

GENERAL THEORETICAL ASPECTS OF MUSICOLOGY

UDC 78.01+781.1

G. Zavgorodniaya

THE PHENOMENON OF THE MUSICAL SPACE IN THE ASPECT OF TRADITIONS: EAST-WEST

The article under consideration deals with systematization of ideas about the psychology of the creative process, as a kind of historically formed dialogue of two types of artistic and imaginative thinking. The relevance of the topic declared is determined by the significance nowadays of the processes of diffusion of East-West tendencies in the musical life of our planet. One can single out the general aspect of this phenomenon: the brighter and more closed the regularities of a particular system, the more interesting and specific their integration process. East and West reflect a special kind of idea of established traditions, the problem of mutual relations of which is one of the most interesting perspectives of theoretical researches.

Keywords: space, time, art thinking, system, musical language, sound process, genre, form, style, horizontal, vertical, musical thought.

Music is a temporary art form. Spatial-temporal factor is a specific to temporal art forms form of existence of thematic invention in music. The space-time aspect provides the process of formation and logic of development of the main thematic grain. At the heart of it is the specificity of the organization of the language system and its elements, each of which is also a system: sound, rhythm, texture, harmony, melody, etc. The elements of the musical form (motive, phrase, sentence) are structured "in the interior" of the laws of breathing of a musical composition, or metrorhythmic organization of sounds, thus determining the patterns of the musical dramaturgy development. Specifics of the pulsation of breathing in the time of the musical fabric of the piece of work forms the regularities and features of the musical organism in the artistic, personally possessed, sound *space* of a particular genre, style or form: "The proportion of vibration frequencies, the frequency of micro-forces and attenuations in the sound process of tone form a natural potential basis for both high-altitude as well as the rhythmic relationship of music, the organization of texture and form-building ... time is metric, measured and "out-of-the-way" [8, p. 158-159]. Most researchers are concerned with the concepts of space and time in music, emphasizing their role in the formation of the artistic unity. All stages of the evolution of musical thinking are based on the interdependence, the interdependence of space-time dimensions. The saturated linearity of the monody, the graphical nature of the polyphonic space, the monolithic nature of the homophony relief, up to the chordal chorality, the lacy architecture of heterophony arise on the basis of various accents of time-varying spatial coordinates of a particular style type.

"The unevenness of the *intonation space* is directly reflected in the flow of *musical time*, which is also subject to peculiar curvatures in the living intoning (our italics – G.Z.)" [8, p. 158]. The space in music is understood as "symbolic representation" about it in the artist's mind: a listener, performer or composer. The existence of a musical space is a fact of the *psychological* background, for everyone has it individually. Space, in our opinion, realizes all events occurring in a given *sound volume of musical matter*, a peculiar graphic of the relief of musical events, based on the laws of genre, style, and form. The main parameter of the existence of space in music is *time*, no time – no space.

From ancient Greek monody to modern multi-layer texture, the constant regulator of musical thought, its musical space is time. The heterogeneity of the rhythmic and intonational germination of the melodic lines of the medieval polyphony (complementarity) proves that the rhythmic laws of the polyphonic stratification of the musical space are most stable in the psychology of musical thinking. The analysis of any phenomenon of modern music – from a sound, rhythm, to composition is a meaningful combination of the eternal and constantly changing. This corresponds to the deep nature of music as a temporary art form, which is perceived holistically, but in a continuous *spatial-temporal movement*.

The language of music, like the artistic languages of other arts, embodies the value system of a particular culture, the most important means of communication with the universe, inextricably linked with thinking. As a special system of signs, the language of art is a means of storing and transmitting information – an important factor in the continuity and preservation of traditions. In the general panorama of musical events, the two great poles of the East-West form individual systems of the musical language, types of thinking, the laws of drama and the logic of the unfolding of musical space in personal musical time. It should be emphasized that the multivalued system of the musical language in both cultures ensures the systemic relationship between the primary sign systems that have their own "legislative code" depending on the psychological specifics of thinking and have a direct attitude toward the realization of their semantic idea in the author's design.

The unity of elements (sound, rhythm, harmony, melody, timbre, register, texture, etc.) forms a certain specific system of the musical language, that is, a higher order system based on various relationships between primary sign systems. Consequently, as we have already noted, the language of music is a multilevel system possessing its semantic depth of its information grains, which makes it possible to perceive a particular composition at the level

of an art unity.

"Musical language do not have immediate prototypes outside music (...) Musical symbols (...) grasp "the aesthetic orientation of emotional experience, allow musical sounding to become, – in Samoylenko's opinion, – a special "sign" of the state of human consciousness". A little further A. Samoylenko interestingly emphasizes the idea that music "creates a special emotional completeness of the temporal moments of the psychological process and through it refers to the world of objective processes, mediating", assigning" and their content" [7, p. 44].

Trying to penetrate into such a system of general expressive and constructive regularities, we try to schematically represent their specificity in the context of artistic thinking **East-West**. Naturally, each of the directions personifies the original aspect of individual creative patterns in music. In other words, by penetrating into the system organization of each of the supposed poles, we are able to observe the expressively constructive organization of different types of musical thinking, different from each other, from sound, the whole system of elements of the musical language and to the whole form-building process as a whole.

Music is the art of sound. It is such an element of the musical language as sound that determines all its parameters. As V. Zaderatsky notes, "... sound is a whole world that organizes space ..." [4, p. 19]. Sound is an evolutionary phenomenon, rooted in its roots in distant historical times and originates from the first sound in nature, which became an information and spiritual-emotional device and way of knowing.

In other words, the sound became musical only on the basis of a long creative process, which contributed to its separation from all other sounds around us. Self-sufficiency of sound becomes one of the axes of the new paradigm of musical thinking of the twentieth century. "Listening to sound, sensation of tone as a macrocosm, – A. Zharkov notes, – generates a general trend of global timbre synthesis ..." [3, p. 107].

The special depth of penetration into the semantics of sound space forms the originality of sound matter in the musical practice of the East.

Namely: in the formation of the musical space of the East – there is a tendency to a slow, meditative deployment of musical thought. The essence of most philosophical orientations of the East is the fact that comprehension of the world is accompanied by *silence* (Xun-tzu, Lao-tzu). It is about *the amity of the worlds, which provides peace of mind, for*

man is a part of nature. It is precisely this unity with nature that provides the essence of human existence. The internal movement of this slowly unfolding musical thought is characterized by a regular irregularity of rhythmic breathing. You can observe an unpredictable pattern of rhythmic formulas, which emphasizes the improvisational nature of the change of reference signals and the special freedom of the time-measuring start of the entire artistic space. With a soft, "flowing" like from nowhere and dissolving in anywhere special *contemplation* of the musical expression is observed – a high overall tone of the internal *tension* of the narrative.

The predominance of the *improvisational* type of development, the apparent freedom and unpredictable independence of intoning is based on certain regularities that clearly fix the boundaries of the improvisational freedom of presentation. Free flowing utterance outlines such patterns as the typical nature of nodal intonations, melodic turns, determined by a particular given mode; The plurality of foundations, their variable character; The dominant role of the lower tonic; The predominance of un-tempered folk modes, and so on.

The system of sound micro-intonation is interestingly distinguished (meditation in the system of music of non-European cultures), isolating sound into an independent system with its texture and specific sphere of expressiveness. V. Zaderatsky emphasizes these traditions, he writes: "... the cultural space of non-European peoples has radically expanded. The arrival of European values did not oust its own traditions. These peoples exist in a bi-cultural field where a globally significant European entity does not suppress its national, but rather shades it, stimulates conservation and preservation. It is obvious that the pace of evolution of European and traditional non-European cultures is fundamentally different" [4, p. 7]. The power of sound, in our opinion, has its amplitude, capable of absorbing and expressing the expressiveness of the "aura" of the musical tone, which concentrates, as in the focus, the degree of information depth of musical thought.

Consequently, through an understanding of the laws of sound relations, the essence of sound itself as the center of the system there can be reached the level of the laws of thought of the epoch and penetrated the process of cognition of the specifics of artistic styles. "Sound is the very fabric of music, – Neuhaus believes, – "... by improving it, we raise music to a great height" [6, p. 54, 56].

A completely different type of organization of musical space is the so-called **musical pole of Western European culture**. In the center of this other system predominates

compartmentalization, accentuation, bright change of voltage signals, with a wide amplitude of vibrations of dynamic, register, timbre, rhythmic shades, a one-time culmination zones with their special long preparation and their gradual demagnetization.

In addition to these two classically established poles: **East-West**, we can note the special dispersal of modern music in the multiplicity of other artistic and information zones. It should be noted that the musical culture of the East continues to be within the framework of such individual laws, which *preserve* their legislative foundations at the level of an original, stable canon. This is the canonical model of understanding the universe, which is the constructive basis of the artistic symbol, becomes the bearer of certain traditions of artistic thinking and appropriate artistic practice. The canonicity in the musical consciousness of the East delineates the genre-style traditions at a certain structural and constructive level. The canon, in this musical space, is a model of artistic value, a kind of vessel preserving and embodying the standard of absolute perfection, of absolute value in creative activity. In the aspect of the general system of thinking, being the bearer of traditions of a certain style direction and corresponding artistic practice, the canon on the structural and constructive level expresses the aesthetic ideal of this or that epoch, culture, people, art movement which plays a special role in the history of the cultural traditions of the East.

The musical panorama of Western art is fundamentally different, it is constantly and substantially modified. Never before has music found such diverse forms of its existence, especially as the musical culture of the twentieth and twenty-first centuries. Therefore, naturally, in contemporary musicology, the question arises of the principles of analysis of the modern musical language. Neutralization of many, previously classically immovable foundations in professional (and not only) music leads to the emergence of various kinds of polycompositions (polytonality, polyfret, polyfacture, polystylistics etc.). They arise as a result of the revival of polyphonic laws on a different spatio-temporal level, the so-called polyphonic Renaissance of the 20th century.

The multiplicity noted by us, for all the identity and artistic independence of its components (classics and variety, dodecaphony and folklore, the revival of ethnic cultures and technical music), leads to the process of diffusion, and even more so the need arises to search for the initial constant for the evaluation of certain phenomena of contemporary musical art.

In conditions of removal from the pedestal of a fret, tonality, changes in the notion of vertical and horizontal – other laws for the formation of types of textures come into force. At a special level, a deeper and more intimate appreciation of *sound*, and, correspondingly, of the *rhythmic* norms of its construction in the musical space, rises. Due to these positions one can penetrate into the thinking system of the era, style, and composer. And, accordingly, reach the level of assessment of the laws of thinking of the East-West type. For example, the microchromatics of the eastern musical systems (14-, 17-, 24-stage tone series) is based on the relation to sound at the *atomic* level and, accordingly, the processes of its splitting, which creates a huge energy reserve of the information capacity of the exquisitely colorful ornamentation of melodic lines of various genres of the eastern musical culture: Azerbaijani mugham, Uzbek makam, Kazakh kyui, Indian raga etc.

In Western European musical practice, which has passed its way of individual age-old formation, sound is also in the center of the system, but at the level of a *molecule*, with a clear 12-step division of the tone series. Here we see a historically developing alternate arrangement of emphasis on *linear* (polyphonic) or *vertical* (harmonic) gravitations. Drawing attention to the interdependence and interdependence existing in Western European music between the coordinates of sounding space, B. Asafiev writes: "Depending on which of the functional values of the tones as the most expressive is directed the consciousness of the epoch and the composer, the predominance of *vertical* complexes over *linear* gravitations arises and vice versa. Effective forces in each of the types of musical formation are *changed*, and the force that dominates in *one case*, can hardly be taken into account in *another* (...)" From this point of view, *each* of the systems of acoustic phenomena for the purpose of *organizing music* within the required in the given environment the *circle of intonations* (our italics - G.Z.)" [1, p. 57-58]. In this case, the dramatic form is staged: from the motive to the period, from the period to the art unity, say, the sonata-symphonic cycle.

Such a different nature of voicing of a "sound" is largely predetermined by the origins of musical culture. Comparison of two ideologies different in spirit proves that it is a question of *two models of understanding* the World: *East-West*. Through logical thinking and systematicity, on the one hand, and through thinking imaginative, irrational – on the other. Therefore, the philosophical systems of the countries of the East are so *humanized* and internally *closed*, and the philosophical schools of the West are so contradictory. Thus any philosophical system exists in full only theoretically, and the development, evolution of

creative thinking creates on their basis its laws, its commandments of the image-emotional representation of reality.

In the twentieth and early twenty-first centuries, there was a process of interaction between the two poles of artistic thinking. Such diffusion of different types of thinking will undoubtedly give interesting sprouts in the form of new genres, stylistic trends and the renovation of the language system itself. The process of deep and thoughtful mastering of the best achievements of the musical culture of other nations, past and present, the search for new expressive means, the sources of which are concluded both in national folklore and in professional composer creativity, lead to the renewal of national cultures. In the creative compositional practice of the East (Abu Bakr Khayrat, Gamal Abdel Rahim, Aziz ash-Shauan, Kamel Salib and many others), one-part improvisation inevitably gives way to many-voiced scores. The composers of Eastern countries use the polyphonic and structural techniques of the West to develop melodic, rhythmic and structural elements incorporated in the folk musical heritage. By combining western technique with national traditions, representatives of the contemporary musical culture of the East there is created a phenomenon that can be designated as a "third" language, a language that unites national sources with modern composition techniques.

Currently, at the turn of the century, we see the aspiration of composers of various systems of thought (both the East and the West) to penetrate the psychological structure of folk music, to find a musical solution that corresponds to the psychology of a certain nation. Apparently, it is no longer a question of using folklore, but of a *peculiar manifestation of compositional thinking at the level of folklore*, about a new level of their more *organic unity*. The totality of elements of folklore becomes the *internal* basis of the composer's language, which is inherently inherent in *folk music*. And this national feature of language is represented not only by individual folklore elements of musical speech (such as identification marks), they become *the basis of the system of compositional thinking*.

The desire to penetrate into the depths of the semantics of the musical space of the two poles of musical thinking East-West is a process that does not have boundaries, but has unlimited possibilities of artistic comprehension. So historically, there are quite definite, in a broad sense, stereotypes of our ideas about the style of the era, about the specifics of the language, about the basic indicators of the content and structural aspects of the musical form. "The purpose of this analysis, – in the opinion of E. Denisov, – is to try to penetrate at least

temporarily the artist's creative laboratory and help to touch the mystery that underlies any truly great work of art" [2, p. 51]. In other words, we are talking about possible facets of penetration into the psychology of the creative process, the complexity and individuality of which hardly gives the possibility of its full understanding. The main "supporting moments", in this case, can be the types of temporal and spatial characteristics of musical themes, the methods of its formation and development, and, ultimately, the dramaturgy of the unfolding of the entire structural-content line of the work, reflecting one or another type of artistic interpretation of space, a certain stage of evolution of musical thinking.

REFERENCES:

1. Asaf'ev B. Muzykal'naja forma kak process / B. Asaf'ev. – L.: Muzyka, 1963. – 376 s.
2. Denisov Je. Sovremennaja muzyka i problemy jevoljucii kompozitorskoj tehniki / Je. Denisov; [recenzent M. Tarakanov]. – M.: Sovetskij kompozitor, 1986. – 208 s.
3. Zharkov A. Nekotorye integrativnye tendencii v iskusstve nakanune HHI veka. Paragmaticeskij harakter tehniki kompozicii / A. Zharkov // Naukovij visnik NMAU im. P. Chajkovskogo. Muzikoznavstvo: z HH u HHI stolittja. – Kiïv, 1999, – Vip. 7. – S. 101–108.
4. Zaderackij V. Semanticheskoe pole muzyki v proshlom i nastojashhem / V. Zaderackij // Problemy nacional'nyh kul'tur na rubezhe tret'ego tysjacheletija. – Minsk, 1999. – S. 5–19.
5. Kotljarevskij I. K voprosu o ponjatijnosti muzykal'nogo myshlenija / I. Kotljarevskij // Muzykal'noe myshleniie: sushhnost', kategorija, aspekty issledovanija: sb. statej. – K.: Muzichna Ukraïna, 1989. – S. 9–12.
6. Nejgauz G. Ob iskusstve fortepiannoj igry. Zapiski pedagoga / G. Nej-gauz. – M.: Muzyka, 1988. – 240 s.
7. Samojlenko A. Muzykovedenie i metodologija gumanitarnogo znaniya. Problema dialoga / A. Samojlenko. – Odessa, 2002. – 244 s.
8. Starcheus M. O hronotopah muzykal'nogo myshlenija / M. Starcheus // Muzykal'naja akademija. – 2004. – № 2. – S. 156–163.