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ON THE STYLISTIC APPROACH TO THE STUDY OF MODULATIONS IN THE UNIVERSITY COURSE OF HARMONY.

Objective. The article is devoted to the problem of mastering modulations in the process of studying harmony. In the context of the general theory of modulation, the stylistic aspects of mastering modulation are considered. On the basis of the style approach, the author of the article proposes an integral system of ladotonian kinship and develops new ways of modulation transitions to distant tonalities. **Methodology.** Based on the traditional theoretical concepts of style (S. Skrebkov, M. Mikhailov) and modulation (I. Sposobin, Yu. Tyulin, T. Bershadskaya, Y. Kholopov), a method of style analysis of modulation processes is developed. **The scientific novelty** lies in the theoretical development of the style approach to the phenomenon of modulation in the training course of harmony. **Conclusions.** The style approach to the study of modulations helps to overcome the discrepancy between theory and practice in teaching harmony and is one of the means of revealing the artistic meaning of a musical work.

Keywords: harmony, style, modulation, major-minor systems.

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Про стильовий підхід до вивчення модуляцій у вузівському курсі гармонії.

Мета статті. Статтю присвячено проблемі освоєння модуляцій в процесі вивчення гармонії. У контексті загальної теорії модуляції розглядаються стильові аспекти освоєння модуляції. На основі стильового підходу автор статті пропонує цілісну систему ладотонального спорідненості і розробляє нові способи модуляційних переходів у віддалені тональності. **Методологія.** Спираючись на традиційні теоретичні концепції стилю (С. Скребков, М. Михайлов) та модуляції (І. Способін, Ю. Тюлін, Т. Бершадська, Ю. Холопов) розробляється метод стильового аналізу модуляційних процесів. **Наукова новизна** полягає в теоретичній розробці стильового підходу до феномену модуляції в навчальному курсі гармонії. **Висновки.** Стильовий підхід до вивчення модуляцій сприяє подоланню розбіжності між теорією і практикою в викладанні гармонії і є одним із засобів розкриття художнього змісту музичного твору.

Ключові слова: гармонія, стиль, модуляція, мажоро-мінорні системи.

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О стилевом подходе к изучению модуляций в вузовском курсе гармонии.

Цель статьи. Статья посвящена проблеме освоения модуляций в процессе изучения гармонии. В контексте общей теории модуляции рассматриваются стилевые аспекты освоения модуляции. На основе стилевых подходов автор статьи предлагает целостную систему ладотонального родства и разрабатывает новые способы модуляционных переходов в отдаленные тональности. **Методология.** Опираясь на традиционные теоретические концепции стиля (С. Скребков, М. Михайлов) и модуляции (И. Способин, Ю. Тюлин, Т. Бершадская, Ю. Холопов) разрабатывается метод стилистического анализа модуляционных процессов. **Научная новизна** заключается в теоретической разработке стилистического подхода к феномену модуляции в учебном курсе гармонии. **Выводы.** Стилевой подход к изучению модуляций способствует преодолению расхождения между теорией и практикой в преподавании гармонии и является одним из средств раскрытия художественного смысла музыкального произведения.

Ключевые слова: гармония, стиль, модуляция, мажоро-минорные системы.

Relevance of the topic. Having become a subject of musicology, the noetic method of analysis greatly expanded the horizons of understanding the artistic phenomena of musical art. Thanks to this, conditions were created to improve the learning process. This is most relevant to the course of harmony. By attracting a stylistic approach to studying its patterns, it is possible to deepen the perceptions about them that have developed in the existing educational material.

The **purpose** of the article is the theoretical development of the integral system of

mode and tonality kinship and new methods of modulation transitions in remote tonality based on the stylistic approach.

The main contents. The style in music is a hierarchical structure of stable musical-expressive means that reflects the image of the world of certain historical epochs. A close-up plan distinguishes between epochs: antiquity, Middle Ages, New and Contemporary times. Main style indicators: mode, texture, structure (S. Scrabkov), rhythm (M. Mikhailov). They need to be attracted to the analysis of harmony in the direction of the correlation of the technical and the semantic series.

In addition to the Scrabbsky's basic principles of musical thinking, such as optimistic, variability, centralizing unity [7], we refer to poly- and decentralization, which lead to the regularity of the *multiplicity of sound-height structures*. On this basis, a significant number of individual artistic solutions arise, refracting the properties of the *free-associative style* (the term G. Grigorieva).

In contemporary music, an integrated mono-polyphonic-harmonic composition (the term by T. Bershadskaya) functions. Harmony is interpreted as a sound-height structure (I. Sposobin, Yu. Kholopov). The mode is defined as a logically differentiated system of subordinate and coordination relations of elements (tones, intervals, chords, lattice subsystems, i.e., cellular structures of the initial stage of music, as well as other models of intonation). Subordination is a traditional type of communication. Coordination (from lat co - jointly and ordinatio - ordering) - bilateral subordinate relations - balancing (the term by B. Yavorsky).

It follows from the foregoing that from the above, in the course of style harmony there are three sections: I -Modal (mode-melodic) system, II-Tonal (mode-harmonic) system, III - Interaction of modal and tonal principles of the sound-emitting organization. The theoretical foundations of the course are presented in the study "The General Theory of Functionality in Harmony" [6].

Taking into account the limited scope of the article, we will focus on the problem of mastering of modulations, as one of the central topics of this course, which is most in need of an extended understanding. Relying on the generalized definition of modulation (from Latin modulatio – uneventfulness, rhythmicity), "regular change, state change" [8, 817], we emphasize that modulation in musicology is considered in relation to thematism, form creation, meter rhythm, and so on. In the field of modular thinking, modulation refers to the

sonicity and also characterizes non-uniformity. For example, there exist extra-tonal and intertonal formations (Yu. Tiulin), solid, compressed, multi-type modulations (S. Slonimsky). V. Zolochovsky in his work "On modulation" distinguishes them from the length and stability of the tonal supports in the analysis of folk and professional music in the historical perspective, that is, in the interaction of modal and tonal singularities of sound-heights [3].

In this connection, it is advisable to give the definition of modulation in the dictionary V. Dal: "Modulation – the transition from the tone to the tone" [2, 338]. The proposed interpretation means the need for analysis of modal intonation processes. The term "modality" (from Latin *modus* – measure, rule, method, prescription) in the course of style harmony is used in a broad sense, as the principle of thinking in the hydromedic system. The named system is decentralized. In it the principle of variability is dominant (the term by I. Istomin). Intonation changes the functional values of tones (supports, neopres, tonics, stagnation), reflecting the modulation process of a special type. In folk songs with cellular structure, transitions from one cell to another are observed. In mods, muggams and other similar genres there are modulation switching of the feeds.

It is significant that in the modal system of folk art there is a formation of a number of harmonic phenomena. The quality of the instability of vertical structures contributes to the formation of the secondary relations of their foundations. D. Kastalsky calls them ordinary degrees, V. Zolochovsky - interdependence, and the bass movement on the third and fourth in the conjunction is a violation of it. Thus functional relationships are determined in a natural-mode harmony. Thus, modal and tonal systems were in synergy already at the early stages of development.

Issues on modulation in the harmonic system in the educational material are very controversial. In our opinion, the general theory of modulation, which is contained in the second part of the textbook of harmony Yu. Tiulin, deserves the greatest attention [9]. The proposed classification of modulations by the types of execution and the principles of kinship is quite convincing. Varieties of modulations are clearly defined in terms of the degree of stability, which makes the disagreements existing in other textbooks "removed". Different: perfect modulation (by extension and cadence fixation) and - imperfect, existing in two variants: 1) modulation deviation (unscrewed transition with returning to the original tonality), 2) passing modulation (unscrewed transition with continuation of the modulation process). If multiple modulations arise with a return to the original tone, then a complex

deviation is generated.

The following types of modulation are defined by type of execution:

- 1) functional, in which the function of the general chord changes in the new tonality;
- 2) enharmonic, based on the connections of tonality through a common chord, which changes with the transition structurally and functionally;
- 3) melodic-harmonic modulation, based on melodic connections of chords. Melodically bringing the chord from the first tonality to the modular, belonging to the new tonality;
- 4) melodic modulation, in which the melodic motion of one of the voices leads to the new tonality (often dubbed in two or more voices) ;
- 5) comparison - transition without connecting elements.

Tiulin also carries out a clear gradation of the tonalities studied in the course of study in degrees of kinship. Relying on the installation of N. Rimsky-Korsakov, he determines the existence of three degrees of kinship. The first degree includes tonalities, whose tonic trivulations form part of the natural and harmonic species of the original. The second degree belongs to the tonalities, which have at least one common trivial (but not a tonic). The remaining tonality refers to distant kinship or to the third degree.

As additional information, the author refers to the difference in key signs and interval distances between the tones of modes. It is noteworthy that, with modulations in the key of the second degree of kinship, Tiulin, recognizing the possibility of using the general chord as a tonic of intermediate tonality, prefers the direct connection of tonality through the change of the functional value of the general chord. In the search for connecting elements to perform modulations to the second degree of kinship, the interconnectedness of the harmonic dominant of the minor and the harmonic subdominant of the major is used. The stated provisions of the Tiulin on modulation allow us to consciously master this subject in the course of traditional harmony.

In the style of harmony, in connection with the study of modal and tonal systems, individually and in interaction, ideas about the tonal kinship are significantly expanded. Recognizing the necessity of developing the theory of the degrees of kinship of tonality, T. Müller in his course of harmony sets out judgments about this various authors. Thus the lack of general theoretical settings pushes the time to resolve the problem. Müller emphasizes that in the textbooks of the harmony of different musicologists the second degree of kinship

consists of the tonalities with the difference in two key signs. In this connection, he notes that the data of the tonality is "not at all near kinship than the other eight, which is proved by the artistic practice of the nineteenth and early twentieth centuries; they are considerably less useful, for example, in exposure parts "[5,151].

In relation to the tonic C-dur, the difference in the two key signs is the tonalities of B-dur and g-moll, belonging to the Mixolydian system, as well as in the D-dur and h-moll, which belong to the Lydian version. Accordingly, to the a-moll, the first two triad are in the Phrygian, the second - in the Dorian ways. In works using natural-fashioned means in the era of baroque, romanticism, and in contemporary music, triad with the difference in two key characters are part of the flair, and the tonality – belong to the first degree of kinship. This is confirmed by the idea of the dependence of the values of individual elements and the relationship between them on the type of system.

Organic application of natural-trimmings can be observed, for example, in a passage from the opera J. Peri "Eurydice". In a-moll there are two deflections in g-moll, the tone of the seventh stage of the Phrygian flax. For the first time, the transition to g-moll is carried out by repeating the sound "c": the unifying element turns out to be not a chord, but a tone. After this, a modulating chord is applied: the incomplete dominantseptaccord of the harmonic g-moll. Thus, the interaction of modal and tonal means of tuning occurs.

The second transition to the g-moll is applied through the sequence of chords E-dur and g-moll. The first chord, fixed by repetition, is not perceived as dominant a-moll. There is a comparison of sobering different inclination with the absence of common tones. Musician Y. Volek calls such a shift by mediators of the second degree, referring to the colorful type of connection characteristic of the late romantic harmony. When returning from g-moll to a-moll at the end of the passage, the D-dur chord appears as the connecting element, the triangular harmonic dominant g-moll, which equates to the Dorian sub-dominant a-moll, directly transfer into the tonic.

This passage also uses the customary use of baroque music for the free replacement of major and minor tonic triangular a-moll and g-moll. We called this phenomenon a "vibration" of major-minority. A similar interchangeability of major and minor sounds at the level of the modes in the themes of shaping in the work of Viennese classics was called the "Viennese major-minor" (the term by B. Berkova). For example, in the first part of Beethoven's Eighth Piano Sonata, the theme of the main party is written in c-moll. The

subsidiary field includes two topics, the first of which is set out in es-moll, second in Es-dur.

The described variants of rapprochement of the mentioned major and minor in the creativity of romantics were crowned by the merging of them as components of the whole, in the combined major-minor systems, in which parallel modes were added to the same name. The most common low-fat major-minor cycles: full (a-C-c), abbreviated (a-c) and complicated (A-a-C-c). The further extension of major-minor parallel-to-parallel bonds leads to the formation of triton (a-C-c-Es) and complete cycles (a-C-c-Es-es-Ges). In the boundaries of major-minor parallel cycles, all the inclinations in the system are related. The exact number of participating modes is determined by the composer when composing works of art. The development in them is carried out through the free connection of their elements. In addition to the traditional one, a special type of modulation transitions is formed.

Important new functional circles in united the same named-parallel modes are modified variants of authentic and plagal functions. The harmonic dominant from a parallel minor is penetrating the major. In relation to the tonic of the original major C-dur is a triad E-dur, which forms an authentic cadence. Taking into account that the main tone of this dominant is on the third stage, which is a median, the cadence version is called the median dominant. In relation to the tonic of the minor, due to the application of a harmonic subdominant of parallel major in front of it, a plagal circle called the median subdominant. This is a trivial f-moll to the a-moll tonic, known as the chord VI of the "Schubert" stage. Playing an expressive role in the "expression of paint" (L. Mazel's definition), the described cadences as functions of a higher order expands the notion of tonal kinship.

It is indicative that the natural modality and features of the same-parallel major-minor thinking in art can be illustrated by an example of the analysis of certain fragments in the first part of Beethoven's Piano Sonata No. 21 (op .53). The theme of the main part, written in C-dur, in the first construction (steps 1-4) contains modulation in G-dur. Its sequential repetition is shifted in B-dur with modulation in F-dur and f-moll. Thus, at the beginning of the work, the use of natural development was applied (B-dur is the tonality of the seventh stage of the Mixolydian mode), and the alternation of the major-minor triangular (F-dur, f-moll) reflects the major-minor "vibrations" of the baroque. The theme of the lateral party is described in E-dur - the key of the major dominant of the parallel (a-moll), that is, in the key of the median dominant to C-dur. In the reprise, the theme of the lateral party sounds in tonality: A-dur - a-moll - C-dur. Here the same-parallel A-a-C major-minor is reflected.

In the major-minor of the same name, on the side steps, there appear monotonous trizvovchyas (with the offset of the main and quinte tones while preserving the third). The use of them as a tonic forms a single-grained major-minorum. Connecting to one of the three-way (and possibly both) of the same names creates a single-tertian -chromatic major-minor. In this order system, the analogy of diatonia and chromatics, stability and instability, authenticity and plagiarism occurs. Therefore, it is called anharmonic.

An example of its application can be found also in the work of Beethoven. In the development of the second part of the Piano Sonata No. 27 (op. 90), a fragment of the final theme of the exposure is carried out in the following tonalities: C-dur - c-moll - cis-moll - Cis-dur, that is, the composer uses composite components of a tertian -chromatic major-minor.

The named types of combined major-minor structure are the means by which one can explain the essential side of the kinship of the tones belonging to Tiulin to the third degree of kinship. When describing them, the musicologist will resort to the use of differences in the number of key signs and the indication of interval distances of the tonics. With the above provisions on major-minor systems, one can explain the belonging of the tonality to the third degree of kinship in the following way: the C-dur refers to this type of kinship cis-moll (single-tone to the tonic) fis-moll (single-tongue to the subdomain) gis-moll (single-tier to the dominant), and also - Fis-dur (chromatic to the subdominant) and dis-moll (its parallel). Such an assessment is also common to the tonalities that are in the third degree of kinship with the minor. To a-moll is the key: As-dur (single-tone to tonic) Des-dur (single-tongue to subdominant) Es-dur (single-tiered to the dominant), as well as es-moll (chromatic to the dominant) and Ges-dur (its parallel).

When performing modulation transitions in the tone of the third degree of kinship, one can resort to traditional means involving two intermediate tonalities, as advised in the training courses. Thus there is no internal principle of communication. A mechanical approach is proposed by bringing the tonality to the original grossing magnitude a half-tone lower, and to a minor one-half higher as one of the connecting moments. You can perform a melodic-harmonic transition through a dominant second-chord, the conversion of a reduced seventh-string of the VII stage or an alterational variant of it - as modulating chords, before which the input chords from the initial tone are used. Thus the transitions presented contradict the stylistic study of modulation.

We offer such methods of the connections of the third degree of tonality, which organically reflect the system of major-minor thinking. The connecting elements are the median dominant and the median subdominant. The practice of carrying out the named modulations confirmed the possibility of transitioning to all the tonality of this degree of kinship, and only one common chord can be applied. In this case, the initial and final tonality can be replaced by the same names, since the median dominant and the subdominant in them coincide. For example, the median dominant in C-dur (chord E-dur) will be it in c-moll, and the median subdominant in a-moll (chord-f-moll) is also present in A-dur.

The general chord found is taken as the third, as recommended by Tiulin, to hear his belonging to the first tonality. To choose from both tonalities one needs such a chord, which is in relation to one of them the mediant dominant or median subdominant, and the second - triad contained in its natural or harmonic tone row, that is, it will be in it in the first degree of kinship. The proposed transition is carried out in a short way, with the participation of only five chords, that is, without long fixations. If the tonic of the new tonality is not sufficiently supporting, it can be fixed in a modal image-repeat. Cadence to the last tonic can be both authentic and plagal. For example, if the overall chord is a mediant subdominant, that is, the harmony of the sixth "Schubert's" stage, then its plagal complexity in the form of "Rachmaninov's" harmony will express its meaningfully.

In modern music modulation of higher order is possible in the form of a transition from one mode structure to another. A similar phenomenon can be observed in the Prologue to R. Shchedrin's ballet "Anna Karenina". In a comparatively small section (before the curtain is raised) there are three buildings illustrating different types of sound-emitting organization. In the first of these (7 bars to figure 1), the free atonality is used, which is expressed in the reference value of the tritone, small and large seconds. In the second passage (13 bars to number 2), the musical fabric is stratified into three layers, each of which, based on the means of certain stages of intonation, is part of the poly-plastic texture that is characteristic of modern and late romantic music. In the last episode, in accordance with the installation of the composer for the use in instrumental music in ballet by P. Tchaikovsky, coinciding with the time of writing with the years of the plan and the creation of L. Tolstoy's novel "Anna Karenina", the lyric-dramatic genre of the Second Quartet of Tchaikovsky, to characterize the work of the character of the piece.

Summarizing the aforementioned about the ballet, it is important to note that

Shchedrin's presentation of musical material in Prologue, which was backward with respect to the historical process of evolution of mode-tonality (from the atonality through polyplasticity to the centralized system) can be interpreted as a way of practicing the acquisition of the alienation technique of the theater of B. Brecht, the meaning of which consists in the desire to direct the perception of spectators and listeners to the comprehension of the author's intention.

Conclusions. Thus, the stylistic approach to the study of modulation contributes to overcoming the discrepancy between theory and practice in teaching harmony and is one of the means of disclosing the artistic meaning of a musical piece.

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