

**Georgij Pavlij, Vurazovi vidminnosti miž homofonijeju ta polifonijeju - teorija ta vykonavstvo, L'viv, Vyščyj deržavnyj muzyčnyj instytut im. Mykoly Lysenka (Atlas), 1995, 122 stor. [Georgiy Pavliy, Expressive Differences Between Homophony and Polyphony - Theory and Performance, Lviv (Atlas), 1995, 122 pp.]**

Polyphony and homophony differ not only by their structural, but also by their expressive characteristics. The comprehension of the expressiveness of polyphonic pieces, as opposed to homophonic ones, needs to be cultivated by instrumental performers. This is shown by curricula, competition requirements, the selection and arrangement of soloist concert programs. The analysis of such differences is based on the melodic of violin pieces.

The book contains of two parts. The first one, consisting of three chapters, is devoted to theoretical problems. Central is the problem of vertical and horizontal characteristics of music as the fundamental categories of homophony and polyphony. Based on analyses and comparisons of sociohistorical and individual musical thinking, the book identifies the main peculiarities and criteria of differentiating the vertical (homophonic) and the horizontal (polyphonic) thinking. The peculiarities are the way the sound is felt (feeling of the sound) and the way the emotion is expressed (emotional expression). The criteria for opposing the feeling of the sound in homophony and polyphony are the feeling of the sensuous-static quality of the sound versus the linear-energetic quality of the sound; and the interpretation of catchiness versus suggestiveness of the sound. The criteria for differentiating the way of emotional expression are the immediacy versus indirect expression, extroversion versus introversion, imaginative individuality versus generality.

The four chapters of the other part analyse the issues of:

- a) phonism in music and performance;
- b) expressiveness of J. S. Bach's linear melodic;
- c) differences in articulating sounds in polyphony and homophony;
- d) types of S. Prokofiev's and D. Shostakovich's melodic structures that represent respectively homophonic and polyphonic thought in the music of the 20<sup>th</sup> century.

**by the author**