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**DANCEABILITY AS A REFLECTION OF BOLES LAV YAVORSKY'S
CONSTRUCTION PRINCIPLES IN THE CLAVIER SUITE OF THE LATE
BAROQUE/EARLY CLASSICAL PERIOD**

ABSTRACT

The paper is devoted to the analysis of the danceability principle in the unity of its cultural aspects (B.L. Yavorsky's construction principles) and musicological ones, related to the practical functioning of this principle in the "diffuse zone" – Late Baroque/Early Classical Period. The main attention is paid to the dance suite genre as a reflection of these two aspects, which were embodied artistically in Johann Sebastian Bach's clavier suites. The danceability principle forms the basis of creative findings in the instrumental genres, which were primarily "out of dance" and became the progenitor for the development of European instrumentalism in the range "from the suite to the symphony". This paper aims at examining sociocultural, interspecific, and intramusical processes which determined the nature of the "diffuse zone" – the joint balanced existence of Baroque and Classicist features. B.L. Yavorsky's concept of studying Johann Sebastian Bach's suites was chosen as the methodological basis of the paper. These are the principles of construction, which determines the creative guidelines both in music and allied arts, first of all, the so-called plastic ones, consisting of spatial plasticity, which is introduced into a musical piece through the motor skills and dance rhythmic. This paper is instructive both for the study of the clavier suite genre, which still remains relevant in subsequent historical periods, and for the practical activity of composers and performers who turn to the patterns of this genre in the Late Baroque/Early Classical Period. As such, B.L. Yavorsky's "construction principles" become increasingly relevant to contemporary authenticity, which is prevalent in the public music scene of the late XX and early XXI centuries.

Keywords: danceability, dance motor-rhythmic element, “diffuse zone”: Late Baroque/Early Classical Period, construction principles in music, dance principle and its structural features.

BOLESLAV YAVORSKY’NİN YAPI İLKELERİNİN “GEÇ BAROK-ERKEN KLASİZM” KLAVİER SÜİTİNDE YANSIMASI BĞALAMINDA DANS KABİLİYETİ

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ÖZ

İşbu makale, dans edilebilirlik ilkesinin kültürel yönlerinin (B.L. Yavorsky’nin yapım ilkeleri) ve bu ilkenin “diffüz bölge” – “geç barok – erken klasisizm” alanlarında işlev görmesi ile ilgili özellikle müzikolojik yönü birliği içinde değerlendirilmesine adanmıştır. J.S. Bach’ın klavier süitlerinde yüksek sanatsal bir düzeyde yansıtılmış olan bu iki yönün bir yansıması olarak dans süitinin türüne ana dikkat gösterilmiştir. Dans edilebilirlik ilkesi, ağırlıklı “danstan” çıkmış olan ve “süitten senfoniye” aralığında Avrupa enstrümantalizminin gelişiminin öncüsü olan enstrümantal türler alanındaki yaratıcı “keşiflerin” temelidir. Bu makalenin amacı, Barok ve Klasisizm belirtilerinin ortak “ağırlıklı” mevcudiyeti olan “diffüz bölge” nin niteliğini belirleyen sosyo-kültürel, türler arası ve iç müzikal süreçleri ele almaktır. B.L. Yavorsky’nin konsepti, makalenin yöntemsel esası olarak seçilmiştir. Buna göre bilim adamı, J.S. Bach süitlerini incelemiştir. Bunlar, içeriği hem müzikte hem de bitişik sanat tarzlarında yaratıcılık ilkelerini belirleyen (özellikle plastik olarak adlandırılan, mekansal plastisiteyi içeren, müzikal bir esere hareket becerileri ve dans ritmi vasıtası ile uygulatılan) yapım ilkeleridir. Bu çalışma, yalnızca sonraki tarihsel dönemlerde güncelliğini kaybetmeyen süit-clavier türünün çalışılmasında değil, bununla birlikte eserlerinde belirtilen türün modellerine atıfta bulunan “geç barok-erken klasisizm” döneminin yazarları, bestecileri ve sanatçıların uygulaması faaliyetlerinde de bilgi vermektedir. Bu bağlamda, B.L. Yavorsky’nin “yapı ilkeleri”, XX. yüzyılın sonu – XXI. yüzyılın başlarında halka açık müzik uygulamalarında yaygın olan modern özgünlük ile özellikle güncel hale gelir.

Anahtar Kelimeler: dans edilebilirlik, dans motor-ritmik başlangıcı, “diffüz bölge”: geç Barok – erken Klasisizm, müzikte yapım ilkeleri, dans ilkesi ve bunun yapısal özellikleri.

Introduction

Determining the scope of the designated area of the coexistence (parity) of the Baroque and Classical features requires considering the background of the “diffuse zone” itself, referring to its manifestation in music. The key here is the formation and consolidation of the process, which can be defined as the composer’s interpretation of this particular moment in the history of musical art. What is being interpreted here is both the reality and those logical and artistic standards that intrinsically exist and evolve in their music-making and the general aesthetic context of artistic practice. This is getting to be a classic. When speaking of the classics in the general sense, it is the rationality of the form as a whole and the individual forms in their varieties, the rationality of harmony, based on natural foundations (acoustics, gravitation, etc.), the rationality of flexible plastic style of

the new type, where the homophonic basis does not exclude polyphonization through vocalization. Finally, it is the rationality of meter-rhythmic arrangement, involving the squareness and symmetry as factors streamlining the temporal form as a whole, correlated to the vital rhythms of the people of a given era. All this derives from the spatial plasticity introduced into the musical piece through the motor skills and rhythmicity of the dance.

Thus, such categories as “flexibility”, “plasticity”, and “dynamism” are being optimized, i.e., becoming generally accepted standards of musical construction. The process of such optimization covers all the phenomena of the musical era under consideration, regardless of their individual and stylistic identity. The common basis is the tonality and harmony of major and minor, mainly established in the early 18th century and further developed towards Viennese Classicism in the second half of that century. A conventional boundary here can be considered the year 1750, after which the Late Baroque style emerges (“Baroque after Baroque”, according to M. Lobanova (Lobanova,1994,s.137)), which can also be regarded as the predecessor of Classicism.

The above stylistic principle of the diffuse zone in the Late Baroque is characterized by a gradual “removal” of Baroque themes, such as the same stylistic diversity and well-ordered disorder, followed by the emergence of the specific features of the early stage of the Classicist style. Meanwhile, the recession of Baroque principles to the periphery of the stylistic system does not imply their complete disappearance. They are rather assimilated by that system, selecting the most viable and aesthetically suitable ones under the new standards. These assimilated traits and principles reflect the succession of historical styles and stand as the cultural and stylistic dominants for their development and evolution.

Dance Principle and its Construction Patterns

The danceability principle under consideration is one of the dominant factors flowing from era to era. One should consider both general aesthetic criteria determining normativity of this principle for the style eras, and specific style standards for musical and linguistic systems, reflecting the aesthetic principles of the styles. According to S.S. Skrebkov, the latter include modal harmony, facture, and form (Skrebkov,1973). The aesthetic criteria are distinguished by the fact that they are typologically correct, but in terms of music specificity they are always somewhat “fuzzy”. Thus, the aesthetic and stylistic notions designated by M. Lobanova (Lobanova,1994,s.137) as “Baroque antithetic”, “aesthetics of surprises”, as well as more specific “harmonic invention” and others, reflect the essential aspects of Baroque as a historical style and refer to the danceability principle as one of its genre foundations. These concepts require specification, that is, interpretation within the framework of the phenomenon: what kind of “aesthetics of surprises” are we talking about, for example, as applied to the genre level of the dance suite; what is the meaning of “Baroque antithetic”, and so on.

The concept of classicism proposed by V. Grachev is equally abstract, though aesthetically correct. It is formulated by the author as the integrity of “the principles of centralizing unity and instability” (Grachev,1987,s.136-137). In fact, it is a question of the dominance of the former and the periphery of the latter, which reflects the Late

Baroque/Early Classicist thinking of George Handel, whose harmony is specifically referred to in this paper. But this phenomenon applies far beyond Handel and harmony.

When speaking of the danceability principle, broadly construed as a reflection of spatial motility and plasticity, which replaced the word's dictatorship over music (Renaissance vocal and choral genres), as already pointed out, one should be guided by general stylistic criteria, which, in this case, are the ratio of Classicism and Baroque within the "diffuse zone" of their coexistence. Such a comparison facilitates a contextual consideration of the dance motility principle, not confining it to the narrow sphere of rhythmic compositions, but extending the manifestations of this principle to simultaneously ongoing processes in other means of musical languages, such as modal harmony, facture, and form. After all, these all together just constitute a system of stylistic signs and cannot be considered in isolation owing to the very category of style.

The Baroque piece alone, at the "dawn" of homophony as a Classicist principle, suggests, for example, a partial improvisation (both solo and ensemble) derived from the figured bass technique, as a condition of its existence. The principle of performance improvisation following the harmonic "scheme" implies ornamental and counterpoint variation, which can be applied to the category of motility, and active movement against the invariable modal harmony formula. Thus, the dynamic effect in the early homophonic forms is created.

The idea of the concerto style (as we recall, the musical Baroque is called a "concerto style" in this regard) was born from this mode of performance, which we define as partially improvisational, retaining its motor-movement nature, including its dance style, and is later implemented at a new historical stage in Classicism.

A classicist piece is now fully autonomous. It does not depend on the performer's arbitrariness and will, but only assumes a performer's interpretation. The principle of partial improvisation at the fundamental level, namely the level of modal harmony as a specific musical medium (Medushevsky, 1979), is replaced by autonomy and tonal-harmonic centralization as the two interrelated sides of the emerging system of the style.

The point in question is the principle of homophone-chord harmony of autonomous voices and the bass as its foundation, which is the logical basis of harmony here, rather than the compositional "footing" of structurally independent counterpoint voices. The counterpoint technique is replaced by the "chord versus chord" technique in modulations, etc. The change of oppositions in the facture-harmonic complex structures the motor-movement system as well, arranges it both structurally and thematically, at the level of the overlapping but truly existing relations of embodiment and background.

An external sign of the emergence of the new principle of homophonic-harmonic construction was the disappearance of the basso continuo part, which was already of little importance and sporadically encountered in Bach's music. Under the conditions of the new functional harmony, the motor-rhythmic factor becomes a source of form shaping (the same classical period – primarily the rhythmic structure) and, what is especially important, a source of theme shaping since rhythmic formulas, drawings, and techniques of their change in dances become the "cores" of themes and images.

The variety and different combinations of rhythm elements from within generate the principle of their contrasting alternation and juxtaposition, that is, it underlies the multi-theme nature as a new style trait. After all, in terms of images, there is only one image in the music (themes and images) of the polyphonic form. As a matter of fact, the theme itself and its transformations, "braided" by counterpoints and occasionally shaded by interludes, whose mere function would be insertion, link, transition, etc.

Therefore, despite the incorporation of the danceability principle into the fugue as the "titular" genre in the "diffuse zone" (many themes of J.S. Bach's WTK contain a clear dance connotation), it could not be decisive due to the standards of this form.

The suite specifically based on dance genre prototypes is a different matter. The suites of that period, focusing on clavier and other instrumental opuses of this kind by J.S. Bach in their main perspective orientations, develop at least two stable features of future Classicism: 1) The transition to purely instrumental thematic character, where the danceability allows us to disconnect from the canonical vocalism of the "old" polyphony through a contrasting alternation of instrumentalized and secondary dances as compared with their everyday "household" prototypes; 2) the instrumental sphere of the new music embeds the multi-part cyclicality extracted from the suite genre through further intonational transformations of "contrast-comparison" into "contrast-performance".

As such, the suite dance cycle comprises the idea of the sonata-symphonic cycle, which is based on the instrumental thematic character that is more suitable for the through transformations and more flexible due to its harmonic support and tonal links than the vocal one. One should presume that the dance can be regarded as the source of the European symphony.

However, the intonational and melodic qualities of the new dance thematic character are based primarily on rhythm, which becomes a real form-shaping factor for the creation of so-called simple forms, from the period to the simple three-part form. Thanks to the dance, these forms perform as rhythmic structures, where the intonational and melodic content is secondary and variable, depending on the figurative "filling". In particular, there is a "conquest of the octave" as the basic metrical unit, acting as a simple classical period with a square structure and repetitive thematic construction. Even these terms (squareness, construction) suggest the plastic "geometrical" prototypes of the Classicist form shaped within the Late Baroque style.

The presence of the "mature" rhythmic octaves in the instrumental music of the Late Baroque authors, for example, J.S. Bach, is almost always based on the implementation of the dance genres and their formulas. The intonational language of the dance is primarily its rhythm, and then it is "melody interval", according to B. Yavorsky, as its "melodic filling" in the whole form (Yavorsky, 1947, s.4).

Meanwhile, owing to the peculiarities of the diffuse zone, in J.S. Bach, as a representative of the Late Baroque and Early Classical periods, the rhythm-harmonic structures are based on the technique of smoothly "bypassing" the steps with cadence on them, and the focused tonal development is not always quite clearly "ordered". As for the suites, both principles (the "fluidity" of the Baroque and the "square order" of the new stylistics) coexist and complement each other. In other words, the "composite" form of the

suite is overcome by the through logic of the fugue principle, and vice versa. This principle will provide the clue to the historical-aesthetic and musical-mental understanding of J.S. Bach's clavier suites, which, just as his entire output, defines the ideas of the era and its historical poetics.

Moreover, J.S. Bach's music is characterized not only by "historical ratification", but also by highly artistic foresight, and concentration of the "old" and the "new" in their synthesis, which gives dialectical incentive for the further evolutionary drive of artistic and stylistic process. The "old" here is actualized; the coexisting "new" acts not only as the "new" in the present historical time but also as the "new" in the future temporal dimension.

The culturological approach to this question was first demonstrated by B.L. Yavorsky in his article, a small monograph by its volume, devoted to J.S. Bach's clavier suites. This article was initiated following the republication of Bach's Selected Clavier Suites, undertaken in 1933-34, and was intended as an introduction to the edition of the French and English Suites, arranged and revised for the piano by F. Busoni and B. Mugellini, but was not included for technical reasons, evidently because of its volume and complexity.

For B. Yavorsky, the key principles (if we disregard his somewhat straightforward, inevitable for that time, emphasis on historical materialism) in considering the origin, development, and extinction of the instrumental and dance-type suite are the construction principles to which the suite corresponds as a reflection of a certain type of artistic and musical thinking.

From this point of view, J.S. Bach, according to B. Yavorsky, summed up the genre, showing its past and prospects through the present, through the relevant aspects of the Late Baroque and fundamentally important ones of the already forming Classicism. The suite fulfills a historical mission, leaving behind neither the form nor even specific ancient dances of these models. It demonstrates the principle of instrumental and dance generality relevant to new music.

The idea of danceability is explored by B. Yavorsky with those differences "through which the composer's thinking carried out and framed various creative tasks" (Yavorsky, 1947, s.4). When formulating these principles, S. Protopopov, the editor of the considered paper and a student of B. Yavorsky, further lists them in the following sequence, going from the general to the particular:

- B. Yavorsky articulates the first principle as differences in manifestations of "the individual from the collective, the collective from the ensemble, the ensemble from the mass and, finally, the spontaneous-mass from the organized-mass" (ibid), (hereafter italics by S. Protopopov);

- The second principle is articulated as the difference between "articulation as revealing a clear quantitative division in sound reproduction from intonation as a constructional-qualitative and semantic combination and division" (ibid);

- The third point deals with the difference between “recitative based on intonation from recitation based on chanting or emphasized articulation” (ibid);
- B. Yavorsky articulates the fourth and fifth principles as the “distinction of temperament, as a common attribute in the motor and ideological manifestations of everyday human behavior, from emotion, which is a private reaction of any temperament”, and also as the “difference between the constructional meaning of a given thought from temperament and the emotion with which that thought is transmitted” (ibid);
- The sixth principle articulated further by B. Yavorsky is especially important for us: “the difference of expressiveness (metrical figures similar in their dissection and unification to motor manifestations in movement, in labor processes, and gesticulation)” (ibid);
- The seventh principle is equally important as the one about the difference between the “monophonic style”, which keeps the constructional elements in the same registers, and the polyphonic (imitative) style, which carries each element through all registers and thus creates the equivalence of these registers, preventing the differentiation of registers, their difference from each other, which is one of the conditions for the appearance of an auditory perspective”(Yavorsky,1947,s.5);
- The last two paragraphs (the eighth and ninth) discuss the difference between "the construction principle of the suite's parts as a one-tone construction that can break up into parts, and the sonata as a single modal harmony construction, formed by the juxtaposition and coupling of parts" (ibid);

The rhythmic structure associated with the danceability principle within the conditions of the “diffuse zone” (Late Baroque/Early Classical Period) meant the development of new principles of music construction through which aesthetic ideas were reflected, extending to all types of art. In his article, B. Yavorsky outlined the evolution of the construction principles in European art, keeping in mind the relationship of this art to past eras. However, we are interested in the general cultural context since danceability as a principle and its genre embodiment in the suite cannot reveal its historical and artistic significance without it.

First of all, let us focus briefly on the characteristics of the “construction” itself and its principles. While commenting on them, as well as the definition of construction in music, we will try to ignore the sociological conclusions contained in the article (for example, about the class struggle as a force of history, etc.), which were a tribute to the time for B. Yavorsky. Constructive (lat. con – a sign of agreement and lat. struere – to build). According to S. Protopopov on the ideas of B. Yavorsky, “there is an initial, primary stage of creativity (in the Baroque theory, there is a similarity with the disposition stage – O.K.), the determination of the energy of an artistic organism, the release of this energy,

its disarticulation into parts, and the balancing of parts as an indivisible, inseparable, and coherent whole" (Yavorsky,1947, s.47).

Extending the characteristic of construction in music, being functional in the above definition, S. Protopopov, along with B. Yavorsky, specified the concept of construction in music with the term "decoration". "The construction in music is decorated by the arrangement in the temporal extent of the sound material; its partitioning in the temporal extent, its ratio in time defines the meaning of its functional elements..." (ibid).

Generally speaking, construction is defined as "the category of transition of quantity into quality, of material into a persistent whole, that is, construction is the relationship of functionality in unity" (ibid).

This is followed by a classification of the construction principles in music based on the category of differences in the quality of the constituting or juxtaposing elements of the sound material. Firstly, it is worth noting that each construction principle arranges the internal auditory setting of a person (listener, performer, composer). Secondly, speaking of musical construction, one should keep in mind the broader aesthetic base historically linked to the general process of the evolution of the arts as a specific field of thought. In each specific case, the authors (B. Yavorsky and S. Protopopov) provided examples not only from music, but also from plastic arts such as architecture, sculpture, and painting.

The first principle is characterized as "immobility", "stability". In music, it is a tonic one-part structure supported by all points of attraction (this principle is symbolized by the Egyptian pyramid). The second principle is characterized as "stillness", "rest" of "periodicity", "stability", which is no longer continuous or global, but alternates with the incorporation of the unstable principle (in music, these are the genres of pastorals and nocturne; in architecture – "double wall support" as well as Greek sculpture, in which stillness and peace are formed by the relationship between the points of attraction and supported only by some of them (Yavorsky,1947, s.47).

These two principles can be called classical. They do not characterize eras in the history of art and are found more or less in any of the evolutionary stages. After all, the essence of aesthetic thinking, subject to the law of beauty, ultimately consists in the pursuit of peace and balance (harmony, symmetry, wholeness, etc.), which is either achieved or not achieved, arranging through this or that material and different kinds of its decoration.

The third principle is characterized as "the ratio of the forces of focus (instability) and support (stability)" (ibid), which form the balance (symmetry). The symmetrical sonata system (+ - = - +) is given as an example, and the balance resting on contrast is emphasized. It is peculiar that this construction principle is more typical of the temporal musical form. That is why no examples from other art forms are present in Protopopov's study.

The fourth construction principle is defined as "balancing". It is associated with the introduction of instability as an independent factor that overrides stability. The following examples (Italian Renaissance art in general, St. Peter's Cathedral in Rome, and the Eiffel Tower in Paris) suggest that the musical principle directly correlates with the visual notions of stable and unstable positions in space. Many art theorists, such as R. Arnheim (Arnheim,1974), mention the dynamism of such positions, emphasizing the specific nature

of such spatial objects, which are distinguished by their particular dynamics and expression. As for the danceability principle considered as a reflection of genetic principles of motility and plastics, we can talk about rhythmic structures associated with through rhythmic compaction or attenuation, the so-called *accelerandi* (G. Ignatchenko's terminology (Ignatchenko,1983,s.10-11)).

The fifth principle is characterized as "instability, activity" (Yavorsky,1947,s.47). . This is one of the most uncertain construction principles, which might be better described as "unstable activity" or "active instability" (ibid). This is evidenced by such examples as the image of Jesus soaring with the prophets in Raphael's Transfiguration, as well as the flight of birds, the flight of an airplane, and so on. In music, similar images are possible and are created by other specific methods, aimed at creating an effect of sonic continuity, fusion, a kind of horizontal rhythmic "band" ("The Flight of the Bumblebee" by N. Rimsky-Korsakov and other similar sound pictures).

According to G. Ignatchenko's work mentioned above, such complexes based on the principle of "unstable activity" are defined as "the facture of sound bands or tempo-rhythm (horizontal) clusters" (Ignatchenko,1983,s.10). The author attributes the following aspects to the conditions of their formation: small durations in a fast tempo; the general forms of linear- melodic movement as repetitions of sounds, consonances, trills, tremolo, glissando, gamma-like passages with small durations in a fast tempo, general uniformity of tempo-rhythm movement – the same durations, the same tempo (ibid).

This results in a sound effect in which the ear has no time to register the temporal correlation of sound units: "A dense, fused (according to B. Yavorsky, actively unstable. – O.K.) sound mass is formed, in which there is practically no sense of movement along the horizontal facture" (ibid). The author compares the effect arising from the perception here with a visual illusion, when objects of equal size move quickly in front of the observer at the same point in space, merging into a seemingly motionless solid band.

The principle of motility and plasticity as well as its special expression of danceability can be considered the origin of such "sound images", which can be found even in J. Bach's works and which were certainly familiar to Baroque musical aesthetics.

B. Yavorsky and S. Protopopov describe the sixth principle as "the relativity of instabilities". When describing this principle, B. Yavorsky stressed its dual nature through literary terminology: "the split personality, the double is a sign of the sixth principle, the relativity of struggle, the absence of a unified indirect approach" " (Yavorsky,1947,s.47).

Conclusion

The ideas of B.L. Yavorsky, an outstanding Russian musicologist and musical culture expert of the 20th century, still remain relevant today. He presents a synthesis of an in-depth study of musical issues, as well as a philosophical and aesthetic approach to comprehending the phenomena of artistic creation in general, which draws the attention of the author of this paper.

For the first time, B.L. Yavorsky's concept of "construction types" is being extrapolated to a specific musical and artistic phenomenon of age significance. This is the

clavier dance suite of the Late Baroque/Early Classical Period, represented primarily by J.S. Bach's clavier suites. Based on B.L. Yavorsky's ideas, the author considers the danceability principle, which inspired Bach's discoveries in the instrumental genres, emerging mainly "from the dance" and becoming the precursor of the European instrumentalism development in the range from "suite to symphony". The author analyses the provisions of B.L. Yavorsky in his work "Johann Sebastian Bach's Clavier Suites". This work considers sociocultural, interspecific, and itromusical processes which determined the nature of the "diffusion zone" – the joint balanced existence of the Baroque and Classicism features.

As far as we are concerned about the understanding of musical construction in its historical and cultural manifestations proposed by B. Yavorsky, it is important for us that his article is also devoted to Bach's clavier suites. In this regard, we have yet to get back to this article when analyzing the danceability principle and its constructive features (models) proposed by Bach as a generalization and, at the same time, the perspective of the entire subsequent evolutionary process of operating with dance motor-rhythmic principles in musical genres. However, this is a topic for a separate study.

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