

Musical Education

Research article

UDC 78.085.1

<https://doi.org/10.56620/2782-3598.2024.2.166-177>

EDN: OANWWK



Contrapuntal Compositions in the Form of Historical Dances in the Conditions of Ensemble Music-Making*

Liudmila N. Shaymukhametova

Independent Researcher, Vienna, Austria,

journalbuch08@yandex.ru[✉], <https://orcid.org/0000-0002-1355-9677>

Abstract. The musical culture of the baroque period is distinguished for its interest in dances and in ensemble performance, which found its reflection in works for clavier in various genres. The dances presumed a manifold repeated expounding of the initial musical idea initially for clavier by various instrumental ensembles corresponding to two “storylines”: the dancing and presenting the scenes of musical performance. The revival of the ensemble forms of vernacular musical performance intrinsic to the baroque period has become topical in the present-day instruction of piano ensemble. This kind of practice adequately reflects the performing tradition of the culture of musical ensembles. The article provides examples of adaptation of the technology of unfolding the musical text written for clavier into a quasi-orchestral score on the basis of the repertoire of beginning pianists from the section of the program titled *Contrapuntal Compositions in the Forms of Early Dances*. The musical score features are realized in the forms of unfolding for four-, six- and eight-hand piano, or for two pianos, including those in which the keyboard synthesizer is used. During the process of fulfilling the assignments a number of unique skills of mastering the creative forms of work with the initial authorial text useful for beginning musicians.

Keywords: elementary musical education, piano ensemble, historical dances, clavier music of the baroque period, keyboard synthesizer

For citation: Shaymukhametova L. N. Contrapuntal Compositions in the Form of Historical Dances in the Conditions of Ensemble Music-Making. *Problemy muzykal'noi nauki / Music Scholarship*. 2024. No. 2, pp. 166–177. (На англ. яз.)

<https://doi.org/10.56620/2782-3598.2024.2.166-177>

* In Russian the article was published in the journal *Problemy muzykal'noi nauki / Music Scholarship*. 2018, No. 1, pp. 156–165. <https://doi.org/10.17674/1997-0854.2018.1.156-165>

Translated by Dr. Anton Rovner.

© Liudmila N. Shaymukhametova, 2024

Музыкальное образование

Научная статья

Полифонические произведения в форме старинных танцев в условиях ансамблевого музицирования**

Людмила Николаевна Шаймухаметова

Независимый исследователь, г. Вена, Австрия,
journalbuch08@yandex.ru✉, <https://orcid.org/0000-0002-1355-9677>

Аннотация. Музыкальную культуру барокко отличает интерес к танцам, а также к ансамблевому музицированию, что нашло отражение в разножанровых клавирных пьесах. Танцы предполагали многократное переизложение первоначального клавирного эскиза для всевозможных инструментальных составов, соответствующих двум «сюжетам»: танцевальному и представляющему сцены музицирования. Возрождение ансамблевых форм бытового музицирования эпохи барокко становится актуальным в современном преподавании фортепианного ансамбля. Подобная практика адекватно отражает исполнительскую традицию ансамблевой культуры. В статье показаны примеры адаптации технологии развёртывания клавирного текста в *quasi*-оркестровую партитуру на основе репертуара начинающих пианистов из раздела программы «Полифонические произведения в форме старинных танцев». Партитурные признаки реализуются путём развёртывания в 4, 6, 8 рук, на двух роялях, в том числе с участием клавишного синтезатора. В процессе выполнения заданий формируется ряд уникальных и полезных для начинающего музыканта навыков освоения креативных форм работы с первоначальным авторским текстом.

Ключевые слова: начальное музыкальное образование, фортепианный ансамбль, старинные танцы, клавирная музыка барокко, клавишный синтезатор

Для цитирования: Шаймухаметова Л. Н. Полифонические произведения в форме старинных танцев в условиях ансамблевого музицирования // Проблемы музыкальной науки / Music Scholarship. 2024. № 2. С. 166–177. (На англ. яз.)

<https://doi.org/10.56620/2782-3598.2024.2.166-177>

The practice of instruction of beginning pianists includes the broadly disseminated required repertoire lists mentioned in the programs of children's music schools as "pieces written in the forms of early dances." Upon the study of the style of the baroque period, focus is

made of dances from the time period between the 16th and the 18th century: the sarabande, the gigue, the musette, the rigaudon, the courante, the passepied, the bourrée, the minuet, and others. Some of them, endowed with "non-dance" titles (for example, *Aria* or *Piece*) also possess sturdy traits

** На русском языке статья опубликована в журнале «Проблемы музыкальной науки / Music Scholarship». 2018. № 1. С. 156–165. <https://doi.org/10.17674/1997-0854.2018.1.156-165>

of dances (of the minuet, the sarabande or the Sicilienne). The content of such pieces is usually interpreted from the point of view of their dance genre nature, with the accentuation of attention towards the respective differences of dance the motions and the peculiarities of tempo, rhythm and meter. Nonetheless, the dances possess not only differences, but also many common features: in the repeating intonational lexis that migrates from one musical text to another, and also in a steady, easily recognized graphics of clichés and acoustic images of instrumental musical performance.¹

In other words, the musical texts for clavier include, along with depictions of dance (and, at times, instead of it), features of non-clavier nature — “playing in ensemble and in orchestra.” The decisive factor for the beginning performer’s choice of the dynamic plane and expressive articulation in such cases is the fact that the main protagonists of such pieces are not Dancers, but Musicians. At the same time, the two-line version of the music — the reduced clavier notation — preserves the features of the musical quasi-score and manifests the acoustic images of various instruments, both solo and those sounding in ensembles.

A distinctive feature of many of the baroque pieces in the indicated situations is that the pieces written for two hands and performed usually on one piano usually contain the means for unfolding the musical text on one piano (four hands) or on two instruments (in four, six or eight hands) into a quasi-ensemble and quasi-

orchestral musical score. The participants of the role play in such cases are a small number of performers (minimally, two), and the artistic result of the ensemble musical performance is served by the transformation of the initial composition into variations, doubles, performance transcriptions and arrangements.

The present article demonstrates a number of works by composers from the baroque period (in some cases, their fragments) in which the creators of the clavier works applied storylines dealing with musical performance (playing on musical instruments, whether solo, or in ensembles). These are dance pieces of J. S. Bach and his sons from their *Notenbüchleinen*, as well as numerous other pieces by his contemporaries endowed by a plastic lexis.

The standard type of musical performance of the baroque era is primarily the culture of ensemble music, as the result of which the content of clavier dance pieces constantly demonstrated the appearances of images of performing musical ensembles, which were present in the musical milieu itself. [1–6] The material of such pieces demonstrates the dialogic models of the concert practice of the baroque period — namely, *vertical* and *horizontal dialogues*.

In the vertical dialogue, the utterances of the soloist and the orchestra are stated simultaneously: $\frac{\textit{solo}}{\textit{continuo}}$; in the horizontal dialogue of *solo* — *tutti*, they are expounded one after the other. An important role is played by the independent construction of the “duo of two soloists,” presenting a no less widespread model of concert

¹ Alekseeva I. V. *Intonatsionnaya leksika zapadnoevropeiskogo barokko (na primere basso-ostinatnykh zhanrov): ocherk [Intonational Vocabulary of Western European Baroque (on the Example of Genres Basso-Ostinato): Essay]*. Ufa: Laboratory of Musical Semantics of the Ufa State Institute of Arts, 2002. 28 p.

practice. These can be found everywhere in the semantic organization of the musical texts of the works for clavier and may be perceived as storylines and scenarios for the practical participation in instrumental performance.

This simultaneous musical performance features the participation of one, two, three or more performers (a minimum of two: a teacher and a pupil) of various ages or levels of preparation of piano playing. The assignments are carried out in the format of ensemble performance in the conditions of “sight-reading” the two-staff version for clavier by means of its unfolding into a quasi-orchestral musical score. The examples of such unfolding provided below are demonstrated on the basis of urtext scores without any inclusion of editorial directions, which provides the pupil with the possibility to set up the dynamic, tempo and articulation plans by himself with the guidance of the teacher.

The Vertical Dialogue

The images of the solo instruments (*solo*) and the ensemble of the low musical instruments (*continuo*) can be encountered frequently in the clavier music from the 17th and the 18th centuries in vertical constructions. The *solo* (melody) is situated on the upper staff, symbolizing the acoustic images of the melodic instruments: the violin, the flute and the oboe, or their diverse combinations. The lower staff of the clavier musical system embodies the *continuo* part through the acoustic images of the low strings. The dialogues between the soloist and the ensemble are performed by the participants of the role playing in the form of *intonational study*, which serves as an exercise for carrying out numerous transitional assignments appearing along the way towards the ultimate goal —

sounding out the semantic musical score of the composition.

In order to realize the intonational study and performing the pieces by means of role play, the musical works written by the 17th and 18th century composers may be grouped together in a special way with the division of the roles into the *soloists* and the participants of the *continuo* ensemble. At the same time, it is required to consider the timbral peculiarities of their sounds in their imitation on the contemporary piano.

The Model of the $\frac{solo}{continuo}$ Dialogue

The typified construction of the $\frac{solo}{continuo}$ dialogue migrates in the clavier works from one musical text into another and there by presents a sign of musical performance in the musical ensemble culture of that time.

In Example No. 1 the instructor is encouraged to suggest the pupil to play the *continuo* part (the bass line of the musical text) with the “cello” sound by octave doubling of the solo line of the bass; the pupil’s partner would perform the upper line — the *solo* (melody) with the “violin” sound. Upon repetition of the musical text with the transferal to the second ending it is possible to replace the “violin” sound with a “flute” sound: for this aim it is advisable to set up the register transfer: to perform the melody by transposing it an octave above.

Example No. 1

J. S. Bach.
Notebook of Anna Magdalena Bach.
Minuet BWV Anh. 132

In Example No. 2, upon the repetition and the passing to the second ending, the pupil may replace the “violin” sound, which sounded out in the first version, with the “flute” sound, by adding ornamentations, such as mordents on the strong beats of each measure.

Example No. 2

Georg Böhm. *Minuet*



While paying attention to the syntactic segmentation of the melody, the instructor should advise the pupil to provide it with his own semantic phrasings.

In Example No. 3 the melody may be performed by transposing it an octave above in separate phrases: in the dialogue between the “violin” sound (mm. 1–4 in the first octave) and the “flute” sound (the second phrase, mm. 5–8 an octave higher). The *continuo* part remains unchanged, and it must be performed with the sound of “two cellos,” or that of “a double bass and a cello” with octave doubling.

Example No. 3

Jacques de Saint-Luc. *Bourrée*



In children’s piano repertoire in the sections of the program titled “Contrapuntal Compositions,” there are frequently works without titles encountered. These are designated by the composers and the editors as “Pieces.” Such compositions contain a charade for the performer, who, as a rule, attempts to gain insight into their content intuitively. On the basis of analysis of the crucial intonations, it becomes possible to establish, which protagonists are participating in a musical piece and which actions they are engaged in (whether they are singing, playing or dancing).

In Example No. 4 the melody written by the composer may be assigned to a sound of “two flutes,” moreover, the “echo” utterance would sound an octave above what is written. The ensemble part would be performed by the second voice with the sound of “two cellos,” or those of other low-register instruments of the baroque era.

Example No. 4

Georges Armand. *Piece*



In Example No. 5, request the pupil in the solo part to perform the first eight measures with a “violin” sound — smoothly, in a singing manner (in the first octave), and the second eight measures — with a “flute” sound (in the second octave). The *continuo* shall be performed by the pupil’s partner with the sound of “two cellos” (with octave doublings). When the musical text is repeated (as the result of the recapitulation sign),

the two musical partners may switch their parts in mirror reflection: the bass line would sound in the upper register, and the upper line — in the lower register. Each line of the musical text is read in the keys of the authorial original.

Example No. 5 Georg Philipp Telemann. *Piece*



In Example No. 6, suggest the pupil to transform the lower line and to play the *continuo* part. The *solo* part would be played with the sound of “two flutes” with the musical utterances distributed between the different hands according to the registers (mm. 1–2: 1st flute, left hand; mm. 3–4: 2nd flute, right hand). The *continuo* part may be embellished with a mordent on the strong beats of each even measure (upon repetition: on the strong beats of each odd measure).

Example No. 6 J. S. Bach. *Notebook of Anna Magdalena Bach. No. 24 BWV Anh. 128*



Upon the repetition of the musical text of the *continuo* (in this and in other examples), the performer may transform

the rhythm into other rhythmic formulas within the limits of the thesaurus of the intonational lexis intrinsic to this style. Most popular are the following dance figures: the rhythmic formula of the dactylic step, the rhythm of the step, the rhythmic formula of the sarabande. [7; 8]²

No less frequent in the musical text are the vertical (mirror) shifts of the indicated construction endowed with the scheme of $\frac{\text{continuo}}{\text{solo}}$; as well as the *divisi* technique within each one of them: $\frac{\text{solo divisi}}{\text{continuo}}$; $\frac{\text{continuo divisi}}{\text{solo}}$ or the mirror reflection of the same scheme: $\frac{\text{continuo}}{\text{solo}} \frac{\text{divisi}}{\text{solo}}$.

The Model of the $\frac{\text{continuo}}{\text{solo}}$ Dialogue

In the dance pieces from the baroque period, the composers frequently encountered, along with the storylines of musical performance, the mirror notations of the initial dialogic model in the form of $\frac{\text{continuo}}{\text{solo}}$, in which the lower line is assigned to the soloist, and the upper line is to the ensemble. In such cases, the roles of the solo parts are taken by the low instruments (Example No. 7).

Example No. 7 J. S. Bach. *Notebook of Anna Magdalena Bach. Minuet BWV Anh. 118*



It is hardly likely that all the concrete historical varieties of the instruments would be presented at once out of the abundant arsenal of the instruments of baroque musical culture in the contemporary experience

of the beginning musician. But it is quite possible that the “cellos,” which in such cases carry out the roles of “mirror reflection solos,” may turn out to be quite on demand.

In Example No. 7, suggest the pupils to find the protagonists of the storyline of the musical performance, to distribute the roles and to perform a piece each time in a different manner: 1) the part of the soloist — in a dialogue between the “two cellos”; 2) the part of the soloist — imitating the timbre of a bassoon with new articulation; 3) in a musical dialogue between the *solo* and the *continuo*; 4) in the musical dialogue between the *continuo* and the *solo* (in a mirror reflection). The tempo, dynamics and articulation are distributed independently, in correspondence with the chosen semantic structures.

The Model of the $\frac{\textit{solo divisi}}{\textit{continuo}}$ Dialogue

In the compilations of vernacular dances, we frequently encounter specimens of notation of the authorial transformations of the initial model of $\frac{\textit{solo}}{\textit{continuo}}$ into the resultant: $\frac{\textit{solo divisi}}{\textit{continuo}}$. In all likelihood, this technique was used by amateur musical performers, due to the simplicity and fecundity of the actions by means of transformation. In the $\frac{\textit{solo divisi}}{\textit{continuo}}$ model, appearing in many clavier dance pieces, the soloist’s utterances are sounded in horizontal dialogue. Thus, in Examples No. 8 and 10 (in comparison with the subsequent transformations in Examples No. 9, 11) the initial authorial text is presented. In Examples No. 9 and 11, it becomes perceptible, how the part of the soloist is unfolded by the composer himself into a vertical dialogue of the soloists, following the model of $\frac{\textit{solo divisi}}{\textit{continuo}}$.

Example No. 8 J. S. Bach.
Notebook of Anna Magdalena Bach.
No. 40 BWV 517



Example No. 9 J. S. Bach.
Notebook of Anna Magdalena Bach.
No. 40 BWV 517



Example No. 10 J. S. Bach.
Notebook of Anna Magdalena Bach.
Aria BWV 515a



Example No. 11 J. S. Bach.
Notebook of Anna Magdalena Bach.
Aria BWV 515b



In Examples No. 9 and 11 the pupil shall perform the *solo* part in the upper line notated in a vertical dialogue with two hands in the form of *divisi* — with the division into parts upon choice — incorporating the presumed sounds of the violin, the flute, the oboe and the flute, or the flute and the violin. The role of the *continuo* with the doubling in the bass with the imitation of the acoustic image of two cellos (or cello and double bass) shall be performed by the partner.

In Example No. 12, the model of the vertical dialogue may be presented by a more unfolded musical composition with the help of a mirror interchange of the parts during the performance of the recapitulation. The bass line, upon its shift into the upper register, shall receive the status of a solo part in the horizontal dialogue of the oboe (mm. 1, 5) and the flute (mm. 2, 6) with their subsequent simultaneous expounding (mm. 3–4, 7–8). The parts of the high instruments upon their shift into the low register are capable of transforming the structure of the initial model of dialogue, having significantly expanded the space in the direction of capacious stereo sound. In the conditions of a calm tempo and suave articulation. The timbral dramaturgy actualizes the idea of the pastoral storyline built into the musical text.

Example No. 12 J. S. Bach.
Notebook of Anna Magdalena Bach.
C. P. E. Bach. *Polonaise BWV Anh. 123*



The Model of the $\frac{\textit{solo}}{\textit{continuo divisi}}$ Dialogue

In many of the musical texts, the ensemble part is also presented with *divisi* lines, bringing in allusions to the sounds of musical instruments that are identical in timbre (“two cellos”). In all the specimens of the original notation (Examples Nos. 13, 14) the *continuo* part is notated by the composers in a two-voice format. The pupil shall perform it with two hands alluding to the sounds of imaginary instruments from the number of the chosen timbres, while the role of the soloist shall be played by the partner. In all the indicated examples, upon the performance of the recapitulation, the partners may also carry out mirror interchanges of the dialogic parts.

Example No. 13 J. S. Bach. *Minuet No. 2 BWV 842*



Example No. 14 Henry Purcell. *Minuet*



The Model of the $\frac{\textit{continuo divisi}}{\textit{solo}}$ Dialogue

In the following two examples, (Nos. 15, 16) the authorial notation of the aforementioned

mirror interchanges of the parts is quite apparent: the *solo* is presented on the lower line, and the *continuo* (with its division into two instruments) — on the upper line. Suggest to the pupil to choose a role and perform the following examples in the dialogue, preliminarily discussing them, and collocating the tempo, dynamics and articulation in the musical text. The *divisi* function is performed by two hands.

Example No. 15 *The Notebook of Wilhelm Friedemann Bach. Italian Aria*



Example No. 16 J. S. Bach. *Notebook of Anna Magdalena Bach. No. 13b BWV 512*



The Horizontal Dialogue of the Soloist and the Orchestra: *Solo – Tutti*

In 17th and 18th century clavier music we encounter not only vertical, but also horizontal construction: the model of the *solo*—*tutti* dialogue. Unlike the vertical dialogue, wherein the *solo* and *continuo* utterances sounded out simultaneously, in the horizontal dialogue the utterances of the soloist (or group of soloists)

and the orchestra are sounded successively.

One of the most widespread varieties of horizontal dialogue is the storyline type of “dynamic dialogue” that creates echo effects with the mandatory successions of *forte* and *piano*. Just as in the previous cases, in each intonational study, the participants of the role play would perform on the piano the roles of the flutes, the violins and the cellos in the guise of *solo* line, or represent the entirety of the ensemble — the *tutti*, emphasized during the process of playing dynamically.

Example No. 17 J. S. Bach. *Notebook of Anna Magdalena Bach. Musette BWV Anh. 126*



Example No. 18 J. S. Bach. *Notebook of Anna Magdalena Bach. C. P. E. Bach. Polonaise BWV Anh. 125*



The Duo – the Vertical and Horizontal Dialogue between Two Soloists

In the following examples from the dance pieces written by Krebs, Krieger and Türk (Nos. 19–22) the authorial musical texts present musical dialogues of two soloists.

The upper line is assigned to the first soloist, while the lower is – to the second soloist. During the performance of the intonational study, it is important to place attention towards timbral articulation — to imitate the sound of various respective imaginary instruments. The performer is provided with the opportunity of choosing the timbre that is regulated by the register and the set of orchestral instruments popular in the music of the baroque era. Especially important is the attention given towards correct articulation and the possibility of mirror interchanges as the result of the change of roles.

In all of the examples, with the participation of the “duo of soloists,” it is possible to bring in techniques of transformation of the initial musical texts known from the previous examples: registering, doubling, mirror interchange of the parts, and embellishments.

Example No. 19 Johann Ludwig Krebs. *Rigaudon*



Example No. 20 Johann Krieger. *Bourrée*



Example No. 21

Daniel Gottlob Türk.
Allegro



Example No. 22

J. S. Bach.
Notebook of Anna Magdalena Bach.
Minuet BWV Anh. 120



Thus, during the process of carrying out the assignments, it is possible to develop a number of unique skills that are most useful for the beginning musician, since the pupils master the nontraditional creative forms of work with the initial musical texts by composers:

1) the pupils participate in *dialogic* musical-conversational communication, actively applying the skills of transformation (the vertical, mirror interchange, the technique of *ars combinatoria*, registering, doubling, embellishments of segments of the musical text, etc.);

2) the pupils learn to unfold the initial authorial text (the urtext) into a semantic score of quasi-orchestral and ensemble music;

3) the pupils master the semantic perceptions in the range of the lexis of migrating intonational formulas of the baroque era;

4) the pupils learn to apply competent and expressive articulation of the musical text on an intonational and figurative basis;

5) the pupils learn to re-expound the musical text by means of creating variations and other traditional baroque compositions conventional in the vernacular musical performance of that era.

6) the pupils obtain mastery of an integral “musical score-type” perspective

of semantic structures necessary for reading a musical text composed in any style (including sight-reading) on all the stages of its mastery;

7) the pupils learn during the course of a short period of time (unlike the long-duration traditional repertoire approach) to play a large quantity of musical compositions, expanding the auditory perceptions and acquiring the experience of communicating with the style of the era.

In sum, the enumerated skills are relevant both to the competent (semantic, grammatical and syntactic) perception of the musical text and to the creative, artistically active interaction of the beginning performer with it.

References

1. Gordeyeva E. V. “The Ensemble of Performers” in the Textures of Clavier Compositions by J. S. Bach. *ICONI*. 2020. No. 1, pp. 24–29. (In Russ.) <https://doi.org/10.33779/2658-4824.2020.1.024-029>
2. Isupova T. S., Sakayeva E. G. From Organ to Piano: Pages of the History of “Instructive” Autor Collections. *The Scientific Opinion*. 2020. No. 7–8, pp. 100–104. (In Russ.) <https://doi.org/10.25807/PBH.22224378.2020.7.8.100.104>
3. Shaymukhametova L. N. Bach and Newton: Artistic Parallels (About the Creative Content of the Urtext of the Inventions and Sinfonias). *Problemy muzykal'noi nauki / Music Scholarship*. 2016. No. 3, pp. 15–20. <https://doi.org/10.17674/1997-0854.2016.3.015-020>
4. Morein X. N. Keyboard Urtext as the Ensemble Score in the Practice of Baroque. *Problemy muzykal'noi nauki / Music Scholarship*. 2012. No. 1, pp. 98–102. (In Russ.)
5. McKee E. Influences of the Early Eighteenth-Century Social Minuet on the Minuets from J. S. Bach’s French Suites, BWV 812-17. *Music Analysis*. 2003. Vol. 18, Issue 2, pp. 235–260. <https://doi.org/10.1111/1468-2249.00092>
6. Strohm R. Musical Migration in Renaissance and Baroque. *Österreichische Musikzeitschrift*. 2017. Vol. 72, Issue 2, pp. 6–10.
7. Gareeva M. A. Creative Work with Musical Text and its Reflection in the Minuets of the “Notebook for Maria Anna Mozart”. *Musicology*. 2017. No. 2, pp. 32–42. (In Russ.)
8. Love S. C. Historical Hypermetrical Hearing: Cycles and Schemas in the String-Quartet Minuet. *Music Theory Online*. 2015. Vol. 21, No. 3. <https://doi.org/10.30535/mt0.21.3.8>

СПИСОК ИСТОЧНИКОВ

1. Гордеева Е. В. «Ансамбль солистов» в фактуре клавирного текста И. С. Баха // ИКОНИ / ICONI. 2020. № 1. С. 24–29. <https://doi.org/10.33779/2658-4824.2020.1.024-029>
2. Исупова Т. С., Сакаева Е. Г. От органа до фортепиано: по страницам истории «поучающих» авторских собраний // Научное мнение. 2020. № 7–8. С. 100–104. <https://doi.org/10.25807/PBH.22224378.2020.7.8.100.104>
3. Shaymukhametova L. N. Bach and Newton: Artistic Parallels (About the Creative Content of the Urtext of the Inventions and Sinfonias) // Problemy muzykal'noi nauki / Music Scholarship. 2016. No. 3, pp. 15–20. <https://doi.org/10.17674/1997-0854.2016.3.015-020>
4. Мореин К. Н. Клавирный уртекст как ансамблевая партитура в художественной культуре барокко // Проблемы музыкальной науки / Music Scholarship. 2012. № 1. С. 98–102.
5. McKee E. Influences of the Early Eighteenth-Century Social Minuet on the Minuets from J. S. Bach's French Suites, BWV 812-17 // Music Analysis. 2003. Vol. 18, Issue 2, pp. 235–260. <https://doi.org/10.1111/1468-2249.00092>
6. Strohm R. Musical Migration in Renaissance and Baroque // Österreichische Musikzeitschrift. 2017. Vol. 72, Issue 2, pp. 6–10.
7. Гареева М. А. Творческая работа с музыкальным текстом и её отражение в менюэтах «Нотной тетради Марии Анны Моцарт» // Музыковедение. 2017. № 2. С. 32–42.
8. Love S. C. Historical Hypermetrical Hearing: Cycles and Schemas in the String-Quartet Minuet // Music Theory Online. 2015. Vol. 21, No. 3. <https://doi.org/10.30535/mt0.21.3.8>

Information about the author:

Liudmila N. Shaymukhametova — Dr.Sci. (Arts), Professor, Independent Researcher.

Информация об авторе:

Л. Н. Шаймухаметова — доктор искусствоведения, профессор, независимый исследователь.

Received / Поступила в редакцию: 02.05.2024

Revised / Одобрена после рецензирования: 28.05.2024

Accepted / Принята к публикации: 30.05.2024