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Однолькина Мария. Стилевые границы Фантазии для скрипки с аккомпанементом оп. 47 А. Шенберга. Рассматривается Фантазия для скрипки с аккомпанементом фортепиано, соч. 47, как новый образец жанра XX столетия. Проанализирована структура произведения и представлена характеристика в сравнении с моделью скрипичной фантазии XIX столетия. Выявлены стилиевые особенности произведения.

Ключевые слова: жанр фантазии, техника додекафонии, типы инструментальной виртуозности, поздний стиль творчества А. Шенберга.

Odnolkina Marija. The style range of the Phantasy for a violin with accompaniment, op. 47 A. Schoenberg's. This issue considers A. Schoenberg's Fantasy for violin with piano accompaniment Op. 47. to be a new standard in music of the 20th century. The structure of the composition is analysed in comparison with the example of the violin fantasy of the 19th century. Stylistic features are also revealed.

Arnold Schoenberg (1874–1951) is one of the most brilliant composers of the 20th century, his approach in terms of harmony and development of music has been one of the most influential all over the world. A. Schoenberg was a famous composer who wrote in all musical genres, associated with the expressionist movement, an important music theorist, an influential teacher of composition, a leader of the Second Viennese School, a conductor and a painter.

His main innovations, atonality and twelve-tone technique (dodecaphony), have not lost its topicality nowadays. The twelve-tone technique is an influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. A. Schoenberg wasn't the only one who innovated this method, it had been instinctively used by such composers as A. Scriabin, N. Roslavets, E. Golishev, N. Obukhov and many other composers of the 20th century. The twelve-tone technique, as a method of musical composition, appeared in the end of 10–20s of the 20th century. The technique is a means of ensuring that all 12 notes of the chromatic scale are sounded as often as one another in a piece of music while preventing the emphasis of any one note through the use of tone rows, all 12 notes are thus given more or less equal importance, and the music avoids being in a key. It is commonly considered a form of serialism. The goal of this method is to manipulate different musical elements. «Five Piano Pieces», 1923, *Quintet for wind Instruments*, 1924, *Stringed quartet*, 1927 are his first twelve-tone technique works, they purposely lack any signs of emotion in the romantic sense of the word. The author seems to be content with its strictness, mathematical truth and beauty of structure.

Postdodecaphony traits had been formed gradually. That is why, it is impossible to date it. In his latest works, the author addressed to his earlier period, he developed the ideas that had not been used earlier. In terms of the twelve-tone technique he managed to find that inspiration, freedom and naturalness which distinguished his post-tonal works. Each new piece written in twelve-tone technique is unique in its musical thought. A. Schoenberg revealed in his method many new opportunities and a real potential for growth. During his final period, A. Schoenberg composed several notable works, including the difficult *Violin Concerto, Op. 36 (1934 / 36)*.

To the genre of instrumental fantasy A. Shenberg applies in the twilight of life it. **Phantasy for violin with piano accompaniment, op. 47**, is the unique standard of this genre in creation of composer.

Fantasy is a philosophical category that unites such forms of art as music, poetry, literature, paintings, architecture, theatre etc. It had enduring development (16th–21st century). The term referred to the old genre of the instrumental

music. The ideas of fantasies diverged at different historical epochs, the scopes remained unclear.

This Fantasy has not got peculiar traits of the genre of the last century. For example, emotional improvisations, cadencial entries, sudden virtuosic final etc. But, despite of the new technique writing, the fantasy can be alluded as a wonderful example of deeply emotional, intellectual, intelligent meaning and thoroughly done technical aspect.

Both instrumental parts are differentiated with intonation, rhythmic, dynamic and impressive ways of expression.

Fantasy makes an impression of great internal harmony and fullness. Each theme is full and finished in its interpretation.

A. Schoenberg managed to achieve the whole range of artistic touches (dynamic, facture, timbre) in the process of conveying a fascinating internal sense of the piece. Although, all serial methods are used quite strictly, it submits the whole emotional development of music expressiveness.

A. Schoenberg's Fantasy for violin with piano accompaniment Op. 47 is a real evidence of the composer's mastery. This difficult process of creativity with themes and melodies, by means of sounding formula and sequence, does not prevent the author from bringing strong emotionality (which defines expressionism) into the piece. Besides, through the help of dodecaphony, the author had revealed new melodic and harmonic shades that are able to transfer truly rough states of human mind.

Key words: *genre of fantasy, twelve-tone technique (dodecaphony), types of instrumental virtuosity, A. Schoenberg's late style of creation.*