

INSTRUMENTAL FANTASY IN THE 20TH CENTURY: VARIATIONS ON THE GENRE-STYLE GENOTYPE

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Abstract: The article is devoted to the problem of the transformation of the genre survey of instrumental fantasy in musical creativity of the 20th century. The research methodology is based on cultural and systemic approaches, which allows to present fantasy in several dimensions: ontological (philosophical meaning), pragmatic (genre structure) and interpretive (play with an invariant, original work, etc.), which is proven on individual examples. The scientific novelty of the study consists in presenting fantasy as a system that combines the ontological, communicative and interpretive nature of the genre. It was revealed that the ontological nature is revealed through structural, linguistic and dramaturgical signs of improvisation and freedom; genre (genre composition) through the basic indicator that combines freedom of presentation and development of the main musical material (theme, thematic complex, etc.); the communicative meaning appears to direct the attention of both the performer and the listener to the principle of creative freedom, or a certain "game", which becomes the main idea in the work. Finally, the interpretive meaning is emphasized due to the presence of the type of "fantasy on themes", re-intonation, combination of the fantasy genre with other genres, which is often noted by the author himself - sonata-fantasia, waltz-fantasia, quasi fantasia, etc., which is evidence of the work of fantasy as a principle of special "world perception" and "world creation" both by itself and based on established linguistic and dramaturgical norms of another genre.

Keywords: Clarinet, Composer's creativity, Double bass, Genre-style genotype, Improvisation for piano, Interpretation, Instrumental fantasy, Instrumental genres, Transcription as interpretation.

1 Introduction

Fantasy is one of the most mysterious phenomena of human presence in the world and its very name indicates a diverse, demanding art form with elements of improvisation. The origin of this name in art is related to the psychological act of human consciousness, so the connection between fantasy and imagination is inseparable. Conceptual explanations of this phenomenon represent two opposite paradigms of its awareness:

- Fantasy – something that replaces (replaces) the real, distorting it (purposefully or accidentally);
- Fantasy – the one which reveals the more fundamental principles of true reality, such as Heidegger's *ἀλήθεια* (self-concealing truth), which, revealing itself, at the same time remains something else (hidden) in relation to what it reveals itself to be.

The concept, which entered musicological usage as the name of a certain genre, first appears as Phantazein in ancient Greek society, which means "to make visible" [4]. In relation to music, the concept has several meanings. The very first, according to the definition of R. Taruskin [14], characterized a musical theme or idea without a poetic text, something created from imagination, and not based on an earlier authority, such as, for example, *cantus firmus*. Later, the word "fantasy" began to denote an instrumental composition that has a demonstrably "free" nature. The process of creating such a composition was guided by imagination rather than a strict formal procedure. Over the years of its existence, the fantasy genre has become structured, its own typology has been formed (relevant for various instrumental options).

In the 20th century, fantasy remained one of the most popular genres, but in some places it is possible to observe the features of genre transformation and genre synthesis, which constitutes the main problem of the proposed research and determines its purpose – based on reflection on genre foundations, to give an overview of the ways of "variations on genre" in the circle musical creativity of the 20th century.

2 Literature Review

The problem of "fantasy" is well studied – from general conceptual foundations (S. Zizek [15], S. Ship [12], W. Boetticher [1], S. Field [2]) to highlighting analytical positions regarding individual works for different tools. So, for example, R. Taruskin [14] reflects on the general history of the genre; S. Ship [12] emphasizes the theoretical positions and includes the genre of fantasy to the groups of genres that imitate improvisation or are related to it, because they reproduce "the effects of the search and unexpected discovery of a musical idea, the free flight of fantasy, capriciousness and arbitrariness in the construction of a composition, invoice design, etc." [12, p. 341].

K. Shtrifanova [13] also resorts to typology and distinguishes two main types of fantasy: works based on borrowed (other) material and works that have their own original musical material. M. Odlonkina [10] characterizes fantasies of the 20th century and offers their genre and style typology; Thomas A. Labadorf [6] analyzes transcriptions of JS Bach's fantasy; Pei-Hsin Kao [4] reflects on the dialectic of fantasy-preludeness in the works of V. A. Mozart; Hsiao-Chi Fu [3] turns to fantasias for the oboe; H.-T. Lee [8] analyzes fantasias for double bass; Hsing-Fang Liu [9] resorts to genre characteristics for the clarinet.

3 Materials and Method

The study includes an overview of a certain range of fantasies written by composers of different national schools in the 20th century. Among the main methods of the proposed research is a systematic method that allows presenting fantasy in several dimensions: ontological (philosophical meaning), pragmatic (genre structure) and interpretive (play with an invariant, original work, etc.).

The analysis of the fantasy genre is based on the methodological principles of the work of Timothy Laurie [7], as well as on the principles of the existence of any genre in music, expressed in the article by the collective of authors [11]. The authors emphasize the connection between genre and performance, namely, recognition of its "ontological nature" (about intoned sound form); "communicative nature" (actually, the genre incorporates the function of "an intermediary in the organization of musical language (through the fixation of life content in sound structures through speech/communication)" [11, p. 220], and "interpretive nature", which gives the genre endless opportunities to be updated.

4 Results and Discussion

4.1 Ontological Dimension of Fantasy

The very Greek word *φαντασμα* ("phantasm" – to shine, appear, show) is closely related to the concept of *εἶδολον* ("eidolon" – image), which denoted the visual double of an object. It could be a statue, a portrait, a reflection; in Homer's *Odyssey*, these are the shadows of the dead in Hades. In Plato, "eidolon" is a visual carrier of illusion as opposed to *εἶδος* ("eidōs"), or *ἰδέα* (a beautiful, perfect, essential form of an object). Although both concepts come from the same word *εἶδον* – "to see, see". In this way, fantasy is a special way of viewing reality, which sees it not so much as it is, but against the background of the infinite possibilities of what it could be (should be).

The ancient Greek philosopher Epicurus used the concept of *εἶδωλα* as a technical designation for the thin shells of atoms that emit from the surfaces of objects, allowing them to be seen when they enter the eye. This is somewhat reminiscent of "traveling doubles", which remain invisible in the process of their movement and generate a mental image or *φαντασία* in a person, which allows confirming or denying what we see.

Summarizing the above, we can state that a person sees the World in two ways – as a flickering of the hidden/unhidden, real-concrete/figurative-pretend. Therefore, fantasy plays the role of a moving border between an idea and an idol, appearance - truth - super-truth; fantasy for the ancient Greek philosopher is a measure of the ratio of real/possible/proper, and must be surrounded by truth, goodness and beauty – the well-known ancient triad, through which the thinker must contemplate the World. In this triad, beauty acts as a structuring principle, truth as a principle of correspondence between what is necessary and possible, and good as a purposeful intention that aspires to the best, the proper. Plato reproaches “naturalist” artists for the fact that they reproduce only the illusion of reality on their canvases. At the same time, he praises poets, because he believes that in their ecstatic litanies they are able to rediscover divine truth. However, from the point of view of a student of Socrates, the philosopher is superior to the poet, because he knows how to restrain the imagination with the reins of logical thinking (thanks to truth, goodness and beauty), and direct it to the general good.

In the Middle Ages, the fantastic is intertwined with the magical, the unusual, the amazing; its irrational component intensifies and comes to the fore. This is connected with the peculiarities of the Christian worldview, in which the almighty God, whose ways are completely incomprehensible and unknown, acts on the one hand, and the devil, who constantly tries to distort God's plan with the help of illusion and deception, on the other. Transfiguration, transformation, the transition of extremes into one another (beauty as grace and as a devilish temptation), the mixing of heterogeneous, where the very principle of contrast becomes the source of generation and the driving force of meanings – all this makes medieval fantasy redundant, sometimes grotesque, riotous; this fantasy constantly breaks the boundaries of common sense.

The Enlightenment set out to correct this state of affairs, trying to limit fantasy within the framework of logical, analytical, balanced, and structured. In the treatise “Poetic Art”, Nicolas Bouillot offers the following instructions to aspiring poets:

*Сюжет високий ви обрали чи жартливий –
Уму коритися повинні завжди співі,
Бо рими з розумом не слід ворогувать.
Вона – невірниця і мусить послух мать.*

(Did you choose a high plot or a humorous one –
Singing must always obey the mind,
Because rhyme should not be at odds with reason.
She is a slave and must obey her mother.)

The fantastic now appears as the imaginary, which takes place only as an “arma decora” (addition-decoration) in relation to the rationally-structured, and must be transparent to the analytical universal mind.

Since the sixteenth century, the “fantasy” genre has been associated with improvisation, and in general, the points of intersection of fantasy with other improvisational genres are very diverse. In polyphonic music, this is a genre of prelude, with which fantasy is connected by many expressive techniques: a free, unforced composition of the presentation, “looseness” of thematics. In secular Renaissance music, there are genres of madrigal, villanella, frottole, close-up fantasies with their desire to express subjective emotional experiences. Carl Philipp Emanuel Bach (1714-1788) in the work Versuch über die wahre Art das Klavier zu spielen defined a special type of musical genre known as “free fantasy”. According to his definition, free fantasy is a work that contains bold modulations and is open to improvisational searches of the performer, as noted by Pei-Hsin Kao [13]. Thirty years later, Daniel Gottlob Türk (1750-1813) not only confirmed the definition of KFE Bach, but also added a definition for the so-called “strict fantasias” in his pedagogical work Klavierschule (1789). Thus, “free” fantasy contrasts with “strict” fantasy, as the former allows improvisational deviations from the author's text, the same author points out [13]. V. Beitticher [6, p. 1762] notes that in the 16th century under the

concept of “fantasy” was understood both an improvisational tool and a compositional form itself, as well as a special kind of creative activity of composers, which is still relevant for subsequent eras. In particular, V. A. Mozart, as a representative of a new generation of composers, absorbed the elements of free fantasy as interpreted by K. F. E. Bach. Bach's free fantasy, Pei-Hsin Kao [13] points out, is noticeable not only in two different genres – Mozart's fantasias and preludes – but also in his free fantasias and even, to some extent, in his “strict” fantasias.

The flourishing of fantasy and other improvisational genres (such as prelude, impromptu, improvisation, reminiscence) also took place in the musical creativity of the 19th century - it was then that it was also relevant for the creativity of the 20th-21st centuries genre gene poll. Among the examples of the interaction of fantasy with other genres, we can note the works called “fantasy on the subject of...” This phenomenon resembles variations on a theme, but it has much greater freedom to transform thematic material, author's or borrowed (quoted), in all angles of musical expressiveness – melodic-intonational, harmonic, meter-rhythmic, textural, timbre, dynamic, tempo. Moreover, the degree of transformation of the theme itself or the creation of a powerful own musical material based on it is so high that a completely new genre and a new work is formed on the basis of the stated theme thanks to this “composer's interpretation” and at the same time “composer's improvisation”.

4.2 Psychology of Fantasy in Musical Creativity

An interesting musical fact is that the fantasy genre was and remains quite popular in almost any instrumental repertoire, but this cannot be said about vocal music. Various explanations can be given for this phenomenon, but the main one seems to be the following.

Vocal music (both chamber-vocal and musical-stage, from the smallest miniature to the largest works) is distinguished by the synthesis of two types of art – “purely” musical and poetic (broader – the art of words). This is a specific and different type of interaction between words and music, verbal and musical, non-musical and musical worlds. The presence of a verbal text is a concretization of images and emotions, as well as individual events in both a direct-plot and a narrative, i.e., descriptive-plot form. In a certain way, it seems to “deny” the figurative and emotional freedom of “pure” music, which is due to its “non-specific” nature, the freedom of its interpretation in the performer's and listener's, as well as in the composer's coordinate system.

In music, the word can perform a different, although always concretizing, image-directing function. In the field of instrumental music (or, as it is sometimes said, “pure” music), as a rule, the word is present in the form of one or another program. In most cases, this is the name of the work, which depicts a certain non-musical image, which guides not only the imagination and perception of the listener and the performer, but also determines the construction of the interpretive version of the performer, the choice and use of those means of performance expression and their combination, which will help to embody what the composer indicated in the title image, give it certain characteristics.

Thus, the image declared by the composer, even in the form of a short program title in an instrumental piece, already sets before the performer and the listener the task of finding an answer not to the question “what?, who?,” (because the name of the work answers this question), and the question “which one?,” and the freedom of creativity of the performer and the listener, already aimed at a certain image, develop in a more or less outlined image-emotional direction.

In contrast to simple forms of programming in the form of a special title of a work, the presence of a verbal text in vocal music as an integral component of the entire artistic text of a musical work from the point of view of the freedom of creativity of the performer and the listener is the limiting condition that

significantly affects the tasks and opportunities of the mentioned participants being a musical artifact associated with the word.

As it is known, every rule has an exception that proves it. A separate phenomenon in the system of vocal genres in this sense is vocalization, which has a vocal-voice part, but does not have a verbal text. Historically, this was due to the emergence of vocalization as an educational exercise, where individual sounds or syllables of a word were used. Gradually, with the development of professional composer creativity, vocalization, like other musical genres, becomes more and more individualized from the point of view of genre, style, and intonation; vocalizations appear, which have not at all an instructional, but highly artistic meaning, and where the absence of a verbal text is a special condition that gives freedom of creativity to the composer, performer and listener, emphasizes the significance and specificity (timbral-acoustic, artistic-cultural, psychological-communicative) vocal voice as a musical instrument, purely musical, not “encumbered” by a verbal function and additional, non-musical information that a verbal text entails. However, vocalization is not a vocal fantasy in the direct, genre sense of the term; perhaps, this can sometimes be discussed in the figurative sense of the word, talking about fantasy as a vocal work, where the freedom of creativity of all participants in the existence and perception of a musical work is not limited by the verbal text, but this condition is not sufficient for the emergence of fantasy, but in order to fantasy did not arise, the presence of a verbal text seems to be crucial.

In general, it is worth noting that romanticism exacerbated the contradiction between the volitional and rational components of fantasy. On the one hand, the volitional beginning is interpreted as a desire for the manifestation of life force, a spontaneous onslaught of the force of being, which breaks through a separate “Self” (subjectivation), which in turn is threatened by something unexpected and unpredictable. The basis of being is the irrational desire “the desire to be!” (A. Schopenhauer's “will”), which realizes itself through a variety of combinations and recombinations. On the other hand, the Absolute Mind sees in the variegation of the various a nonlinear hidden relationship of All-with-All, based on a secret single Source. Therefore, the romantic, this cosmoplanetary phenomenon, personifies not only the relative qualities but also the potentiality of the Absolute; he is able to feel the processes of actualization of the boundless depths of the Universe, the presence of eternity in the moments of existence, the inexhaustible energy of the vital pulse of the sacred One. Romantic imagination moves in the world of qualitative metamorphoses; it combines its dynamics with the essential processes and rhythms of general existence, represents the emotional resonance of the co-existence of man and the Universe.

Fantasy is interpreted as a means of maximum expansion of local consciousness and the formation of an all-encompassing mentality in a person, the germination of cosmic-scale spirituality in a limited being. By treading this path, a person experiences a certain transformation, which Blaise Pascal once described as follows: “Thanks to space, the universe holds me and absorbs me like a drop, thanks to thought (read – imagination, fantasy) I absorb it”. Fantasy is a harmonious embodiment of unique manifestations of the general spirituality of the universe. Without touching the depths of universal sensuality, it is impossible to grasp the essence of fantasy, its all-penetrating spiritual energy, which is most fully and vividly revealed in a person.

W. Goethe experienced a very sharp fantasy, as a melting pot, where the macro- and microcosm merge and mix. In the last pages of his novel “The Suffering of Young Werther”, the great writer, in the last moments of his hero's death, reunites him with cosmic infinity thanks to Werther's ability to comprehend the greatness and beauty of the constellation “Ursa Major”. Dying, he (Werther) realized that this whole abyss of mysterious divine miracles does not surpass him at all, is not something that opposes the ideal of beauty, which is embedded in his soul – therefore, it is relative to him and related to the infinity of being.

In other words, the understanding of the phenomenon of “fantasy” can be approached solely from the awareness of the fact that the world structure is imbued with universal spirituality, which is harmoniously refracted in all phenomena and objects, but in different ways and at different levels. Summarizing the reflection on the psychological constants of fantasy, let us point out that the above caused the formation of a typical model of the fantasy genre in music, relevant for almost all styles: a mandatory introduction (of an improvisational nature) – parts based on the variational development of themes, the appearance of new themes, images, contrasts – the finale (virtuoso). So, let us move on to observations of how relevant this typical structure is for the creativity of the 20th century.

4.3 Fantasy of the 20th Century: Instrumental Variations

In the 20th century, fantasy appears as a rule in the form of creative or playful. Playfulness is something that should make it easier for a person to bear the tragedy of the seriousness of ordinary everyday life; it realizes itself in the art of cinema, the entertainment industry, virtual simulation, etc. Creative means the ability of a non-trivial approach to solving functional problems of the modern world. M. Odionkina [10] notes that, in the 20th century, the genre of instrumental fantasy developed in several directions: 1) works that continue the romantic traditions of form creation (it was then that a certain “standard” was established); 2) created on the basis of genre synthesis; 3) are based on new compositional techniques. One can add the situation of genre mix (fantasy sonata, fantasy concert, etc.) and the type of fantasy on folk (folklore) themes (which is inherent in national cultures). In the subsequent review (which, of course, cannot contain all possible examples), we will turn to those paradigmatic moments that confirm the foundations of fantasy as a type of thinking and a genre that we have outlined.

The ethnological sense of fantasy in the 20th century is embodied in improvisational genres. So, in particular, along with the popularization of jazz, improvisation takes first place among the “fantasy” genres in musical art. For example, improvisation, manifested at various levels of musical poetics – melodism, harmony, texture, ways of constructing a composition, reinterpretation of musical styles of previous eras – permeates many of F. Poulenc's works. And the piano pieces with the same name became the brightest embodiment of the composer's commitment to improvisation. The composer created improvisations for 27 years – almost until the end of his life. The improvisations (the first ten pieces were written from 1932 to 1934, five more scattered over time and composed with long breaks: in 1941 and in 1958-1959) contain stylistic references to the work of Poulenc's favorite composers – as in the past times, as well as contemporaries. By the will of the author's imagination, creative portraits of composers of various eras and national schools seem to come to life in these plays.

The play of compositional styles itself, presented in improvisations, does not look chaotic at all, but is subject to certain patterns. For example, in the first and last improvisations, almost exact quotations are used, in others – either fragmentary borrowings or stylizations. The beginning of the cycle is associated with the names of Poulenc's contemporary composers (Rachmaninov, Prokofiev), the central pieces are with romantic composers (Schubert, Chopin, Mendelssohn, Rimsky-Korsakov), and at the end there is a return to his own time (Cosma).

It is interesting that when referring to the music of a certain composer, F. Poulenc not only uses quotations or obvious signs of style – harmony, texture, rhythms, but also reproduces characteristic musical forms. At the same time, the search effects inherent in improvisational forms are felt in the music – short and broken phrases, changes of movement, sharp chords.

Conducting a kind of dialogue with the musicians-predecessors and contemporaries, Poulenc practically creates a number of intertextual works. Moreover, this series, despite the large time gap in the creation of works, can be considered as a single artistic whole, as a musical cycle.

The fantasy genre itself is also popular in the 20th century. By type, it continues to belong to “non-normative” (K. Shtrifanova), improvisational, and genres that, according to S. Ship’s concept, “presuppose the free actions of the artist with the text of a certain work, in particular its addition and rearrangement” [4, p. 342]. The most indicative of fantasy is the unregulated type of connection of elements (compositional structure and means of musical language). The main thing is the coexistence of “own” – “other”, “old” – “new”. The genre of fantasy has always used “the existing synthetic intonation dictionary of the time” [4, p. 148]. Its role lies in the ability to integrate and combine stylistic elements. A significant place in the fantasy genre is occupied by components that came from outside (genre, dance, song, declamation elements and especially – general forms of movement). Also, the genre of fantasy implies a multi-topical composition and is written mainly in free, contrasting-syllabic and mixed forms. The opposition “own” – “other”, as indicated by the researcher [4], formed within the framework of the genre throughout the history of its existence two main genre varieties: 1) fantasy using any foreign material and 2) fantasy based on original material.

4.4 The Communicative Meaning of the Genre

To illustrate the embodiment of the clarinet fantasy genre based on new original musical material, we have chosen “Italian Fantasy” for clarinet and piano by E. Bozza (1939) is one of the most famous and popular works among woodwind performers. In 1934, E. Bozza, after receiving the Grand Prix at the composers’ competition in Rome, decided to stay in Italy and immerse himself in its cultural environment. Xin-Fang Liu [12], in a study devoted to works for the clarinet of E. Bozza (Liu, Hsing-Fang, 2015), notes that the first version of this composition was presented as a one-part work for bassoon with piano accompaniment called *Récit, Sicilienne et Rondo*. The piece was written in 1936 for the annual competition held at the Paris Conservatoire. As the title suggests, *Récit, Sicilienne et Rondo* consists of three sections, between each of which the piano accompaniment creates a continuous link. In 1939, E. Bozza adapted *Récit, Sicilienne et Rondo* for clarinet with only a few minor changes, and the work was called *Fantaisie Italienne*.

Despite the changed title, the content of E. Bozza’s work remained unchanged. “Italian Fantasy” opens with a large-scale virtuoso cadenza, which gives the performer the opportunity to demonstrate not only the technical abilities of mastering the instrument, but also a high level of imaginative and artistic thinking. The composer employed an ascending arpeggio-like pattern followed by a rapid descending chromatic scale line in the clarinet part. As in many other works by E. Bozza for the clarinet, this ascending pattern develops with each repetition: the number of sounds increases and the passage involves a greater and greater range of the instrument. Bars 5 to 11 of the cadence contain repetitions of a single rhythmic pattern, creating the effect of Pan’s flute playing. The bright cadenza is followed by the Sicilienne section (*Siciliana*; Allant, measure 23), the musical text of which is sustained by the composer in the appropriate style: the use of a typical 6/8 time signature, melodic patterns with a dotted rhythm that alternate with equal eighth durations. The piano part is followed by broken arpeggio chords, which serve to create the effect of arpeggios on the guitar or lute. The tonality is D major, while the composer constantly deviates into the Phrygian mode. The Sicilienne section is followed by the last, third section – *Allegro* – in simple two-part time and the key of B major (number 7). A fast scherzo full of virtuosity.

The main motive is based on the intonation of the ascending fourth. It should be noted that the keys chosen in the “Italian Fantasia” are quite awkward to play on the clarinet, with a lot of sharps. Throughout the work, there are constant deviations: A major natural, A major Phrygian, F sharp minor natural, B major natural, Phrygian and Lydian. Two measures to the number 9 – canon (begins in the piano part and continues in the clarinet). Number 11 demonstrates the use of a hemiola typical for E. Bozza – the alternation of duo and trio rhythms. In addition,

the difficulties during the processing of the work consist in the atypical arrangement of sounds in the passages: there is almost no chromatic scale convenient for performance on the clarinet; however, the piece contains numerical intervals in a fast tempo that are uncomfortable in terms of applicature: chromatic thirds, fourths, and octaves (numbers 13 and 14). The piece ends on a strong accented note with an added fore-stroke, which is, according to Hsiao-Chi Fu [3], typical of the stylistic writing of E. Bozza.

Thus, E. Bozza’s “Italian Fantasy” demonstrates a wide range of components of the composer’s style: variable metro-rhythm, variable dynamics, hemiolas, dissonant harmonies, non-square phrasing and long cadence. Bozza’s music is extremely complex and interesting for brass players. Regarding the genre nature of the work “Italian Fantasy”, the following should be noted:

1. The use of cadences refers to the improvisational nature of the fantasy genre.
2. Virtuosity and difficulty to perform, a large number of technical passages can also be considered as certain genre features.
3. At the same time, the work lacks fugueness and imitation of the melody, which indicates the departure of the composer’s approach from the original interpretation of the fantasy genre.

A new understanding of the genre, and hence new meanings of fantasy, is presented in *Fantasia* op. 47 by A. Schoenberg for violin with accompaniment (1949). It can be said that this is a kind of introspective dialogue. It is dedicated to the violinist and the first performer of the piece A. Koldofski, who was a fairly well-known creative personality. We can see the dialogicity in the fact that the violin part was written first, and then the piano accompaniment, therefore there is a differentiation and a certain parallelism of two polyphonically subordinate instrumental parts, as two parallel worlds, which is reproduced in the contrast of intonations, rhythm, strokes, dynamics, etc. manner of sound production and strokes. The communicative meaning of the fantasy genre is revealed through the embodiment of the character of variability, coloristic techniques created by dynamic nuances, new techniques of sound creation, fine gradation of “rises and falls”, a large scale of emotionality. Despite the fact that there is no virtuosity of the soloist’s part here, which is usually inherent in the fantasy genre, fantasy is manifested in a free structure, a free flow of thought (which is not limited by the rules of form), which was the goal of the composer.

In the Ukrainian music of the 20th century, we can also name works with an original theme, in which folklore material is used indirectly – these are “Slobozhan Fantasias No. 1, 2” for dulcimer by L. Donnyk, Concert Fantasy for dulcimer by V. Syrokhvatova, symphonic fantasy “Arkan” for dulcimer S. Kushniruk. For example, in L. Donnyk’s dulcimer “Slobozhan Fantasias” for solo dulcimers, the intonation layer of national (regional) identity is most revealing. Passing on the tradition of mental improvisation, the composer introduces free recordings with “capricious” passages, recitation, melismatics, and triplet figures typical of mental laments; addresses the singing of the intonations of the diminished fourth, the augmented second, the tritone in harmonic minor with the IV+ degree, alternating harmonic and natural minor; uses an arpeggiated chord presentation, a variable metrorhythm characteristic of thoughts. Such “thoughtful recordings” give “Slobozhany Fantasias” a unique national flavor. The use of folk-scale harmony in fantasies, the search for “archaic folk sounds” in the form of non-third chords, and the use of extended tonality with an exit into atonality are also characteristic. The freedom in the introduction of linguistic elements was manifested in the fact that musical and linguistic components are embodied in fantasies in the form of more or less detailed sections, and small phrases and even motif formations. Most often, the composer uses polyphonic techniques in her fantasies.

Concert fantasy for cymbals and orchestra by V. Syrokhvatov presents a variety of the concert genre. The main themes of this

work have a folk basis, the structure is typical for fantasy (two sections, where the first, slow, has a song basis, and the second – fast, dynamic – dance). The main principle of the competition between the soloist and the orchestra, the virtuosity of the soloist's part, the presence of a cadence before the coda, which demonstrates the beauty and richness of the instrument, the skill of the performer, is borrowed from the concert. If to talk about the cymbal part, it is characterized by the use of the technique of double notes, arpeggiated passages, improvisational fragments, which corresponds to the specifics of the instrument and folk performance tradition.

The symphonic fantasy “Arkan” for cymbals with the symphony orchestra of the Lviv composer S. Kushniruk, dedicated to the famous virtuoso cymbalist, People's Artist of Ukraine T. Baran, can be interpreted even more ambiguously in terms of genre. This is an example of a large-scale composition written on an original theme in the form of free variations. The part of the solo instrument is represented by various cymbal types of technique (interval technique, scale-like and arpeggiated passages, etc.) with the use of several cadential episodes, which brings this piece closer to the concert genre. The symphonization of the genre is manifested in its enrichment with the means of orchestral drama and the introduction of complex, symphonic techniques of development (complex motivic, textural organization) into the orchestra part.

It is also characteristic that it is possible to single out a peculiar single genre type of fantasy, which is based on the juxtaposition of two tempo-contrasting genre foundations: lyrical (slow) and dance (fast). This is manifested in such works as *Fantasia e-moll* by Ya. Stepovoy, the piano *Nocturne-fantasia* (or. 4, 1919) by V. Kosenko, “*Quasi una fantasia*” by V. Baley (1987), etc., where folklore the effects are not felt at all.

4.5 Interpretive Meaning of the Genre

Let us give examples when the interpretive meaning of the genre dominates. In particular, this happens in transcriptions, the original source of which was another instrument. One of these transcriptions is Bach's *Chromatic Fantasia* for clarinet. It is worth remembering that this piece by J. S. Bach occupies a special place in the piano repertoire of the late Baroque and is generally perceived as establishing the possibilities of well-tempered music. At the same time, the clarinet also developed in design and acquired new technical capabilities thanks to the invention of a new valve system and the transition from a 5-valve system to a 13-valve system, as well as the transition to the duodecim with the help of a control valve. This made it possible to perform chromatic passages on the clarinet. The chromatic fantasy (with the exception of the fugue) is well suited to the character and range of the modern clarinet. The original key of D minor, performed in E minor on a B-flat clarinet, fits comfortably into both the low and high registers of the clarinet (E minor octave – E third). Thanks to such a “beneficial” for the clarinet tonality of E minor, the performer is able to play scales and arpeggios in this and related tonalities without special applicative obstacles. This allows demonstrating the technical and virtuosic capabilities of the instrument, as well as ensuring the implementation of expressive means characteristic of fantasy.

The transcription of a piano piece for a monophonic instrument, which is the clarinet, involves a specific interpretation consisting of a limited, monolinear matrix. Therefore, the transcriber faces certain tasks. The first task is to deal with the limitations of the clarinet's range and to identify those moments in the musical text where octave shifts are best realized with minimal disruption of phrasing. The next task is to determine the technique of playing the clarinet, which will best convey the polyphonic nature of the fantasy on a monophonic instrument. The transcription of Bach's *Chromatic Fantasia* requires the clarinetist to master several modern performance techniques. Long phrases, which are easily performed on keyboard instruments, require a masterful mastery of executive breathing and the ability to competently distribute the potential of the air. In this case, the technique of permanent breathing is especially useful. Precise control of air distribution

during breathing helps to provide the dynamic contrasts necessary for phrasing, and can also ensure that important elements of harmony and melody are emphasized through the use of accents and other types of articulation. Another transcriptional problem concerns chords, as it is necessary to decide how exactly to “lay out” and notate and, as a result, perform the chords in order to convey the meaning laid down by the composer in the musical vertical. Thomas Labadorf [9] points to three important transcriptions of the *Chromatic Fantasy* for clarinet. The first is Gustave Langen's, published in 1944, the second is Stanley Hastie's transcription made in 1972, which was originally intended for private performances and was later published in 2002. Langen's version contains a basic notation that requires the translator to be familiar with the period's style and performance practice. He decided to emphasize the meter of the piece by highlighting groups of notes according to the beat, emphasizing in the tempo indication that the piece is performed “in a free style”. Hastie's notation emphasizes groupings based on musical ideas, often alternating rays and blurs over metric units and bar lines, and sometimes omitting bar lines altogether to express a fluid movement to points of structural articulation. Finally, the third version of the transcription belongs to Thomas Labadorf. He made a transcription of the *Chromatic Fantasy* for unaccompanied clarinet in 2009. Since it accumulates solutions to all the transcription tasks mentioned above, it is this version that has gained the largest number of supporters among clarinetists.

Fantasy as a genre that demonstrates the meeting of two styles, worlds, and mentalities is essential for the works of the 20th century. This is expressed in the types of “fantasies on the subject”. Examples of such composer interpretations of the theme of the opera “*Carmen*” by J. Bizet are interesting (for example, *Fantasia* for violin with orchestra by P. Sarasate, F. Waxman and E. Hubai, “*Carmen-fantasia*” for cello and piano by J. Holman, “*Carmen-fantasies*” for solo double bass S. Sanka (1927-2000), Da Xun Zhang (1981) and F. Proto (1991). The last example is the most interesting, because it was created for a friend, the virtuoso performer Francois Rabbath (Francois Rabbath) and contains some hints of his performance capabilities. H.-T. Lee [8] points out that the material for the fantasy was chosen quite randomly (although some sections are oriented towards the traditional selection of thematics – the intermission to Act 4, the Escamillo couplets, the gypsy dance from Act II). The selection of Michaela's Aria from Act III, which turns into a tender nocturne in F. Proto's *Fantasia*, is quite original. As a result, 5 chapters of “*Carmen Fantasy*” (1. “Prelude” Cadenza, G-dur – 2. “Aragonaise” Allegretto, $\frac{3}{4}$, G-dur – 3. “Nocturne – Michaela's Aria” Andante, 12/8, d- moll – 4. “Toreador Song” Andante, $\frac{6}{8}$, a moll – A dur – 5. “Bohemian Dance” Allegro moderato, $\frac{6}{8}$ ($\frac{3}{4}$) A-dur-a moll) make up a piece that significantly expands the range of interpretations operas by J. Bizet.

In particular, the innovation is the involvement of the timbre of the oscillating double bass as the main one (for the first time in instrumental fantasies). The instrument, which is traditionally more often associated with gloomy and tragic, or, on the contrary, emphasized comic image spheres, actively expands the limits of its use in the music of the 20th century, which was embodied in the work of F. Proto. It is significant that, building a compositional dramaturgy of fantasy, the artist does not limit himself to exploiting the low timbre of the double bass and does not abandon the depiction of female images (No. 3 “Nocturne – Michaela's Aria”), but avoids direct references to the image of the title character of the opera (*Carmen*) and the theme of passion. Unlike all previous interpretations of this opera in the genres of suites and fantasias (without fail including Habanera's thematics), in F. Proto the intonations of the main heroine's part appear only as allusions in the orchestra's part. F. Proto also opens new horizons for the way of reinterpreting the images present in his “*Carmen Fantasy*”. First of all, this concerns the image of the bullfighter Escamillo (No. 4 “Song of the Bullfighter”).

An active, courageous character in the interpretation of F. Proto acquires the features of melancholy – a new figurative side that is rarely associated with the timbre of the double bass, but after the work of F. Proto – yes.

In Ukrainian music, the genre of “fantasies on a theme” is also typical and indicative. In particular, we can name Fantasy on Hutsul themes, Fantasy on two Ukrainian folk themes for cymbals by D. Popichuk.

Fantasy by D. Popichuk is a typical example of the genre model of Ukrainian “fantasy on themes”. They are written for cymbals with a piano, but the piano is thought orchestrally, which is manifested in the density of the texture and register diversity. The main principle of the development of musical material is the principle of variation. Distinguishes both examples of cadence arrangement in the first slow section: two cadences are possible at the beginning and before the transition to the fast section. K. Shtrifanova singles out four stylistic layers in Ukrainian fantasy: borrowed material (mainly folklore themes), author's material, instrumental formulas in the style of Duma and “academic” passages [13, p.153].

5 Conclusion

Thus, the review of selected fantasies in the work of the 20th century' composers led to the following conclusions. Several concepts are associated with the term “fantasy” in music science and pedagogy. First, it is a musical form with certain characteristics, which has structural, linguistic and dramaturgical features of improvisation and freedom (ontological meaning). Secondly, it is a musical genre that has as a key indicator the freedom of presentation and development of the main musical material (theme, thematic complex, etc.); this genre invariant in the process of its historical development and in the conditions of the genre-style evolution of musical art acquired additional features in various spheres of instrumental music. Thirdly, under fantasy in a broad sense, fantasy is understood as the principle of freedom of music making at different levels of a musical work – figurative-intonational, dramatic, linguistic, genre (genre-compositional sense). Finally, the author's name “fantasy” used by the composer is important for directing the attention of both the performer and the listener to the principle of creative freedom, or a certain “play”, which becomes the main idea in the work (communicative and interpretive sense).

From the point of view of the transformation of the genre invariant in the 20th century, special attention should be paid to the fairly common phenomenon of combining the fantasy genre with other genres, which is often noted by the author himself - sonata-fantasia, waltz-fantasia, quasi fantasia, etc. This testifies in favor of a fairly fruitful genre synthesis, and is also proof of the work of fantasy as a principle of a special “world perception” and “world creation” in itself, and one that relies on the established linguistic and dramaturgical norms of another genre.

The synthesis of fantasy and concert performance as a stable feature deserves special attention. Concertality as a general and main feature of the genre is manifested in almost all fantasies written for any instruments in the 20th century, in the virtuosity of the solo part, in the presence of cadences, in the principle of competition between the strumming and accompanying instruments (instrument-orchestra), as well as in the scale of the work.

So, let us summarize: fantasy, even during any transformation processes, reveals itself as a glimpse of the timeless, a synthesis of the limitless and limited, and represents the fundamental basis of the Universe, is the main driver of human creative energy, the source of inspiration and thirst for the unknown, which determines its relevance for the following generations of composers.

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