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GENRE CHARACTERISTICS OF ROMANTIC FANTASY FOR THE GUITAR ON A BORROWED THEME BY F. TARREGA

The purpose of this article is to identify the individual-style features and genre characteristics of romantic fantasy for the academic professional guitar. **The methods** of the research are based by investigator on the application of a comprehensive approach, namely: evolutionary and historical methods – in the disclosure of the processes of formation and subsequent evolution of the genre under study; analytical – in the study of different genre literature, concerning the chosen problem and others. **The scientific novelty** lies in the fact that fantasies for F. Tarrega's guitar is analyzed by researcher for the first time. On their example, the individual-style features of the fantasy genre are revealed by scholar. **Conclusions.** In the course of the work, the genre characteristics of F. Tarrega's romantic fantasy were analyzed, and it was discovered that virtuosity comes to the forefront as a mandatory quality of fantasy, which was associated with the emergence of virtuosos of composers and performers Napoleon Costa and Francisco Tarrega. Thanks to them, the guitar falls a focus of attention of famous virtuosos who study its chamber and orchestral capabilities. Fantasies for the guitar are improved in form and thematism, using as exclusively original thematism, and borrowed. In the era of romanticism, fantasies on a borrowed topic get the most development, a prerequisite for

which was the growth of a virtuoso style of performance, which undoubtedly led to revolutionary achievements in the field of expressive means. One of the main features of guitar fantasies on a borrowed topic was the superiority not of composing, but of performing means of expression: agogics, dynamics, intonation and others. Fantasies for the guitar are extremely virtuosic and require considerable performing skills. However, virtuoso techniques are only of a subordinate nature, and borrowed themes become only an impulse for creating a new artistic integrity. From the point of view of the actual musical structure, such works are characterized by a combination of the form of fantasy with the variational principle of material development.

The key words: instrumental fantasy, romantic fantasy, genre, fantasy, guitar.

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Жанрові характеристики романтичної фантазії для гітари на запозичену тему Ф. Таррегі

Мета статті полягає у виявленні індивідуально-стильових особливостей і жанрових характеристик романтичної фантазії для гітари на запозичену тему. **Методи** дослідження ґрунтуються на застосуванні комплексного підходу, а саме – еволюційного та історичного методів – у розкритті процесів формування й подальшої еволюції досліджуваного жанру; аналітичного – в опрацюванні різножанрової літератури, стосовно обраної проблеми та ін. **Наукова новизна** полягає в тому, що вперше аналізуються фантазії для гітари Ф. Таррегі. На цьому прикладі розкриваються індивідуально-стильові особливості жанру фантазії. **Висновки.** У ході роботи були проаналізовані жанрові характеристики романтичної фантазії Ф. Таррегі, та виявлено, що віртуозність виходить на перший план як обов'язкова якість фантазії, що було пов'язано з появою віртуозів композиторів-виконавців Наполеона Коста й Франциско Таррегі. Дякуючи цим музикантам, гітара потрапляє у центр уваги прославлених віртуозів, які вивчають її камерні й оркестрові можливості. Фантазії для гітари вдосконалюються за формою й тематизмом, використовуючи як виключно оригінальний тематизм,

так і запозичений. В добу романтизму найбільшого розвитку отримують фантазії на запозичену тему, передумовою чого стало зростання віртуозного стилю виконавства, що безумовно призвело до революційних здобутків у сфері засобів художньої виразності. Однією із основних особливостей гітарних фантазій на запозичену тему стала перевага не композиторських, а виконавських засобів виразності: агогіки, динаміки, інтонування тощо. Фантазії для гітари є надзвичайно віртуозними і потребують значної виконавської майстерності. Проте, віртуозні прийоми носять лише підпорядкований характер, а запозичені теми стають лише імпульсом для створення нової художньої цілісності. З погляду власне музичної структури для таких творів характерне поєднання форми фантазії з варіаційним принципом розвитку матеріалу.

Ключові слова: інструментальна фантазія, романтична фантазія, жанр, фантазія, гітара.

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Жанровые характеристики романтической фантазии для гитары на заимствованную тему Ф. Тарреги

Цель статьи заключается в выявлении индивидуально-стилевых особенностей и жанровых характеристик романтической фантазии для гитары. **Методы** исследования основаны на применении комплексного подхода, а именно: эволюционного и исторического методов – в раскрытии процессов формирования и дальнейшей эволюции исследуемого жанра, аналитического – в разработке разножанровой литературы, относящейся выбранной проблеме и др. **Научная новизна** статьи заключается в том, что впервые анализируются фантазии для гитары Ф. Тарреги. На их примере раскрываются индивидуально-стилевые особенности жанра фантазии. **Выводы.** В ходе работы были проанализированы жанровые характеристики романтической фантазии Ф. Тарреги, и было обнаружено, что виртуозность выходит на первый план как обязательное качество фантазии, что связывается с появлением виртуозов композиторов-исполнителей Наполеона Коста и Франциско Тарреги. Благодаря им гитара попадает в центр внимания

прославленных виртуозов, которые изучают её камерные и оркестровые возможности. Фантазии для гитары совершенствуются по форме и тематизму, используя как исключительно оригинальный тематизм, так и заимствованный. В эпоху романтизма наибольшего развития получают фантазии на заимствованную тему, предпосылкой чего стал рост виртуозного стиля исполнения, что безусловно привело к революционным достижениям в сфере средств художественной выразительности. Одной из основных особенностей гитарных фантазий на заимствованную тему стало превосходство не композиторских, а исполнительских средств выразительности: агогики, динамики, интонирования и т.д. Фантазии для гитары чрезвычайно виртуозны и требуют значительного исполнительского мастерства. Однако, виртуозные приёмы носят лишь подчиненный характер, а заимствованные темы становятся лишь импульсом для создания новой художественной целостности. С точки зрения музыкальной структуры для таких произведений характерно сочетание формы фантазии с вариационным принципом развития материала.

Ключевые слова: инструментальная фантазия, романтическая фантазия, жанр, фантазия, гитара.

Statement of the problem. The fantasy genre plays a significant role in the academic-concert guitar repertoire and plays an important role in the work of many composers, influencing the development and transformation of a number of other genres. However, genre and stylistic features of fantasy until the nineteenth century were in the process of change. The reasons for this are probably not only the large variety of types, branches of the genre, but also that freedom has always been one of its main features. Researchers differently place emphasis on the characteristics of the fantasy genre.

Relevance of research. The instrumental fantasy genre has evolved over the centuries. The formation of the fantasy genre was directly related to the significant flowering of lute art in the sixteenth century. At every historical stage, in accordance with the development of musical culture, peculiarities of stylistics, technique of presentation of material, fantasy also changed. At different times, it closely touched genres that were common in one era or another, enriching and filling with new qualities.

The greatest development of fantasy genre was in Romanticism. It attracts romantic composers, first of all, because it allows to express the

freedom of creative imagination as full as it possible. In romantic times, fantasy plays a significant role in the concert repertoire of performers, creating an opportunity to demonstrate the artist's virtuosity and skill.

Most of the research attention is paid to the fantasy for piano. However, the signs of fantasy as a particular genre system in the guitar art are still not sufficiently understood.

F. Tarrega's creativity was formed on the border of two centuries and two musical epochs – classical and romantic. The influence on his art of the traditions of his predecessors was also reflected in the genre of fantasy for the guitar.

Literature review. Detailed studies of the fantasy genre, as such, are devoted to scientific works by I. Palazchenko [5], K. Shtryfanova [6], Y. Cherniavskaia [3], O. Shchogolieva [4], which consider the genesis of the genre; to study genre features of fantasy for the lute; fantasies for piano in R. Schumann's creations; to disclose the specifics of romantic instrumental fantasy in the compositions by celebrated F. Schubert and R. Schuman.

The purpose of this article is to identify the individual-style features and genre characteristics of fantasy on borrowed themes for the guitar on the analysis of the works of F. Tarrega.

The object of this item is the fantasy genre for guitar in the era of Romanticism. **The subject** of the study – the individual-style features of fantasies on borrowed themes by F. Tarrega.

Presenting main material. Instrumental fantasy is rooted in first half of the sixteenth century and has more than four hundred years of history. Over the course of its existence, the genre has evolved, changing depending on being in the context of particular musical cultures and styles. At every historical stage, in accordance with the development of musical culture, features of new stylistics and methods of composition, fantasy also changed.

The fantasy genre for guitar as such declares itself in Spanish music in mature baroque (in the creations of Francisco Bartolomeo Sanz). Genre independence is gained through the manifestation of the main content property – the conscious improvisational freedom of the composition, the internal desire to overcome the rhythmic, mood, emotional monotony. Some eclectic fantasy stylistics testify to:

- a transitional state of musical thinking from a polyphonic, church-based system to the major-minor system;

- from the theme of polyphonic-contrapuntal type to the new homophonic expanded, expressive vocal-instrumental type.

In Classicism defined by strict genre canonicity and rational norms, the fantasy genre develops slowly, keeping the formed meaningful features. The classic fantasy stores:

- combination of contrasting, strikingly different elements;
- freedom from text and improvisation.

The peculiarity of constructing a composite fantasy plan is:

- gradual sharpening of contrasts;
- increasing the intensity of figurative comparisons in the development of the whole.

The concert and symphonic possibilities of the guitar are revealed. L. Bokkerini introduces the guitar to the quintet, writes the first symphony with a party of obligatory guitar.

Thanks to these factors, classical fantasies for the guitar are refined in form and subject, enriched with new, more sophisticated techniques acquired in experiments to introduce into the practice of new technique, using both purely original thematic and borrowed.

The nineteenth century and the era of Romanticism culminated in the development of fantasy and its appeal to composers, which is conditioned not only by an «orientation to the violation of the canon». The word «fantasy» together with «imagination» and «feeling» becomes a key concept of the era. Romantic fantasy unfolds to the level of principle that unites many genres: medley, processing, impromptu, capricious, musical moment, poem and many others. It penetrates into unrelated genres of sonata, symphonies, concerts, integrates with free and mixed forms. Fantasy acquires a permanent genre independence, without leaving aside the general stylistic context of the romantic development of genres such as bagatelle, dances, variations, characteristic plays, potpourri, rondo, divertissements and waltzes.

Widespread fantasies on popular opera themes. Synthetic genres of «sonata-fantasy» are formed, which combine the features of sonata form with freedom of presentation, and fantasies – paraphrases written on popular themes from operas. The obvious influence on the development of fantasy for the guitar is a fantasy in the works of F. Liszt, who acquires symphonic features, becomes not so much a translation of the vocal theme for the piano, but rather a composition with serious thematic transformations and dramatic conflict (for example, the fantasy «Don

Juan» on theme of Mozart). Accordingly, the fantasy of the guitar deepens the features of the software.

Virtuosity comes to the fore as a compulsory quality of fantasy, which was associated with the emergence of virtuoso composers-performers Ferdinando Carulli, Napoleon Cost, Francisco Tarrega.

Thanks to them, the guitar gets into the limelight of illustrious virtuosos exploring its chamber and orchestra capabilities. As a result of these factors, the fantasy of the guitar uses techniques borrowed from the practice of modern violinists and pianists, such as fast arpeggios, ascending and descending passages and etc.

It should be noted that the growth of virtuoso style of performance was realized due to fantasies on a borrowed theme during the Romantic period. Along with the borrowed topics, selected by contrast, the original theme is used. Brilliant passages of improvisational character were used as the connection between the themes.

Fantasies on popular topics are constructed in the type of contrast-folded form. Variation plays a significant role here. Guitar fantasies are extremely virtuosic and require considerable performing skills. However, virtuoso techniques are only subordinate in nature, and borrowed topics are only an impulse to create a new artistic integrity. From the point of view of the actual musical structure, such works are characterized by a combination of a form of fantasy and a variational principle of material development.

The structure of such compositions was as follows: introduction of improvisational character; variational development of one or more topics in which the dynamics of instrumental development play a major role; sometimes a contrasting slow part is introduced (even more rarely a fast dance section); an indispensable attribute is the fast virtuoso finale. The selection of topics is often based on the criterion of their popularity, the possibility of variational development of the topic being borrowed.

The analysis of romantic fantasy on opera themes by F. Tarrega as a bright example of this type was carried out. The pearl of F. Tarrega's work is a fantasy on the themes of the opera «La Traviata» by D. Verdi, which is the main component of the concert program of modern performers. The original interpretation of the Tarrego fantasy genre is manifested in the asymmetry of the Fantasy form on themes from the opera Traviata, which is reminiscent of the genre of variations, but has a freer, improvisational profile – introduction and five sections. The content of fantasy is determined by the thematic choice of not one, but several, contrasting

emotional themes for fantasy. The three main lyric-dramatic elements that make up the musical dramaturgy of love drama, themes are taken as the basis. These are two orchestral prelude themes that characterize Violetta.

The first, which is in the opera Verdi, sadly, almost inconsistently sounds in the violin of the division, symbolizing the sick, on the verge of death, the main lyrical hero. The second, temperamental, waltz, expressive, symbolizes the true love of Violetta. The third is the theme of the declaration of love of Alfred.

Significant originality in the interpretation of opera themes is added by the individual rather sophisticated and new performing guitar techniques (artificial flagpoles, trills, glissando, arpeggios, legato, forshlags, mordents, ascending and descending guitar legato, arpeggios, arpeggiations, raspegiato, rasas processing vocal material, texturally enriching it and creating quasi-instrumental re-singing of the motifs and orchestral effects of their development.

The composer seeks to preserve the original material of the opera, its authorial authenticity, and at the same time, original, unique by unique stylistic means (rhythmic and tempo-metric changes in the middle or point of the «golden section» of sections (*piu mosso*, *acell*, *ad libitumctum*), updates the genre of fantasy guitar basics, determining the influence on the chosen operatic themes of the instrumental factor, the selection of virtuoso guitars, which creates different expressiveness and a new imaginative content of the theme in fantasy.

The romantic fantasy for the guitar has undoubtedly become the source of the development of various genres of guitar art of the twentieth century. Therefore, the question of the relationship between romantic and contemporary genres for the guitar, based on fantasy and improvisation, needs further scientific study.

Conclusions. The work analyzes fantasy on operatic themes of F. Tarreg's Romanticism as a prime example of this type. Borrowed topics were selected on the principle of artistic contrast, but it should be noted that the original theme is used. The artistically professional performing links between the themes were virtuoso passages that are improvisational in nature.

However, romantic fantasy for the guitar has undoubtedly become a source of development of various genres of guitar art of the twentieth century. Therefore, the question of the relationship between romantic and contemporary genres for the guitar, based on fantasy and improvisation, needs further scientific study.

Prospects for the study of the genre of romantic fantasy are relevant and necessary in the domestic musicological practice, as well as further deepening in the study, the identification of certain stylistic features of works of this genre.

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