

O. Pototska

**MUSICAL WORK AS A SUBJECT OF PERFORMING INTERPRETATION
IN THE CONTEXT OF MUSICOLOGICAL STUDIOS**

Based on the provisions of existing research in art history and musicology, the article comprehensively discloses the essential parameters of a musical work. It characterizes the specifics of its functioning in historical aspect. The author presents her own definition of musical work as a subject of performing interpretation.

Keywords: *musical work, interpretation, musical content, artistic text, authorship, performance*

One of the important objectives of musician-performer is promoting the education of aesthetic culture of listeners in the process of artistic communication. The interpreter, embodying the music in a communicative form, makes it accessible to the perception of the listener and acts as an intermediary in the communication chain "composer-performer-listener." It may be stated that the composer in musical scores creates a kind of sketchy "notes", which the performer aims to explain. It is awareness of the important role of performing interpretation that constantly stimulates research in the theory of musical performance. Interpretation in the most general sense we can define as disclosing the contents, interpretation and explanation of the meaning of an existing judgment. This definition points directly to the need for an intermediary, i.e. an interpreter between the text of the culture and those who perceive this text. In musical art this intermediary is the performer.

In the modern musicology the theory of interpretation received its full development. In particular, in the studies of A. Kochniev [11] T. Cherednychenko [20] V. Moskalenko [16] and other authors a number of key provisions can be found that become important in recognizing the specifics of musical work as an object of performing interpretation. One of the aspects of current research became determining

the characteristics of the contents of musical work, to which are devoted the works of V. Medushevskiy [14] A. Ruchievska [19] I. Malysheva [13] N. Zelenina [10] N. Moreva [15] and others.

The subject of performing interpretation is musical work, the meaning of which is interpreted by performer-interpreter. The author of the article, based on the provisions of the existing researches in art history and musicology, aims to give an extensional definition of a musical work as the subject of performing interpretation and reveal its essential parameters.

As the object of musical science work has been studied comprehensively and consistently. "It was considered as a historical phenomenon, artistic value, artistic integrity, subject of artistic influence, object of artistic perception, object of musical performance, music content and form, etc. "[4,p.121]. The researches of B.V. Asafiev laid the foundations for a holistic and integrated approach to the study of formal and substantive aspects of a musical work. The process of establishing the concept of musical work was aimed at its comprehension as an intrinsically valuable aesthetic object, "which is unique incarnation of artistic conception and exists both in the acoustic processes of real sound, and regardless of these processes that is, receives a virtual form of its existence" [ibid].

The peculiarities of studying art in connection with the general theory of systems, that were thoroughly elaborated in the middle of the XX century, caused using the systematic approach in the study of a musical work. Using the principles of the systematic approach, V. Medushevskiy calls musical work the "mirror of culture," which reflects all aspects of its spiritual content and the appropriate forms created by artistic practice for its implementation. In a broader sense musical work is a product of culture, "which accumulates the aesthetic and artistic experience of humanity. It serves as one of the most advanced forms of social-aural memory that stores the results of spiritual-practice activity, and serves as a reliable means of transfer from generation to generation of artistic values created in public musical practice" [14, p.12].

Musical work (like any work of art) is a special text. This text symbolizes the human feelings that need to be decoded. The expounder of the encrypted feelings, and therefore – the meaning – is the interpreter, and the direct product of interpretation – is a work of art, which appears as a result of creative act. In light of the above there emerges the necessity of defining a work of art that reflects the general dialogueness of the world of culture.

According to V. Bibler, "culture is a form of simultaneous existence and communication of people of different – past, present and future – cultures, a form of dialogue and mutual generation of these cultures. The time of such communication – is present; particular form of such communication, such co-existence of the past, present and future cultures – this is a form of Work; Work is a form of communication in individuals horizontal communication personalities form of communication of individuals as (potentially) different cultures" [3, p. 220]. Under art work the researcher understands "the co-existence and mutual development of two (and many) quite different worlds – different ontologically, spiritually, mentally, physically ..." [2, p. 22-23]. The dialogue of the past and present in the artwork is also noted by H. Gadamer: "Actually, the mystery set for us by the theme of art, it is the very simultaneity of the past and the present" [5, p. 92]. The importance of communicative form of functioning of a musical work, i.e. its direct sounding, as a social phenomenon is also stressed by V. Moskalenko [16].

Distinguishing the concepts of work and text, N. Zelenina considers the following statement principal: "Work is a solid statement and text is an algorithm divided into a series of successive operations that occur in the mind when dealing with work. Text, even one that sounds – is the potency and the work is an active participant of the communicative process" [10, p. 6-7]. The researcher also stresses the importance of communication process and the role of the recipient, without which the text is not capable to be implemented and show its content-richness. "Musical work as implemented music text in this perspective for the performer acts as a means of influencing the audience and for the audience – as a way of obtaining new information" [10, p. 8].

The concept of V. Bibler asserts the existence of the Work at the personal level and at the level of cultural group. Work on a personal level is the materialization of creative personality, the result of the work of its single and unique individuality. Work at the level of cultural group is a single, integral work of cultural epoch created by one imaginary author and always addressed to someone. As a phenomenon of culture, Work is frozen form of being, global and timeless monument [3, p. 220-240]. Developing the thoughts of V. Bibler, O. Zhuravchak concludes that "existence in culture is existence based on the Work and communication in culture is the communication in the idea of the Work" [9, p.65].

In a thorough study on the problems of the music communication music and music language, S. Ship, based on the definition of A. Mukha, understands work as the composition, consciously prepared by the author and saved upon all the reproductions of the artifact [21, p.41]. Thus S. Ship emphasizes one of the main characteristics of the work – compositional organization of author's text, that is, motivated selection of expression means and their association into integrity on the basis of musical logic, narrativeness and dramaturgy.

Preliminary considerations lead to the conclusion that the phenomenon of artistic work is directly connected with the notion of authorship. Exploring the problem of interaction between notions of authorship and music, N. Herasymova-Persydska notes that not every musical text can be seen as a piece of music. Thus, in relation to the works of musical creativity of the Middle Ages the researcher considers using the term "musical work" not quite correct, because nothing new is created, and just occurs "new placement of the existing elements – there appears a new version of what previously existed" [7, p. 28]. The anonymity of music samples of the Middle Ages was the result that work as the object had not been extracted from the music environment, and the authors did not claim to the originality and asserting their individuality. The same opinion is articulated by T. Cherednychenko relating becoming of the notion of musical work with the demise of the practice of improvisation and start of scale recording of music. The researcher draws attention to the ambiguity of translation into European languages of the word *opus* (occupation,

profession, work, labor, composition), which etymological genesis retains the imprint of "historic transition from awareness of music as fluid-pending process of activity (performance-improvisation) to its understanding as holistic, complete, insoluble in time object" [20, p. 47-48].

The culture of the Renaissance brings the concept of authorship as a manifestation of consciousness of the artist, but the author's musical work of this period was a kind of "virtual diversity of incarnations of one musical-poetic idea that may be (or may not be) implemented (invariant with zero or certain number of options)" [7, p.29]. The merit of the Renaissance artists is the start of rethinking of the concept *opus* from "profession-work" to the author's work, in which is gradually overcome the "idea of professional composition as the embodiment of genre normative regulations" [20, p.48].

The final formation of the phenomenon of author's musical work is reaching the Modern age. That is why, building on the strict understanding of terminology, V. Medushevskiy under musical work understands a "special kind of musical expression that finally emerged in the European professional culture of the Modern age" [14, p.5].

Along with the notion of authorship, becoming of the phenomenon of work of art is also associated with the development of performance. Thus, exploring the peculiarities of the development of musical performance, N. Zhaivoronok stresses the importance of Baroque and Classicism, that have become "the time of performing creators." The development of instrumental performance, coming "to the fore of the violin and the piano as solo and ensemble instruments, improving of singing art "bel canto", formation of "classical" composition of the symphony orchestra (J. Haydn), the establishment of national performing schools" [8, p.7] occurred in parallel with the formation of author's musical work. Composer and performer at this age are often combined in one person.

With the final formation of the musical work as a phenomenon as a phenomenon of art creativity, the art of its interpretation comes to the foreground. "Fundamental changes in the musical performance took place in the period of

Romanticism, when "the time of performing creators" changed to "the time of creative virtuosos" and the figure of the musician-virtuoso for the first time was pushed into the vanguard of the music movement (T. Groom-Grzhymailo). N. Paganini (violin) and F. Liszt (piano) initiated the emergence of new generation of performers who with their masterly performance, extraordinary power of artistic and emotional impact transferred the audience's attention from the musical work as such to their art of interpretation ... there emerges modern conductor of the orchestra – the interpreter of musical works" [8, p. 8]. That is why only the example of sample works of composers of romanticism and classicism we can identify the main features of a musical work as an object of performing interpretation. V. Medushevskyy, as already noted, stresses that the musical work "in the strict sense of the word belongs to the culture in which clearly, through a system of written fixation scale-publishing activity, forms of public concerts and performances (etc.) *are extended the communicative roles of the composer and the performer*" [14, p. 5].

It should also be noted that the concept of musical work did not only appear at a certain stage of historical development of art culture, but also started collapsing at some stage. The avant-garde directions of music of the XX century often exhibit tendencies to the disappearance of thematism and leveling the scene side, "putting the listener's in mind into the state of lack of interest, making it impossible to implement the concept in the music itself. In this case, the construction of the text, regardless of the hearing brings music beyond the concept of a work of art – into the sphere of sounding concept" [18, p. 95]. This apt remark by O. Ruchievska leads to the conclusion that not every branch of the musical creativity includes musical works in the strict sense of the term.

Based on the thesis that the concept of "musical work" is not extended to all the branches of musical creativity, Ye. Nazaikinskyi in the study "The logic of musical composition" excludes from it the samples of folklore, in part – the compositions of professional canonic art and the branches of everyday genres, "learning" and pop music [17, p.20]. Under musical work the researcher understands "materially fixed perfect art object, able to maintain its invariant structure and, at the

same time, thanks to the performers, the audience and the specific conditions – to adapt to the situation and develop historically" [17, p. 28]. Mentioning performers and listeners in this definition indicates the relationship with the concept of interpretation that brings variation to the functioning of a musical work. The performer is an independent creative unit that converts musical work as a relatively closed whole to an open circuited system in the socio-cultural environment.

Ye. Nazaikynskyi delivers his own comprehensive characterization of musical work. The essence of his arguments is reflected by the following provisions: – under musical work we understand author's music; – only musical work has musical composition that unfolds in timespace; – musical work is an object that cannot be narrowed only to text or audio process;

- The content and form of a musical work can only be understood in the process of artistic communication; – artistic communication implements the act of communication and covers the process of creation, execution and perception [17, p. 14-16].

Based on the existing definitions and characteristics of a musical composition S. Galytska identifies eleven features reflecting the essence of the work as an independent phenomenon. The researcher defines its principal characteristics 1) artistry; 2) the ability to reproduce single in essence and in diverse in forms specific life content; 3) the unity of semiotic structures (material aspect) with variant plurality of their meanings (perfect aspect); 4) autonomy; 5) completeness; 6) the need for adequate performance; 7) the need for adequate perception; 8) the need for musicological interpretation; 9) the need for specific fixation; 10) the identity to itself; 11) authorship (the list is submitted in the manner proposed by S. Galytska) [6, p. 46].

Interpreting the definition of Ye. Nazaykynskyi, V. Moskalenko concludes that "for musical work the quality is inherent that can be defined by the term "mobile invariant." Invariance is that at various perceptions (including – in the historical development) musical work remains itself and does not acquire the meaning of "another" or completely "new" work. Mobility is in adapting the work to a new

situation – social, historical, communicative, musical-aesthetic" [16, p. 107]. This is this mobility that encouraged the Ukrainian researcher to relate the concept of musical work and music form. From his position, the very musical form of the work can be perceived more stable and seemingly unchanged in its most general logic regularities. The very musical work which is moved by musical opinion of the composer, should be considered quite unstable because of public functioning it is constantly evolving.

Such considerations are shared by O. Ruchievska, who determines stable and mobile components of a musical work. She sees musical work as text interaction with the audience. The text of the work she determines as a stable invariant component, and listening perception – mobile, moving. "Performing implementation in the system composer – text – performer – listener at the time of perception by the listener, this component is stable. Thus it remains in the recording, which can be listened to repeatedly. Thus, for the listener work that sounds, is included in the concept of "text" "[19, p. 74].

Apart from these authors, in defining musical work one must take into account the phenomenon of musical interpretation (performance, listening or their interaction) and also Yu. Kochniev [11] and I. Malyshev [13]. Exploring musical work as a special kind of discursive practice, Ye. Morieva offers "realizing it not as stable in the representation object, but as the object that is constantly updated and enriched structurally and semantically" [15, p. 3]. Under the discourse in music composition the researcher understand the text structure, "which expresses the subjective aspect of its interpretation and defines acceptable margins of sense meanings freedom", and under the discursive practice – "the use of certain types of music-speech utterances in accordance with their functions in the creation and interpretation of the work "[15, p. 8]. Thus, the constant moving of the meanings of musical work is underlined in the process of interpretation and again in the history of musicological thought Asafiev's thesis is confirmed about music as art manifested in intoning the meaning. Revealing this sense is made not only by the interpreter, but also the listener in the process of perception of music. According to the reasonable remark of H.-G. Gadamer "each

musical performance ... conveys a truly artistic value of the work only when we with inner ear hear something quite different than that directly opens to our senses. Only elevated to an ideal space of the inner ear, rather than performance ... constitute elements for building a work" [5, p. 90].

In general, each musical work should be perceived as an subject of artistic-creative activity, "characterized by common features of identification, including artistic phenomenon, artistic value, artistic content, musical form, as well as specific, genre, "instrumental" belonging and features of sound-image reproduction" [8, p.8]. One of the clearest signs of a musical work N. Zhaivoronok highlights its "individuality" as an artistic phenomenon and the presence of "own" technological and artistic-expressive characteristics" that are subject to analytical-cognitive and art-creative activity of the artist "[ibid].

H.-G. Gadamer stresses the organic unity of artistic creation in which "each particular creates the feeling that every moment is woven into a whole picture of the text or other form, so they act not as something mechanically connected or separated as dead addition, picked up by the flow of the event. Everything is artistic work is subordinated to some kind of center" [5, p. 89]. Important for our study is the reasoning of G. Gadamer that the "work of art as a living organism, is not as defined by chronometric duration of its temporal existence but its own structure of time. Let us remember music. Everyone knows those vague labels that the composer uses to describe the pace of individual parts of his musical work; they give very vague instructions, but it is not some technical requirement of the composer, dictated by the author's desire to perform something faster or slower. Time should be taken properly, so that, as required by the work. Altering the tempo is just a hint to withstand the "right" tempo or properly tune to the whole of the work. The correct tempo can never be measured, cannot be counted" [5, p.90]. This way H.-G. Gadamer emphasizes the special role of the performer-interpreter who makes musical work a living participant of the communicative process, "as it is in the active phase of its life – the stage of its performing interpretation" [10, p.8]. As the subject of communication, music is "a means of sharing attitudes, different "views "of life, points of view on it, generated by

the creative imagination of composers", a kind of "hypothesis about the world" [14, p.13]. Meanwhile, in the process of interpretation performer as if creates his own musical text that is built based on the composer's score text. According to H.-G. Gadamer, musical text plays a peculiar role of pre-understanding. Its understanding manifested itself in the very interpretation. The musical work as musical text by Yu. Lotman, is characterized by completeness, structuredness and limitedness [12]. Here originate these same properties of performing interpretation – by completeness, structuredness, limitedness.

N. Zelenina as mandatory identifies the following elements of communication between performer and listener: sender's intention to perform the work; the setting with which the listener comes to the act of performance, readiness to meet the work; the performer's coming on the stage as the beginning of the direct effect; "infectiousness" or lack thereof; intonation realization of the "program of provocations", built by the performer in which text is a pretext, a starting point and a means of communication [10, p.8]. So the whole being of musical work – from its creation to display in the minds of the audience – is made in the process of artistic communication, in which both the composer and the performer and the listener are covered by intellectual-emotional activity.

Summing up our observations of the existing views on the problem of the definition of a musical work, we conclude that it has not lost its relevance and needs research from many positions (theoretical and historical musicology, psychology, art, performing interpretation, audience of listeners used perception). Given the arguments of the scientists as to determining the musical work, we can formulate his own vision that takes into account the interpretative aspect. So, *musical work* – born in the process of intoning is historically and socially conditioned, fixed (embodied in sound structure and notation) compositionally and artistically coherent artistic product of the artist (author), representing individual artistic way of understanding the world. The content of musical work is revealed only in the process of active art communication, which participants are the triad "composer – performer – listener".

LIST OF REFERENCES

1. Bakhtin M.M. The problem of text in linguistics, philology and other humanities: Experience of philosophical analysis / M.M. Bakhtin // Aesthetics of verbal creativity / M.M. Bakhtin / [Compiled by S.G. Bocharov; Text prepared by G. S. Bernstein and L. V. Deriugina; Comment by S.S. Averintsev and S.G. Bocharov]. – M.: Art, 1979 – 424 p.
2. Bibler V.S. From science study – to the logic of culture (Two philosophical introductions to the twenty-first century) / V.S. Bibler. – M.: Russian phenomenological society, 1992. – 134 p.
3. Bibler V.S. On the edges of the logic of culture. Book of selected essays / V.S. Bibler. – M. Russian phenomenological society, 1997. – 440 p.
4. Bondarenko T. Musical work in the system of education of hearing for musician-professional / T. Bondarenko // Musical work: the essence, aspects of the analysis: [collection of articles / compiled by I.A. Kotlyarevsky, D.G. Terentiev]. – K.: Music Ukraine, 1988. – P.111-123.
5. Gadamer H.-G. Relevance of the wonderful / H.G. Hadamer / [translated from German by M. Kushnir] // Hermeneutics and poetics. – K.: Universe, 2001. – P. 51-99.
6. Halitskaya S. Professional monody in the light of the modern concept of the musical work / S. Halitskaya // Musical work: the essence, aspects of the analysis: [collection of articles / compiled by I.A. Kotlyarevsky, D.G. Terentiev]. – K.: Music Ukraine, 1988. – P.43-52.
7. N. Gerasimova-Persidskaya N. Authorship as historical-stylistic problem / N. Gerasimova-Persidskaya // Musical work: the essence, aspects of the analysis: [collection of articles / compiled by I.A. Kotlyarevsky, D.G. Terentiev]. – K.: Music Ukraine, 1988. – P.27-33.
8. Zhayvoronok N.B. Musical performance as a phenomenon of musical culture: abstract of thesis ... Ph.D. in History of Arts: 17.00.01 / Zhayvoronok Nataliia Borysivna; Kyiv National University of Culture and Arts. – K., 2006. – 16 p.

9. Zhuravchak O.P. The concept of interpretation as a product of dialogue of cultures (Culture – dialogue of cultures – types of interaction of cultures – the concept of integration) / O.P. Zhuravchak // Actual problems of history, theory and practice of artistic culture: [collection of scientific works]. – K.: Millennium, 2003. – Volume XI. – Part IV – P. 60-65.
10. Zelenina N.V. The implication of musical work: the formation and functioning: abstract of thesis ... Ph.D. in History of Arts: 17.00.03 / Zelenina Nadiia Viktorivna National Music Academy of Ukraine. Named after P.I. Tchaikovsky. – K., 2004. – 16 p.
11. Kochnev Yu.L. Musical work and interpretation / Yu.L. Kochnev // Soviet Music. – 1969 – No.12. – PS.56-60
12. Lotman Yu.M. The structure of the art text / Yu.M. Lotman. – M.: Art, 1975. – 384 p.
13. Malyshev I. K. To the definition of "musical work" / I. Malyshev // Aesthetic Essays: [collection of articles / Compiled by I.A. Rappaport]. – M. Music, 1980. – P. 103–124.
14. Medushevsky V. Musical work and its cultural-genetic basis / V. Medushevsky // Musical work: the essence, aspects of the analysis: [collection of articles / compiled by I.A. Kotlyarevsky, D.G. Terentiev]. – K.: Music Ukraine, 1988. – P.5-18.
15. Morieva E.O. Musical work as a kind of discursive practice: abstract of thesis ... Ph.D. in History of Arts: 17.00.03 / Morieva Evgeniia Oleksandrivna; National Music Academy of Ukraine named after P.I. Tchaikovsky. – K., 2005. – 18 p.
16. Moskalenko V.H. Analysis in perspective of musical interpretation / V. Moskalenko // Journal of National Music Academy of Ukraine named after P.I. Tchaikovsky: [Scientific Magazine]. – 2008. – No. 1. – K., NMAU, 2008. – P.106-112.
17. Nazaikinsky E. Logic of music composition / E.V. Nazaikinsky. – M.: Music, 1982. – 319p.

18. Ruchievskaya E.A. Thematism and form in the methodology of music analysis in the XX century / E.A. Ruchievskaya // Modern problems of musicology: [collection of articles]. – M.: Music 1976 – P.89-112
19. Ruchievskaya E. On the analysis of the content of musical work / E.A. Ruchievskaya // Criticism and musicology [collection of articles]. – L.: Music, 1987. – Vol. 3. – P. 69-96.
20. Cherednichenko T. Composition and interpretation: three aspects of the problem / T. Cherednichenko // Musical performance and modernity: [collection of articles]. – M.: Music, 1988. – Issue 1. – P.43-68.
21. Ship S.V. Musical speech and the language of music (theoretical study) / S.V. Ship. – Odessa: Publishing House of the A.V. Nezhdanova Odessa State Conservatory, 2001. – 296 p.