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## **THE CONCEPT OF ENERGY – ENERGETICALNESS IN MUSIC AND MUSICOLOGICAL TERMINOLOGY**

*The article defines the discursive position of musicological concepts and importance of energy and the energetic, found etymology and humanitarian response energistic-information approach to the study of musical phenomena. Reveals the spiritual content of energetic phenomenon and its particular importance in musical performance.*

*Keywords: energy, energetic, musical energy, musician-creator, symbolism – ecstasies – rhetoric.*

The relevance of the study is defined by the performers' interest in conceptual working out the terms, spontaneously emerging in the professional discourse. The latter captures the generalizations, acting in function of the stages of theoretical mastering the empirically acquired skills and knowledge. The conceptual ordering of this kind of terminological savings hones professional thinking, which is extremely important in modern conditions of training specialists in short terms and the more reduced general humanitarian training programs, richly unfolded in the first Italian conservatories, that created the basis for the European musical professionalism [see 4, p. 40-51].

The concept of "energy", "energeticalness" has not been recorded in special reference and training musicological publications, although the authority of the great musicologist E. Kurt [6] draws our attention to the actualization in musicological apparatus of turning for this kind of semantic generalization. The reference encyclopedia publications emphasize the physical and general natural-scientific understanding of this phenomenon [15, p. 1545], in which one can recognize the discourse of "energeticalness" involved in musicological, particularly in the vocal-pedagogical word usage ("energetic balance" of vocalist's apparatus and, more generally, the performer's in a whole understanding of "freedom" as the possession of "energy resources" of the performer's means of expression [12; 13])

The aim of this study is the theoretical justification of the conceptual meaning of the term "energy", "energeticalness" in musicology, in terms of its assimilation in musical science by E. Kurt, drawing in the natural sciences and theology, of which the second was the historical pillar of musical-theoretical and musical-philosophical generalizations. The specific objectives of the work: 1) the analysis of available natural-scientific, musicological, learned from theology and religious philosophy interpretations of this concept, 2) the

correlation of the semantic paradigm found with the professional word use generalization, directing the professional's attention to the productive and creatively generative settings.

The methodological basis of the research is culturologicalized musicology in which the intonational approach of B. Asafiev's School [3] in Ukraine [5, 8, and others.] is defined not only by "linguizicity" of the terminological instrumentation, but also by being based on "psychologized" principle of serving musicological savings as formulated by V. Kholopova [17], and others. For the study also significant are the developments of A. Potebnya [11] V. Medushevsky [10. p. 5-10], E. Markova [8], in which the etymological accumulations of sense energy are accented, generating creative discoveries (the "miracle" of discovery) in the artistic expression and in music.

The object of the research are the conceptual discourses of traditionally musicological and border areas, the subject is the discourse of "energy", "energeticalness" in contemporary musicology. The scientific novelty is in the theoretical generalization of the concept of energy – energeticalness embracing in musicology the body of knowledge in various spheres of "the motion of matter" [14, p. 251] and in ideal dimensions of the "energeticalness of God" [1, p. 70]. The practical value is in the completion of special courses materials on performing theory in music higher and secondary educational institutions.

The concept of energy was introduced into musicological terminology by E. Kurt, for whom it was important to expand the musical science from the chord-harmonic principle of modern times to the settings of the latest musical history that the great theorist realized by relying on the linearity of melodic constructions ("kinetic energy" of melodism as a base point of understanding J.S. Bach in the XX century. [6, p. 26-40]). For many contemporaries of E. Kurt this approach was matched with the "energetism" of the Physics on the verge of XIX – XX cent., the birth of "new physics" that denied Newtonian classical reliance on mass as the attribute of matter, therefore the slogan of the "disappearance of matter" determined the meaning of accomplished scientific principles revaluations.

"Energetism" was called the trend in philosophy of natural history formed by the discoveries of the "new physics", ... that "... considers *energy* the fundamental principle of the world" [1, p. 251], which naturally gave rise to the "search for God" in the scientific community; the "energeticalness" of God regardless of the existence of the mass was the base subject of discussion on the Faith foundations at early Christian Councils [1, p. 68-70]. For musicians-believers the biography of the biblical David, shepherd boy, was marked by

musical and poetic talent, the win over the Giant, a professional warrior Goliath, was given by God – not the mass, but the *energy* of the mind and the rapidity of action decided in favor of the young David the fight seemed initially, according to the laws of classical physics, was doomed to the defeat of the future "melodist".

In general, "energy" means "the common measure of all forms of matter motion" or – in a figurative sense – "perseverance, determination in reaching the goal" [14, p. 251]. In the first case, we are talking about the "kinetic energy", which action was referred to by E. Kurt defining linearity as the basis of J.S. Bach's thinking and, through it, of the music of the XX century in general, formed after the "romantic harmony crisis" marked by "Tristan," by R. Wagner [7]. However for E. Kurt the "energeticism" of musical linearity was the direct projection of the Divine energy, implemented in ideal melodic movements, but not in the physical givenness of the tone projection of the chord [7, p. 108-123].

The energetic conditionality of musical expression was realized by all peoples of the world, for which the cult practice had been firmly linked to its musical design, as well as to the importance of the musical component in the organization of military practice, designed to initiate and direct the activity of the person in extreme conditions. These are for professional musicians threshold zones of the stages of comprehension of the skills in which the "energy of break" is necessary in the acquisition, holding up to the "trigger mechanism" of the speech, which reveals the whole force of the previously laid labor and intellectual work of the subject.

In the musical sphere, the law of mass is not always an effective measure of actions, even though its observance is significant in the professional's self-organization. For the first conservatories, that gave birth to bel canto, the "energeticness" of the students accepted was clearly defined through their confessional readiness [4, p. 45, 55], as well as through the system of wide intelligence development though exercising in theology, philosophy, literature and the whole totality of theoretical and musical-practical skills [ibid, p.60-63].

The breadth of mind development, defined by the wealth of multidirectional training as well as the complex duties of study and multiple artistic performances in church, on civil ceremonies, in the theaters reasoned the incredible waste of energy (the working day of a conservatoire student – and pupils, and teachers – from 3 a.m. till 8.30 p.m. with a general break for rest and food in the day about 1.5 hour [ibid, p. 65]). At that the "overcrowdedness was initially the disaster of conservatories" [4, p. 61], and the meals – very poor, at the level

of monastery novices. As we see, "energeticalness" and incredible by modern standards, of conservatories students, was fed exclusively by the ideal incentives of Ministering, which was the basis for awarding the graduates with various noble ranks, which determined the opportunities to Serve the church and the state.

Indeed, the musicians, the first graduates of conservatories and brought up in the father's house on the respective requirements, are striking with exceptional capacity for work – and willingness to perform, along with professional obligations, the most complex public functions. Higher than in XVII-XVIII centuries., professional musicians, did not hold public offices. J-B. Lully besides performing, conducting-staging, composing, educational and organizational responsibilities at the Music Academy – was the state government's secretary of the powerful Louis XIV, Farinelli (C. Broschi) beside fantastic singing load, was the Prime Minister of Spain at the era of its highest colonial power, etc.

Of course, such a power consumption in the musical and creative sphere is determined by the a universal law of nature of "energy conservation" and as a part of its "forms transition" from one to another while maintaining the *momentum* [15, p. 1242]. This position implies that in the generalizations of the empiricism of the vocal-pedagogical efforts the author of this article calls the "energy balance" the psycho-physical condition of the singer, in which the main thing is the ability to intelligently distribute the energy supply between the components of ideal and physical in the simultaneity of the apparatus of the vocal art.

And yet the basic one remains the task of *finding creative energy* for the musician-creator, *drawing* it from a reserve which at all times was measured by the volume of the gift detected by teachers and art lovers. The detection of such a *gift* is solved by the "energy of impulse" as a manifestation of the creative act – in singing, performing at the widest word in which the pre-requisites of writing are found, etc. For E. Kurt this type of detectable musical energy was clearly associated with the melodic quality of both the direct detection of "psyche-soul," led from above. The theological-doctrinal justification of E. Kurt's approach was the subject of the special study by O. Galkin "The concept of Ernst Kurt's music: from psychology to ontologism" [10 p.108-123].

Its meaning is the a statement of musical energy as "kinetic" energy, ie the energy of motion, change of altitudes (see the original meaning of the term fugue – running). The rest energy, "potential" energy by Kurt – is the harmony of colors as a projection of structure on a sound totality [6, p. 30-42] as since the Antiquities there was established the idea of

symbolization of Everything, the God by showing the abstraction of tone. Moreover, this collectiveness of tone about the actual sound massive is most clearly embodied in the "toneme", as proposed to identify this unit of the structure and meaning of singing church manifestation by V. Martynov [9].

The above author appeals to the traditional singing of Orthodox priests studying "according to legend", but not in school-note variant of tone sounding, but namely, the "elusive essence of neume":

"If the concept of "tone" implies the feeling of isolation, thingness or "materiality", the concept of "toneme" implies the feeling of openness, procedurality and fluidity ... The thingness of musical sound extends to the form in general, conferring it isolation ... In its turn, the fluidity of liturgical-singing sound extends to the liturgical-singing forms, conferring them openness, interpenetrativeness and turning their sequence into a continuous flow" [9, p.86].

And then according to the above author: "The toneme can be determined as a measure of the intonational relation of the phoneme to the line" [9, p. 87].

All these speculations about the essence of the old-church singing intonation are important to us in this case, for the sake of clarifying the meaning of melodism introduced by E. Kurt to replace the harmonic music of artistically self-sufficient manifestation and realized by him as a projection of the soul-psyche. Above-quoted V. Martynov remarks: "... the circular motion of the praying soul is a conscious, purposeful movement to the single inner center, which can not be penetrated by any feelings, thoughts, ideas and where the true worship of God in spirit and truth is carried out" [9, p. 61]. Accordingly, the "circular melodic forms are only the audio reproduction of the liturgical circles, regulated by Typicon ..." [9, p. 75].

V. Martynov indicates the *organics of melodism in general as the "circular" movement*, linking it with prayer-making. But the melodic figures are generally based on singing around, that is "walking in circles" around the reference tone, producing the energetical kinetics which is created by the god-inspired creation of tones, *passing* at different altitudes. And if Martynov writes about the "openness" of the musical form, generated by the "toneme" in the liturgical singing, the classics of the melodic culture is the mode with multiple variables tonics eliminating that sharp tonical centering, which

distinguishes the harmonic tonality, the creation of the theatricalized instrumentalism of Vienna school.

The "potential energy" of harmonic-chord system by Kurt is defined by the linear functional relationships with the fixed and irreversible direction from the tonic.

The element of melody – "circular" movements of "singing around", rotation around the reference tones. At that the "straight" manifestations of melodics that Martynov relates to its out-of-church revelations [9, p. 71], really in the cleanliness of display of this melodic quality are exceptional. And if we acknowledge the existence of catabasis contours, the descending step-by-step sequence in the theme of Tatyana's dreams in "Eugene Onegin" by P. Tchaikovsky, its essence as a melodic construction is the complex "weaving" – at the defined downward direction, but not the step structure as such.

And yet the music by P. Tchaikovsky, J. Verdi, J. Bizet and other famous composers of the XIX century there are quite many melodic themes-images constructed on the "linearly" aligned downstream (more often!) and ascending sequences. However, they are marked with a multiplicity of rhythmic-timbral indicators, which create the *effect of singing around*, thus correlating with the circle- "oscillatory" principle, which is the hallmark of the melodic contour itself. An example is the immortal Habanera from "Carmen" by J. Bizet, which tune is based on a rhetorical symbol catabasis passus duriscuelus, ie the chromatically descending line. But the melody is not limited to this sequence only, in it the rhythmically made "colorizations" create the relations of not "straight-line" promotion – and similarly the love themes from the "Queen of Spades" and "The Nutcracker" by P. Tchaikovsky, from "La Traviata" by J. Verdi and others.

This generalization is made for the sake of finding the essential "singing around whirling" for the melodics at all; the very manifestation of this tone contour opens the sacred symbols coming from the old times and canonized in the dignity of church-singing foundations in Christianity. Thus is realized that *Divine energeticalness*, pointed out by E. Kurt as *kinetic* (ie, actually perceived) energy of the melodic ("linear") movement. Harmony – the "potential energy" according to Kurt – with the functional polarization of the tonic and non-tonic consonances holds, like the poles of the electrical field, and excessively strengthens the principle of modal oppositions, clearly dismembering and "closing" (the technique of cadence as a basic one in harmonic constructions) musical fragments, but in

doing so suppressing the fluidity of modal-tonical shifts that are generated by singing around-whirling.

The concept of energetical Divine determination of musical constructions introduced by E. Kurt, creates the conditions for overcoming the rationalist Cartesian foundation of the approaches of classical European musicology – in favor of the science of music, which developed in the depths of theology-doctrinal understanding of its essence and which for historical reasons was the base of musical-professional thinking. This approach is captured in the book by E. Wilson-Dickson [16], in which the energy associated with the Divine Forces, is detected by the *symbolism, ecstasies and rhetorics* [16, p. 7-9], and, with the concentration of energeticalness in the sacrality of the first one (symbolics) and its "dispersion" in the profanity of the third one (rhetorics).

Let us note, the very terms adopted in the theory of religious Christian music (*symbolics, ecstasies and rhetorics*), with their principal unevenness of distribution of the energetical quality (maximum – in the first one, in *symbolics*, minimum – in the third one, in *rhetorics*) take to the historically conditioned superiority of the *Performer's* activity the musician in relation to the authorship of the composer's work. Since it is the performance, often contrary to the logic of rhetorically life-like processual structures, captures attention at the pedal, fermata, in terms of assimilations with verbal-speech structures as if "disturbing" within the meaning of the expression. But it is them that focus attention on high and simple symbol of tonicity, signifying the highest abstraction of Everything.

Only performing always fixed the ecstatic factor of expression, created not by compositional thematically-figurative means, but rhythmical-tempo assimilations of vastly different, used in performance fragments, achieving the necessary for any artist permanent "heating" of the audience in its interest to the advancing musical action. And the spontaneously emerging experience of the performing musicians and their teaching mentors impeccably suggested how to distribute the energetic charge of the "first impulse" of the concert beginning so that the performer's energy was concentrated not on the line of "fading" (that is contrary to the logic of physics-mechanics), but on ascending-rise. The performer, "fueled" by the return of the music "wave" by the audience and "feeding" the latter with ever rising intensity of detection by the end of the creative action.

Thus, the concept of *energy* was actualized in the verbal use by the success of *the new physics* of the XX century, for which the force was determined by not mass, at all but by

eluding the direct observation factors, initially associated with forgotten in the classic epoch of the European rationalism of the XVII-XIX centuries with the religious-mystical values of the Divine power. The musical manifestations of contemporary history seemed generalized in E. Kurt's theory, who introduced in musicological terms the concept of energy in the duality of the kinetic (motor) and potential (static) manifestations – in the direct appeal to the spiritual experience of humanity.

The increase in the XX – in the beginning of XXI century of the activity of spiritual music and directing it music theory renders basicity of the conceptual triad symbolics – ecstasies – rhetorics in the developments of the analysis of sacred music, performing in its essence. The experience of performing activity, historically being the source of musicians' professional skills, testifies the justified grounds of the primary-theoretical generalizations of musical pedagogy in their orientation on the physical-energetical analogies in explaining the pedagogical methods of self-regulation and the relationship with the audience.

The high senses of spiritual bases of musical expression behind these "technological" finds bring to the scientific-theoretical content of the found conceptual abstractions of "energetic concentration", "energy balance" and others in the characteristic of musical-performance immanence in relations with the audience – the main addressee and final judge of the creative artistic actions.

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