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Genesis and evolution of piano miniature as a representative genre of romanticism: historical prerequisites and typological features

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The aim of the article is to identify the historical prerequisites and aesthetic foundations of the formation of the piano miniature as a representative genre of musical Romanticism. The research methodology is based on a comprehensive interdisciplinary approach, which allows the multifaceted nature of the piano miniature to be explored and proven as a universal artistic phenomenon inherent in painting, literature, and music. It is substantiated that this genre emerges as a specific artistic model capable of embodying a holistic picture of the world through the concept of "the great in the small" (multum in parvo), which defines the special status of the small form in the system of Romantic values. Particular attention is paid to the logic of the genre's genesis and evolution, viewed as a continuous process of accumulating intellectual and emotional experience. The origins of the musical miniature are traced in the works of French clavecinists (F. Couperin, J. Rameau) and the virtuoso sonatas of D. Scarlatti, in which the foundations of chamber style and programmatism were laid. An important stage is identified in the legacy of J. S. Bach, whose inventions and preludes provided the foundation for the intellectual concentration of musical material. The creative work of L. Beethoven is defined as the culminating moment of the transition to a new aesthetic: it is noted that his bagatelles became a connecting link that combined classical structural balance with a subject-centric Romantic language. The role of the technical evolution of the piano as a leading instrument of the era is highlighted, the design capabilities of which allowed artists to embody the subtlest gradations of deep personal feelings. The aesthetics of the "momentary existence" of the Romantic miniature is revealed, where the laconicism of structural forms (simple one-, two-, and three-part forms) ensures the effect of "simultaneous" presence of the subjects of creativity (author – performer – listener) within the chamber space-time. Fundamental semantic dominants of the genre are identified, including: absolute priority of personal experiences, tragic opposition of the ideal and everyday life, existential loneliness of the individual, etc. The transformation of the genre nature is traced through the creative contribution of F. Chopin, F. Liszt, and J. Brahms. It is established that in the works of Romantics, the piano miniature evolved into a state of an artistic universe, where the brevity of temporal boundaries only emphasizes the scale of the author's thought. The concise form here acts as an ideal space for expression, in which every intonation acquires ultimate semantic fullness and philosophical meaning. It is noted that the transformation of the miniature into a leading form of the Romantic worldview is determined by a combination of the technical evolution of the piano, the demand for the intimization of musical expression, and the establishment of programmatism as the main typological principle of the genre.

Keywords: piano miniature, musical culture, Romanticism, artistic image, genre genesis, "the great in the small" concept, clavecinists, chamber space-time, piano evolution.

Introduction. In contemporary musicological discourse, the study of small forms occupies a significant place, yet the rapid transformation of performance concepts and methodological approaches requires an updated perspective on their genre nature. The formation of the piano miniature as a representative model of Romanticism was determined by a global shift in cultural and aesthetic paradigms at the turn of the 18th and 19th centuries. A radical change in the artistic worldview led to a shift in artistic focus from the universal, objectified structures of Classicism to the plane of the individualized inner world of the personality. It was the piano miniature, with its inherent intimacy, lyrical confession, and conciseness of form, that appeared as the optimal instrument for embodying the new subject-centric demands of the era. The problem of the research lies in the need for a comprehensive understanding of the miniature not simply as a chamber artifact, but as a symbolic phenomenon that accumulated fundamental shifts in the Romantic worldview.

Despite a significant number of works dedicated to the creativity of individual composers, the issue of the holistic genesis of piano miniaturism as a continuous evolutionary process – from its origins in clavecin culture and Baroque stylistics to the status of the leading genre of the 19th century – deserves special attention. The aesthetic dichotomy of the miniature also requires deeper theoretical analysis: the combination of the momentariness of artistic expression with deep meaningfulness, and the intimacy of presentation with the universality of philosophical generalization. There is a need for a detailed study of how "Classicist objectivity" was reborn into "Romantic subjectivity" through the evolution of musical expression means and the emergence of new typological structures. Particular relevance is acquired by identifying the historical prerequisites that determined the "expansion" of small forms, as well as the systematization of typological features that allow for the interpretation of the piano miniature

as a “microcosm” of Romantic culture. Solving these issues will not only clarify the evolutionary dynamics of the genre but also lay the theoretical foundation for modern performance interpretation, which today often faces the problem of stylistic leveling and the loss of the meaningful depth of a Romantic work.

Literature review. The issue of the formation and evolution of the piano miniature has long remained within the scholarly focus of several generations of musicologists, reflecting the genre’s significant role in the development of European musical culture. Specific aspects of Romantic aesthetics and stylistic principles have been revealed in the studies of Ukrainian researchers such as O. Volyk (2021), O. Voronovska (2025), and O. Kashkadamova (2006; 2010), whose works examine the expressive and interpretative dimensions of piano miniatures in the context of nineteenth-century artistic paradigms.

The performance stylistics of early music, which influenced the historical evolution of the miniature genre, are analyzed in the research of N. Lysina (2016) and N. Svyrydenko (2017). Their investigations contribute to a deeper understanding of historically informed approaches to performance practice and the stylistic continuity between Baroque clavier traditions and later developments in piano literature. From a broader cultural perspective, the genre of the miniature has been examined by O. Kushniruk (2011), who interprets it as a multifaceted artistic phenomenon embedded in the general dynamics of cultural processes. A phenomenological interpretation of the musical miniature as a component of cultural discourse is offered in the works of N. Ryabukha (2008), where the genre is conceptualized as a distinctive form of artistic reflection and symbolic communication.

Issues related to the formation of a national musical style and its manifestation in small forms have attracted the attention of such scholars as S. Tyshko, R. Vavryk, and O. Kopelyuk. Their research enables the consideration of the piano miniature as a marker of cultural identity and a medium for expressing national artistic traditions. A separate body of scholarship focuses on the creative personalities and individual authorial strategies associated with the genre. Thus, the stylistic and semantic features of B. Lyatoshynsky’s piano cycles, particularly Reflections, are analyzed in the studies of A. Plotkina and P. Gmyrin, while the phenomenon of miniaturism in contemporary Ukrainian music, exemplified by the works of K. Tsepkolenko, has been explored by I. Novosyadko.

The formation and development of the Ukrainian piano miniature at the turn of the nineteenth and twentieth centuries have been investigated by L. Sviridovska. Furthermore, studies devoted to stylistic models of European piano culture, such as the doctoral research by O. Klendii (2021), provide

valuable insights into performance ideals and compositional aesthetics that shaped the evolution of miniature forms.

Despite the considerable scope of existing scholarship, the question of the holistic genesis and evolution of the piano miniature as a continuous process – from Baroque origins to the status of a landmark genre of Romanticism – requires further comprehensive clarification, which determines the scientific search within the framework of this article.

Purpose of the article is to reveal the historical and theoretical foundations of the genesis of the piano miniature and to trace its evolution as a representative genre of Romanticism; to identify key historical prerequisites and typological features of musical miniaturism that led to its transformation into a leading form for expressing the subjective worldview of the era.

Research methods is based on a comprehensive interdisciplinary approach that allows for revealing the multifaceted nature of the piano miniature. The study employs historical-genetic, cultural, genre-typological, and comparative methods, which made it possible to analyze the process of formation of the piano miniature in the unity of its historical origins and evolutionary transformations, to reveal the specifics of its artistic nature, and to determine the patterns of this genre’s functioning as a representative cultural phenomenon of the Romantic era.

Results and discussion. Comprehending the historical and theoretical foundations of piano miniaturism requires, first and foremost, the determination of the concept of “miniature” itself, which is characterized by distinct polysemy and interdisciplinary status. Traditionally, in reference literature, this term (French *miniature*, Italian *miniatura*, from Latin *minium* – red lead) is considered a universal category covering various spheres of human activity: from engineering and book publishing to visual arts, literature, and music (Kushniruk, 2011, p. 406). Despite the fact that in modern usage the term “miniature” has become synonymous with the concept of the small form, its etymology reveals deeper technological and artistic contexts. As D. Foskett notes, the Italian word “miniature” corresponds to the English “limning” (the art of illustrating) (Foskett, 1979, p. 17). Historical confirmation of this is found in E. Norgate’s treatise *Miniatura or The Art of Limning* (1628), where the use of the term in painting to designate something small is recorded (Norgate, 1919).

The researcher L. Schidlof expresses a valid assumption that the modern ambiguity of the term and its stable association with the idea of “smallness” arose as a result of erroneous etymologization – a convergence with the Latin root *min-* (for example, *minor*). However, originally the word *miniature* was not a descriptor of physical size. Its origin from the Latin *minium* indicates the use of lead tetroxide – a

specific orange-red pigment with which medieval masters decorated initials in manuscripts (Schidlof, 1964). Subsequently, this concept was exported to independent small-format works executed in the techniques of watercolor, enamel, or oil on bone, parchment, or metal (Pointon, 2014).

In the humanitarian sphere, the miniature gradually transformed from a purely technological term of visual art into an aesthetic category. O. Kushniruk observes that in literature it denotes conciseness of presentation, in theater – the brevity of stage action, and in the musicological context, it appears as a work small in volume where the artistic image is presented in a maximally concentrated space-time (Kushniruk, 2011, p. 406). It is precisely this semantic capacity combined with small external scales that becomes the foundation for the establishment of the miniature as a leading genre of musical Romanticism. The phenomenon of the miniature, according to the concept of N. Ryabukha, is not limited solely to the parameters of a specific genre system. The researcher treats it as a special way of spiritual assimilation of reality and “emotionally-figurative reproduction of the artistic picture of the world, expressed in miniaturism as a principle of artistic thinking” (Ryabukha, 2008, p. 75). Such an approach allows for considering the miniature not as a limitation of volume, but as a special type of creative consciousness oriented towards the ultimate concentration of meanings.

The genesis of the musical miniature unfolded with a certain temporal distance relative to similar processes in other arts. A leading role in the crystallization of the genre belongs to the piano, which is determined by its unique acoustic and expressive properties. The ability to synthesize symphonic fullness of sound with intimate chamber expression made this instrument a key tool of the Romantic era, ideal for embodying the concept of “the great in the small” (*multum in parvo*). This is precisely why the genre of miniature found its full and multifaceted embodiment in piano music. O. Klendiy, drawing on the concept of E. Nazaikinsky, observes that the formation of the musical miniature coincides with the period when music discovered autonomous, specific ways of constructing an artistic model of the world. The genre becomes relevant when musical art masters “its own lyrical, dramatic, or epic means and techniques, its own novelistic, short-story, aphoristic principles, its own forms of combining numerous oppositions – semantic, structural, and functional – that are inherent in the miniature <...> since a miniature is not just small. It is a small artistic model of the large, a microcosm” (Klendiy, 2021, p. 39–40). Thus, the miniature appears not as a quantitative limitation of musical material, but as a concentrated meaningful vertical that embodies universal philosophical generalizations.

Exploring the phenomenon of musical miniature, N. Ryabukha defines it as a special type of artistic

whole, designed for diverse performance ensembles – from solo (instrumental or vocal) to chamber-ensemble music-making (Ryabukha, 2008). In the structural aspect, the piano miniature gravitates toward laconic compositional schemes (mainly simple one-, two-, or three-part forms), in which “the artistic image of the work is exposed immediately in the process of its formation” (Ryabukha, 2008). It should be noted that the external simplicity of scale is compensated by the extraordinary internal density of the musical fabric. According to the researcher, achieving artistic completeness in a small volume stimulates artists to use means “which determine the intensity of microthematic development, complicate the harmonic-tonal plan of the period, and activate its syntax” (*Ibid.*).

Of particular importance in N. Ryabukha’s concept is the accentuation of the subjective factor: the personal origin dominates the miniature, aimed at revealing complex psychological states. Consequently, “it is the subject of creativity who generalizes a specific picture of the world in the miniature, the space-time of which differs from all existing genres” (Ryabukha, 2008). In this context, the category of the subject appears as a multifaceted “personification of the ‘I’ personality”, which unites the figures of the author, the lyrical hero, as well as the recipient – the performer and the listener – into a single semantic field (*Ibid.*).

The flourishing of the piano miniature in the 19th century and its formation, as mentioned above, were inextricably linked to the structural evolution of the piano, which transformed this instrument into a universal instrumental tool for expressing the composers’ subjective-lyrical worldview. However, the roots of miniaturism reach back to the depths of clavecin culture. In particular, French clavecinism of the eras of Louis XIV and Louis XV, having formed in the elite space of aristocratic salons, embodied the aesthetic principles of its time: intimacy of expression, refined ornamentality of melody, and a gravitation toward small forms on a dance basis. According to N. Kashkadamova, the work of French masters is characterized by “attention to the precise transmission of content, lack of obscurity. In the embodiment of the musical image, a major role belongs to visual representations, their description, and word-painting” (Kashkadamova, 2010, p. 91). It was this tradition of clavecinism that laid the foundation for the future programmatic miniature, where the specificity of the visual image and the delicacy of textural decoration became precursors to the Romantic detailing of feelings. Thus, the salon aesthetics of the Baroque acted as a kind of laboratory where the principles of concentrating artistic thought within a small form were crystallized. The Baroque suite became a genetic source for the crystallization of the small form, where individual dance numbers (*allemande, courante, sarabande, gigue*) actually performed the role of independent pieces in terms of content, although structurally linked.

A special place in the evolution of small forms is occupied by the works of the French clavecinists, primarily François Couperin (1668–1733) and Jean-Philippe Rameau (1683–1764). N. Lysina notes that 17th-century keyboard music was predominantly represented by the suite genre, where each part of the cycle had a laconic volume, distinct dance characteristics, and a single type of movement. However, the subsequent desire for figurative contrast stimulated a departure from canonical dance schemes, which led to the emergence of programmatic tendencies (Lysina, 2016, p. 99). It was in the heritage of the French masters at the junction of the Baroque and Rococo that the musical miniature first acquired distinct programmatism and psychological detailing.

The creative work of F. Couperin marked a qualitatively new stage in the development of musical miniaturism: in more than 250 pieces combined into collections (“*Les Jeunes Seigneuries*”, “*Ordres*”, “*Les Fastes de la grande et ancienne Mxnstrxndsx*”, etc.), the composer created a gallery of programmatic miniatures: from sound-painting sketches (“*Les Roseaux*”, “*Les Papillons*”, “*Les Moissonneurs*”) to psychological portraits (“*La Coquette*”, “*L’Atalante*”, “*La Fidélité*”). According to N. Lysina, these works “are distinguished by the integrity of artistic style, the unity of the figurative-thematic sphere, and the refinement of musical language, representing the pinnacle of the development of the French instrumental miniature” (Lysina, 2016). F. Couperin significantly expanded the technical potential of the instrument by using both manuals and the hand-crossing technique (*croisée*). As W. Mellers aptly put it, the texture of his works combines refinement and transparency, abounding in the subtlest intonational nuances within an overall simplicity of lines (Mellers, 1987). The traditions of the French school were also developed by F. Couperin’s contemporaries – Louis Marchand, Gaspard Le Roux, and Jean-François Dandrieu. Their works are dominated by the small programmatic form with the active use of dance elements. However, it was in F. Couperin’s music that the aesthetic and stylistic foundations of the French clavecin school were embodied with maximal fullness.

In the creative output of J.-P. Rameau, the miniature genre acquired special virtuosity and dynamism. Treating the suite cycle as a sequence of character scenes, J.-P. Rameau used programmatic titles for his works, which transformed traditional pieces into vivid genre scenes or portraits (“*Tambourin*”, “*La Poule*”, “*L’Égyptienne*”, “*Les Cyclopes*”). The composer’s operatic experience brought a particular dramatic flair and technical complexity to his keyboard works. N. Kashkadamova classifies J.-P. Rameau’s legacy into two stylistic groups: the intimate-clavecin and the virtuoso-effective, which essentially laid the foundation for brilliant piano playing (Kashkadamova, 2008). The active use of arpeggios, fast tremolos, *martellato*, and wide

leaps ensured the lasting popularity of J.-P. Rameau’s works in the repertoire of pianists of subsequent eras. Thus, while F. Couperin focused on refined ornamentation and the psychologization of the image, J.-P. Rameau brought the miniature closer to large-scale performance tasks, laying the prerequisites for the “expansion” of small forms in Romantic pianism.

Parallel to the French tradition, the intensive development of small forms took place in other national cultures, acquiring specific stylistic features. In the German musical space, the works of Johann Sebastian Bach (1685–1750) and George Frideric Handel (1685–1759) represent the evolution of the miniature within the keyboard suite (specifically, the English and French Suites, and Partitas). J.S. Bach often turned to the miniature for didactic purposes. Collections such as the *WTC (Das Wohltemperierte Klavier)*, *Notebook for Anna Magdalena Bach (Notenbüchlein für Anna Magdalena Bach)*, and *Keyboard Notebook for Wilhelm Friedemann Bach (Clavierbüchlein vor Wilhelm Friedemann Bach)* prove the small form’s ability to solve complex pedagogical and artistic tasks within an extremely concise volume (Svyrydenko, 2017, p. 25).

A special place in Italian musical culture is occupied by the work of Domenico Scarlatti (1685–1757). Despite the author’s designation “Sonata”, more than 550 of his keyboard works are, by their artistic nature, filigree one-movement miniatures. They are characterized by virtuoso brilliance, the conciseness of a binary structure, and a distinct character that often incorporates elements of Spanish folk color.

In the second half of the 18th and the beginning of the 19th century, a qualitatively new evolutionary phase of the miniature is associated with the work of Ludwig van Beethoven (1770–1827). It is in his output that this genre becomes a conceptual link between the Classicist tradition and the aesthetics of Romanticism. The composer reimagined the *bagatelle* (French *bagatelle* – “trifle”), transforming it from a domestic piece into an independent musical statement in which a vivid artistic image and the author’s concept are embodied in a laconic form. The composer’s late cycles – *Eleven New Bagatelles* Op. 119 and *Six Bagatelles* Op. 126 – occupy a special place. They demonstrate high psychological and emotional integrity, which effectively lays the foundation for the emergence of Romantic “songs without words”. The dramatic flair, intellectual tension, and internal dialogism inherent in Beethoven’s style, which are usually associated with his monumental sonatas, are fully exposed in his small forms as well. By establishing the bagatelle and the impromptu at the turn of the century as fully-fledged, meaningfully significant genres, L. Beethoven paved the way from the keyboard miniature of the Baroque to the deeply psychologized works of Romantic composers. Thus, Beethoven’s miniaturism became the point where the “small form” finally acquired the status of “great art”.

In the 19th century, the piano miniature experienced its true “golden age”, becoming a representative genre of the era. The Romantic era (late 18th – mid-19th centuries) emerged as a powerful ideological and aesthetic reflection on the crisis of Enlightenment rationalism and the socio-cultural upheavals of the time. Deep disillusionment with the ideals of the French Revolution led to a fundamental shift in the vectors of artistic cognition: from an objective worldview, artists turned to the irrational depths of the human spirit. The complex internal world of the individual, centered on intimate experiences and a painful search for self-identity within a disharmonious society, became the priority object of art. As an artistic movement, musical Romanticism crystallized at the beginning of the 19th century under the powerful influence of the early German literary-philosophical school (F. W. Schelling, Jean Paul, etc.). Later, musical Romanticism underwent significant development through a direct dialogue with literature, theater, and painting (G. G. Byron, H. Heine, A. Mickiewicz, E. Delacroix). Within this interdisciplinary synthesis, the theme of love occupies a leading place, appearing, as interpreted by O. Volyk, as the climactic point of human existence and becoming a key theme for the artists of the Romantic era (Volyk, 2021). According to G. Hegel's aesthetic concept, lyricism appears as the main feature of the art of the Romantic era, asserting the priority of individuality as an inexhaustible internal microcosm. The subjective principle is recognized here as more significant than the surrounding reality, transforming the internal world of a person into the main object of artistic cognition (Hegel, 2003). In view of this, the essence of the miniature is the feeling of being in the moment, “here and now”, the momentariness of the image, which demonstrates the effect of a “frozen” moment. That is, the time of lyrical experience operates in the miniature, and the lyrical artistic form appears “from the point of view of the self-relatedness that has taken place, or pure feeling <...> otherwise – as a personally formed extra-personal givenness” (Hegel, 2004).

The music of the Romantic era is represented by a brilliant constellation of artists whose work radically renewed the meaningful and formal boundaries of musical art. This galaxy includes F. Schubert, C. M. von Weber, F. Mendelssohn, R. Schumann, R. Wagner, J. Brahms, F. Chopin, F. Liszt, H. Berlioz, and N. Paganini. The Romantics' firm conviction in the impossibility of a harmonious existence for the individual within the limits of prosaic reality led to the dominance of themes of loneliness, wandering, and the tragedy of unrequited love in their work. The appeal of Romantic composers to themes of nature acquires special significance. They humanize and celebrate nature, which appears not only as a background but as a living, humanized counterpoint to the human soul, capable of resonating with the artist's subtlest

psychological states. Striving to overcome the dissonance with reality, Romantics create their own world of dreams – a sphere of the ideal and unreachable, where everyday life is whimsically intertwined with the fantastic (Biedakova, 2021). Thus, analyzing the specifics of the Romantic worldview, researchers identify a number of fundamental features that define the artistic system of this movement. Key among them is the theme of love, which in the music of the Romantics appears not just as a plot, but as an existential climax of the individual's inner life. Often, it acquires a tragic coloring, embodying the concept of unrequited feeling as the highest manifestation of emotional tension. A characteristic feature of the style is the opposition of the unreachable ideal and prosaic everyday life. This gap creates a conflict between the individual and the external world, which finds its reflection in the themes of loneliness and fatal wanderings. In musical discourse, this phenomenon is denoted by the term “world-weariness” (*Weltschmerz*) is a special type of melancholy and disillusionment that became the psychological portrait of an entire generation (Voronovska, 2025; Biedakova, 2021). In addition to deepening into psychologism, Romantics turn to folklore sources, folk legends, and the heroic past as means of cultural self-identification. Parallel to this, a new type of pantheistic lyrics is formed: nature in the music of the Romantics is finally humanized, turning into a spiritual guide and “interlocutor” for the hero, which subtly resonates with their internal experiences (Volyk, 2021).

Among the key historical prerequisites for the formation of the piano miniature, a special place is occupied by the democratization of musical life: the gradual transition of musical art from elite aristocratic salons to the homes of the middle class (the bourgeoisie) created a demand for new genre forms. In this socio-cultural context, the large-scale sonata proved to be too complex for home music-making, while the short piece became an ideal format that combined accessibility of presentation with artistic expressiveness. O. Voronovska notes that in the Romantic era (parallel to the vocal romance), the chamber piano miniature was being intensively formed. This genre, genetically linked to the practice of domestic music-making and the element of intimate improvisation, gradually gained the status of a representative sphere of 19th-century musical art (Voronovska, 2025). According to the researcher's observation, it was the Romantic gravitation toward lyrical confession and chamber style that contributed to the reimagining of applied dance forms – the waltz, mazurka, and polka. Through poeticization and the addition of psychological subtext, these genres were transformed into profound artistic statements (Ibid.).

Among the significant examples of the work of Romantic composers illustrating the evolution and flourishing of the miniature genre, one should highlight

F. Schubert's "Eight Impromptus" (D. 899 and D. 935) and "Six Moments Musicaux" Op. 94 (D. 780), which became standards of lyrical immediacy; eight books of the cycle "Songs Without Words" by F. Mendelssohn (in particular, Op. 19, 30, 38, 53, 62, 67, 85, 102), which are considered masterpieces of chamber "confession"; the programmatic cycles of R. Schumann, namely "Fantasy Pieces" Op. 12, "Scenes from Childhood" Op. 15, "Kreisleriana" Op. 16, and "Carnaval" Op. 9, where the miniature appears as part of a complex psychological whole. A vivid example of the Romantic era, in which refined lyrical artistic images, psychologism, and delicacy of sound production are fully highlighted, is the work of F. Chopin, who, according to N. Kashkadamova, "created a unique *bel canto* of piano playing – a style devoid of tension, marked by lightness and softness of sound, great melodic fluidity, and grace" (Kashkadamova, 2006, p. 95). In F. Chopin's creative heritage, the cycle "24 Preludes" Op. 28 appears as a concise anthology of his emotional universe, where each piece is a maximally brief yet exhaustive expression of a certain psychological state. His "Mazurkas" (in particular, the cycles Op. 6, 7, 17, 24, 30, 33) demonstrate a unique transformation of folk dance into a refined psychological sketch filled with national color and intimate reflection. The composer's "Nocturnes" are recognized as exemplary models of cantilena and refined lyrics that reveal the depth of contemplative states of the soul. Special attention should be paid to the "Études" Op. 10 and Op. 25, in which a purely technical task becomes the foundation for the development of a holistic artistic image, which radically changed the status of this genre in musical art.

F. Liszt significantly expanded the figurative boundaries of the genre, filling the miniature with philosophical depth and orchestral multifacetedness. This is clearly manifested in the cycles "Years of Pilgrimage" (S. 160, 161, 163), where each piece appears as a concise, meaningfully saturated intellectual reflection of the artist, as well as in the cycle "Poetic and Religious Harmonies" (S. 173), which is an example of the philosophical miniature. Despite the fact that individual pieces (in particular, "Blessing of God in Solitude") have a significant volume, by their genesis they retain their belonging to small genres. In F. Liszt's creative output, the miniature genre in its most refined form is represented by the cycle "Consolations" (S. 172). Unlike traditional nocturnes, these pieces appear as a result of deeply internal, subjective impressions of the artist. The "dotted", momentary reflection of lyrical states in a chamber, sometimes symbolic-aphoristic form, allows this cycle to be interpreted as a specific authorial model of the prelude genre in the composer's legacy (Biedakova, 2021).

The work of J. Brahms demonstrates a special focus on small forms at different stages of his artistic journey, where the composer combines classical

structural rigor with Romantic expression. Already in his early period, he turned to the genres of the ballad and the waltz, creating the *Four Ballads* Op. 10, filled with austere epicism, and the *Sixteen Waltzes* Op. 39, which became an example of the poeticization of everyday dance. A significant place in the composer's output is occupied by the *Hungarian Dances* (WoO 1), in which Brahms masterfully embodied the spirit of folk music, giving it a refined academic form. Of particular artistic value are the cycles *Three Intermezzi* Op. 117, *Six Pieces* Op. 118, and *Four Pieces* Op. 119, where each piece appears as an intimate chamber confession, achieving a maximal concentration of musical expression.

Thus, in the musical culture of Romanticism, the piano miniature emerged as a perfect artistic model in which the laconicism of form not only did not limit the content but, on the contrary, became a necessary condition for achieving the ultimate concentration of feelings and philosophical depth of expression, transforming each piece into a subjective projection of the artist's universe. The transformation of the piano miniature into a leading form of musical expression was driven by a synthesis of socio-cultural and aesthetic factors, such as:

- democratization of musical life: the transition of art from aristocratic salons to the homes of the middle class created a demand for accessible formats. In the context of domestic music-making, the large-scale sonata gave way to the small piece, which combined artistic expressiveness with technical accessibility;

- evolution of the instrument: the technical improvement of the piano (the cast-iron frame, double-repetition action, development of pedaling) allowed the instrument to "sing"; its capacity for cantilena and sonic illusions made the piano an ideal medium for conveying intimate, finely differentiated feelings;

- change in social consciousness: in a period of historical upheavals and disillusionment with the heroic ideals of Classicism, a demand for intimacy arose, where the inner world of the "little person", their private experiences, and reflections became the center of attention.

These prerequisites determined the key typological features of musical miniaturism: *programmatisism* (the title of the work becomes an emotional landmark that instantly engages the listener's imagination); *cyclicality* (the combination of contrasting works allows for the reproduction of the variability of emotional states and the complexity of human psychology); *the aesthetics of "momentary existence"* (instead of long classical development, the Romantics proposed the ultimate concentration of thought, where a concise musical idea acquires artistic self-sufficiency and meaningful fullness).

Conclusions. The conducted research allows us to conclude that the piano miniature of the Romantic

era appears as a unique socio-cultural and artistic phenomenon that focuses on the key ideological transformations of the 19th century. It has been established that the miniature is a specific artistic model capable of embodying a holistic picture of the world through the concept of “the great in the small” (*multum in parvo*), which brings it closer to analogous phenomena in painting and literature. Although the musical miniature as an independent type of work was finally formed later than related art forms, its genesis demonstrates a long evolution of artistic thought. The origins of the genre are traced back to the works of the French clavecinists (F. Couperin, J. Rameau), where the programmatic piece first acquired refined intimacy. An important contribution to the development of the small form was made by J.S. Bach, whose inventions and preludes laid the foundation for the intellectual concentration of material, and D. Scarlatti, who gave the keyboard miniature virtuoso brilliance. Of particular importance in this genesis is the figure of L. Beethoven. His bagatelles became a connecting link between the classical balance of tradition and the new, subject-centric Romantic language. It was this vector of historical development – from Baroque aphorism to Beethoven’s psychologism – that became the basis for the establishment of the miniature in the Romantic era as a philosophically deepened genre. The flourishing of this genre sphere was driven not only by the aesthetic demands of the time but also by the technical evolution of the piano, which became the main instrument for expressing the subtlest nuances of personal feelings. Thanks to the new structural capabilities of the instrument, the Romantic miniature acquired a special sonic richness, capable of embodying the most complex concepts of human existence within a laconic form. Perspectives for further scientific research lie in a profound analysis of the interaction between the musical miniature and the poetics of national schools, as well as in studying the transformation of the Romantic principles of the genre in the compositional practices of the 20th and 21st centuries.

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Генезис та еволюція фортепіанної мініатюри як репрезентативного жанру романтизму: історичні передумови та типологічні особливості

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Метою статті є визначення історичних передумов та естетичних засад становлення фортепіанної мініатюри як репрезентативного жанру музичного романтизму. Методологія дослідження ґрунтується на комплексному міждисциплінарному підході, що дає змогу розкрити багатогранність фортепіанної мініатюри і засвідчити міждисциплінарну природу мініатюри як універсального мистецького феномена, властивого живопису, літературі та музиці. Обґрунтовано, що цей жанр постає специфічною художньою моделлю, здатною втілити цілісну картину світу через концепцію «великого в малому» (*multum in parvo*), що визначає особливий статус малої форми в системі романтичних цінностей. Окрему увагу приділено логіці генезису та еволюції жанру, що розглядається як безперервний процес накопичення інтелектуального та емоційного досвіду. Витоки музичної мініатюри простежено у творчості французьких клавесиністів (Ф. Куперена, Ж. Рамо) та віртуозних сонатах Д. Скарлатті, в яких було закладено засади камерності та програмності. Важливим етапом визначено спадщину Й.С. Баха, інвенції та прелюдії якого забезпечили фундамент інтелектуальної концентрації музичного матеріалу. Кульмінаційним моментом переходу до нової естетики визначено творчість Л. ван Бетховена: зазначено, що його багателі стали сполучною ланкою, що поєднала класичну структурну врівноваженість із суб'єктивно-центричною романтичною мовою. Висвітлено роль технічної еволюції фортепіано як провідного інструмента епохи, конструктивні можливості якого дали змогу митцям втілювати найтонші градації глибоких особистих почуттів. Розкрито естетику «миттєвого буття» романтичної мініатюри, де лаконізм структурних форм (проста одно-, дво- та тричастинність) забезпечує ефект «одномоментного» перебування суб'єктів творчості (автора – виконавця – слухача) в межах камерного часопростору. Визначено фундаментальні смислові доміанти жанру, серед яких: абсолютний пріоритет особистісних переживань, трагічне протиставлення ідеалу та повсякденності, екзистенційна самотність індивіда. Трансформацію жанрової природи простежено через творчий внесок Ф. Шопена, Ф. Ліста та Й. Брамса. Встановлено, що у доробку романтиків фортепіанна мініатюра еволюціонувала до стану художнього універсуму, де стислість часових меж лише підкреслює масштабність авторської думки. Лаконічна форма тут виступає ідеальним простором для вислову, в якому кожна інтонація набуває граничної смислової наповненості та філософського змісту. Зазначено, що трансформація мініатюри у провідну форму романтичного світовідчуття зумовлена поєднанням технічної еволюції фортепіано, запитом на інтимізацію музичного вислову та утвердженням програмності як головного типологічного принципу жанру.

Ключові слова: фортепіанна мініатюра, музична культура, романтизм, художній образ, генезис жанру, концепція «великого в малому», клавесиністи, камерний часопростір, еволюція фортепіано.