn’s songs set to such texts as “the heart beats restlessly,” etc., while in the instrumental sonata they occur in the most tremulous moments of lyrical “declarations of love.” These intonations reiterate the phrasing of the “sighing” motive and intonationally are connected with the classical lamento arias, as well as the gently melancholic arias of the “gallant-sensitive” style.

Example 5 Sonata No. 29 (44) in F major (2nd movement)



It is known that the theatricalized sphere of the pastoral also included lyrical poetry of the Renaissance era. In the monologue-songs in the pastoral slow movements of Haydn’s sonatas the elegant style of the madrigal (initially the “shepherd’s song”), incorporated for the sake of “expressing intensified intimate emotional experiences” [5, p. 115], is reflected in an indirect way. It is also closely connected with specific musical accompaniment – usually that of zither or lyrical flute. The intonations of art songs and madrigals, the content of which involves lovers’ sufferings and passions symbolizing man’s inner world, became one of the foundations of musical text in the theatrical and depictive aspects of Haydn’s clavier sonatas. The music of madrigals involved the predominance of lyrical images, presenting pictures of nature

tinted with the poet’s moods and expressions of the emotional experiences of love. The musical intonations of the clavier sonatas adopted from the madrigal the refined stile, poetic qualities and definite subjectivity of moods characteristic for it.

Especially attractive for the pastoral of the Classicist era were expressions of the emotional experience of love, involving a peculiar heartfelt “artistry of feelings” presented in it without any psychological or aesthetical excess. Love, in the words of Bernard Fontenelle, “must not be turbulent, jealous, desperate or passionate, but rather gentle, simple, delicate and true... Your heart is filled, but is not shaken; you are apprehensive, but not alarmed; you are excited, but not to the level of desperation” (cit. from: [10, p. 55]).

Most interesting is the manifestation of the attributes of heroic imagery in pastoral musical “subject matter.” It is known that the formation of the musical language of Viennese Classical instrumental music was greatly influenced by musical theater. The intonations of the heroic aria in the opera of the Age of Enlightenment are connected with the intonational sphere of the court ritual, at that, to greater degree, involving the presence of chivalrous elements. Glory, Valor and Love also became the most important values of the heroic pastoral.

Heroic qualities are depicted with concrete intonations, most often connected with expressions of affects – not only joy, anger or love, but also tenderness, gallantry and melancholy. According to Anna Bulycheva, heroic qualities in theater and in literature frequently posed themselves as allegories of gallant relationships, which in their turn were frequently interpreted as contestations or combat. In 18th century theater the protagonists expressed their feelings “by turning to formulas of war and knightly tournaments ... victory, conquest, prize ... – this lexical set ... in the literature of the epoch belongs in equal measure to the military, as well as to the gallant sphere” [1, p. 77].

In the conditions of the musical texts of Haydn’s piano sonatas the heroic pastoral is manifested in the appearance of the “valorous cavalier” with the unvaried intonations of “fanfares” (usually in ascending motion), melodies based on chords, as well as punctured rhythms. Such “chivalrous” attributes of the heroic pastoral present themselves as a peculiar kind of “accompaniment” to the main action; they provide commentaries and specify the situation, similarly to the accompanimental textures of the heroic aria involving the brilliant

sounds of wind instruments. There is a similarity between these and the subject-related manifestation of paintings by 18th century artists, which along with the exhilarating aristocratic shepherds and shepherdesses show depictions of military armor and weapons as an insinuation of the presence of “noble” and “valorous” heroes.

Evaluations of gallant and aristocratic qualities involve in the circle of their ideals many important concepts, including valor, at times bordering on bellicosity, among others. But the “heroic” cavalier of Haydn’s chamber sonata remains a conventional hero of the gallant, brilliant musical “conversations,” and his intonations, for all that, remain within the boundaries of the taste of the “gallant” epoch. According to Haydn’s contemporary, Goethe, the composer’s music is “close to the Ancient Greek ideal of moderation in expression of pathos and contains in itself (and, to an equal measure, arouses) a feeling independent of reflection and devoid of passion” (cit. from: [6, p. 288]).

In the pastoral fragments another theatrical-depictive situation may be discerned, – namely one which presents not only a “scene” with the participation of the protagonists (retorts and monologues), but also with instruments accompanying the “action.” An example to such a theatrical instrumental action may be demonstrated in the theme from the second movement of Sonata No. 2 (11) in B-flat major (Example 4). The scene has the appearance of being constructed according to the principles of the *theatrical intermezzo*, in which the protagonist’s madrigal-style performance, his monologue, serving as an “outpouring of the jealous longing of a forsaken lover,” is followed by “quiet music of strings” and “languorous flutes.” The association arises with a gallery of “theatrical pictures” or scenic situations following one another. Such a variant of the “theatrical musical scene” may have regarded the divertimentos and serenades accompanying theatrical performances in a court circle as their models. The basis of compositions of this genre is the tightest connection between poetry, music and theater.

It is possible, in addition to that, to provide mention of Haydn’s first sonatas (which were, indeed, called divertimentos), which, in their turn, held as their prototype the dance suite. The brilliant theatricalized image of this kind of suite was created with the periodic succession of the theatrical-programmatic dance numbers, which found reflection in the clavier music of the Classicist

era. It was particularly stemming from such suites, according to Valentina Konen, – the Viennese serenades, cassations and divertimentos, – that Haydn began his path as an instrumental composer [5, p. 321].

It must be noted that although Haydn’s instrumental music, according to many researchers, is free of “direct operatic associations” [7, p. 246], it is apparent that clavier music had been indirectly influenced by opera. The synthetic foundation of opera – the joint interaction of poetry, theater and music – has its parallels in the manifestation of the pastoral in Haydn’s instrumental music as well. Haydn’s piano sonatas reflect particularly this universality of the language of the pastoral – the conjunction of the poetical basis, specificity and musicality.

The sensation of the theatrical nature of the pastoral is unique for the performer and is distinct from such musical compositions in which pure “plasticity” predominates. The difficulty herein lies in the combination of the lyrical, intimate utterance and theatrical affect with “elevated passions.” Such details, which express the “unnamed,” i.e. “something perceivable, but not expressible” (according to A. Yakimovich) and, at the same time, in a highly conventional theatrical interpretation, present themselves as characteristics of the epoch, profoundly concordant to the composer’s aspirations. The performer is faced with the task of finding for each “dramatic character” its own unique sound color and intonation, to distinguishing these intonations in the articulations, which would give substance to the performance and vibrancy and polyphonic qualities to the sound. The turn away from more direct associations (“the curtsey,” denoting “gallantry,” or “the fanfare,” denoting “the hero”) to more profound ones possesses the ability of arousing the performer’s fantasy and initiative. At the same time, by no means may the demands for “conventionality” or “etiquette” presume a dryness of tone or the absence of expression or emotionality in the interpretation of the music.

The “recognizable” features of the pastoral are not in the vocal-recitative affective-romantic utterance, but in the outward *theatricality* of subtle “sensations,” the cultivation of exquisite details. The “super-objective” of the performance lies in the recreation of the lyrical, intimate emotional experience, expressivity and sincerity of emotion within the frameworks of the regulated, unexpressive musical statement in a gallant manner “from the cuffs.”

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