

**PIECES FOR SOLO DOMRA: PHILOSOPHICAL-AESTHETIC AND MUSICAL-TECHNOLOGICAL BASE OF MINIATURIZATION.**

*The article is devoted to clarification of the role and importance of a solo miniature in the evolution of the concert domra repertoire, revealing actual manner forms and ideological parameters of these figurative works and performing features of their concert filing. The originality and specifics of embodiment of the genre miniatures of "quiet" chamber sonority of domra sound are highlighted, including the sonorant domra complex.*

*Keywords: domra, domra music, domra solo, miniature, miniaturization.*

In the last decade of the 20th -and early 21st century, the concert (and educational) domra repertoire more included common pieces for domra solo. The leading role among them certainly belongs to a miniature. Those cyclical compositions, known to us, which are created for this instrument unaccompanied. are "collected" in the cycle of miniatures («Five Caprices" by A. Tsygankov, "Seven Characteristic Pieces" by B. Mikheeva, "Two Pieces" by V. Ivko, "Improvisation and Toccata" by V. Matriashyna, "Ironic Suite" by A. Dormidontova). Identification of the role and importance of a solo miniature in the evolution of the concert domra repertoire, revealing actual manner forms and ideological parameters of these figurative works and performing features of their concert filing acts as an actual cut of performing and musicological research of our time.

In a variety of genres of music, poetry and literature, creative art, in various national and historical culture, a modest but indispensable and important place is occupied by genres associated with so-called short forms - with the principles of miniatures. In terms of their aesthetic functions, they "not only complement the monumental art of great forms, not only create the necessary background to it, but are themselves extremely important and valuable for life and art. Their development is a prerequisite for the completeness of artistic culture, evidence of maturity, wisdom, spiritual sensitivity and penetrating power of art and perfection of its forms and means, symbol of power of poetic minds of the people" [6]. They attract the attention of art lovers, are closely examined by specialists of aesthetic, art, cultural, literary and other sciences for a reason. This topic is also actively developed in the theory of musical instrumentalism.

The miniature genre covers all art forms and even goes beyond art. Even in ancient times, color illustrations are called miniatures - elegant small pictures, decorations, headbands, artfully decorated initials - in manuscripts made by paints (for example, gouache

and watercolor). Thus, the word "miniature" under its etymology comes from a name of paints (from the Latin *minium* in the meaning of ocher, vermilion). Gradually, however, the concept began to show one of the most common characteristics of the genre, independent of the nature of artistic material. Drifting away from the original illustrative context, a book miniature gradually "transferred" its craftsmanship of decorative elegance, technical perfection, performance subtleties, more or less convention - the art of painting - and received autonomous art functions.

Miniature varieties in poetry, literature, folk art, poetry and other time-related arts are closest to music. By the way, the similarity of the term "miniature" with the word "minute" should be noted, thus pointing directly to the time scale (from Italian *Minuto*. i.e. small, *minuteria*, i.e. little thing, jewelry). In literature, the word mechanism, its capacity and convention help semantic concentration. The words "time" and "moment" are equally long, but inconsistent in content, demonstrating the origins of language independence and the length of real-time as well as causal deployment. Therefore, the miniature roots largely lie in poetry, literature, folk witty speech, where broad themes, exquisite poetics, high art of a story, original language and stylistic features, maximum precision of thought, deep lyricism, originality of plot and composition are inherent in it. Researchers of literary miniatures especially study their musicality [8, p. 4]. The latter should mean the "effect of partial similarity of a literary piece with music", which arises from the fact that "some techniques common to literature and music and structural principles in certain cultural and aesthetic situations are perceived as predominantly musical. Musicality in fiction may be associated not only with certain techniques and structures, but with an apparent lack of structuring, with "fluidity" of the predominance of indivisibility over fragmentation" [5]. Thus, M. Cheiishvili indicates a "melodic line rhythm versification ordering, eufonism" of poetic miniatures of Lortkipanidze [8, p. 15]. Assertions about musicality of poetry as the most important feature of Fet's poetry, Chekhov's stories etc. (i.e. small literary forms) is known in literary. In the literary, the genre of miniatures for some time was interpreted as a story type, but literary practice, especially in the second half of the 20 century, proved its ability to a standalone genre. Since a miniature combines fundamentally different generic principles: "from the epic genre it inherits an action by action principle, elements of characterology, communicative perfection, from the lyric it inherits a strong author's principle, shape elegance, expressive capacities. Furthermore, shape elegance in many miniatures defines special, rhythmic sound

of a text, which is the prerogative of lyrics" [9, p. 3]. The inevitable cycling process - the proneness of mini-stories to combine in a single unit - contributes to the so-called episation of miniatures (in literature, but in music it is a slightly different process to consolidate the form). Being such rather complex synthetic form, literature (poetry) miniature has been recently characterized as a boundary phenomenon.

In the literature (as in music), a miniature is formed in the system of genres already in its mature period. Since the late 20 century, there has been genre canonization of ideological and artistic qualities and functions; the structural and stylistic originality has been separated. The thematic range of the genre is extremely broad, but there is something in cycles of miniatures by writers of different generations that remains intact - "poignant self-exposure of the human soul - the personal experience of the author, i.e. the same revelation that allows some scientists to interpret a miniature as an autobiographical essay or lyric work" [9, p. 9]. Interpenetration, fusion of the generalized and deeply personal, intimate is a constitutive feature of literary miniatures. The lack of interest in the direct image of events and characters in constructing a clear composition, "triggers" blurring of "genre boundaries and, simultaneously, differentiation and synthetic nature of a story. It causes heterogeneity in defining the genre nature of a miniature"[9, p. 9]. The "genre content" of literary miniatures lies in the unity of the deeply intimate and generalized, personal experience of existence laws and understanding of specific facts as the manifestation of these laws, resulting in lyricism and philosophical nature. The music here is inevitably supplemented with playing as a manifestation of cultural universality ( Johan Huizinga, Ida Fink, and partially Hans-Georg Gadamer), noetic phenomenon - - "winning of itself as a creative entity; the art "teaches" this game "(A. Samoilenko [7]), finally as the performing part of music (playing musical instruments, because the "motor dynamic area, directly technological area of music is the first conductor of the game intention of an art form and a prerequisite of mediated imagery of a game, psychological dynamics, including due to musical dramatization of the plot, its likening to a theatrical action. The game - composition - agility form a number of related concepts to help identify ways to achieve "pure" instrumental music "[7]).

Thus, in recent decades in the literary study of miniatures there has been a relationship with psychological and semiotic system approaches, the importance of which has been emphasized by L. A. Mazel: "for musicology, important achievements of the theory of other

arts and aesthetics often, in turn, are related to psychological and semiotic system approaches... " [4, p. 31].

Ie. Nazaikinskyi stresses that most of the musical and instrumental miniatures are combined into cycles that "despite their similarities with other cyclic forms have some specific features". One of the distinctive properties is functional similarity of parts of the cycle. If in sonatas and symphonies, suites and divertissements "the first and last parts are responsible for opening and closing the piece, and the middle part vary angles of musical movement, then in cycles of preludes, lyrical pieces, etudes, waltzes, bagatelles the differentiation of composite functions is expressed much weaker and the genre identity and mode appears in the foreground "[6]. The common feature is here that each of them somehow reflects the transience of the whole world in its diversity. The little musical worlds of miniatures are very diverse: joke, humor, game - in Beethoven's bagatelles; funny and kind as smiles - Prokofiev's plays; different lyric colors - miniatures of romantics. Ie. Nazaikinskyi exactly notes in various miniatures the desire to reflect eternity intrinsic human value, grab one or another important feature of the life" [6].

The main criteria to determine the miniature genre quality include its small volume. However, the miniature, being referred to the so-called small forms (as opposed to large forms - sonatas, concertos, suites, and partitas etc.), is a special kind of the first. The thing is that not every product of small forms is called a miniature and the miniature may not be always small enough in terms of time sounding (though, the most frequent parameters are saved). Ie. Nazaikinskyi clearly distinguishes between similar, but not identical concept of a small form and miniature: the "small form" term emphasizes one of the parts - the form, while the "miniature" word denotes a piece in general, and the basis for a miniature effect is a mental art operation of compression, concentration or large amounts of energy in a small area"[6]. The criterion here is the principle of "the big in the small", which is "not only an ambitious and quantitative, but also poetic, aesthetic, artistic criterion of miniatures" [6].

In European (and other) music art, small forms existed long ago, but the miniature variety as a type occurred only in the mature stages of evolution and is related to the development of musical thinking, as indicated by Ie, Nazaikinskyi: " the birth of a miniature in music marks a special stage in the development of musical thinking, finding of ways and means of musical formation, thus overcoming the heterogeneity of the properties of small and large forms "[6]. B. Asafiev saw music not as reflection of the reality of our lives and

experiences, but display of the "world view". He believed that through the knowledge of the formation of the musical process you can come close to the understanding of the world order design, as "the process of sound formation in itself is reflection of the "world view" and he referred music as an activity to the order of the word designs" (construction of the world) giving birth to microcosm - a system that synthesizes the maximum in the minimum [1, p. 31]. In the late 20th century, in the world of philosophy and science there is an active revival of traditional philosophical concepts and categories that reflect the integrity of the world and man. The use of the analogy of macrocosm - microcosm (from the times of Democritus and Pythagoras up to this day) led to the emergence of a new methodological position where "the man understands the laws of the world and knows himself as the crown of creation of nature. It begins to penetrate into the depths of its own psychological essence, "breaks" the sensual world into the spectrum of different shades, grades emotional states, works with subtle psychological experiences. It tries to display variability of the world in the sign language system, to stop and fix the perception of its variability "[2, p. 12]. In light of these philosophical positions, I. Hrinchenko defines miniaturization as "a reflection of the complex, fleeting properties of the living matter, "convolution", or seized fragments of the system interaction process transmitted in the establishment of the meaning of a literary text. Its essence is the style of the sign system in which the sign acquires the meaning of the image-character"[2, p. 12]. In music a miniature is designed to implement "their autonomous specific ways to build the model of the world, its lyrical, dramatic or epic tools and techniques, its romantic, novelistic, aphoristic principles, its own form of combination of many typical miniature confrontations - semantic, structural and functional" [6]. It is a small artistic model of the great - microcosm. The general principle entails a number of consequences, which in most cases are related to the internal polarization as well as various metamorphosis mirrored opposition of art and reality. The miniature is stuffed with antithesis. The general antithesis of "great-small" meets fundamental principles of art in general - the principal display of one through another, and, therefore, the principle of conditionality. A major difference, discrepancy between large and small in a miniature is special. It is associated with significant attitude, with the need to grasp in time or space large-scale things, phenomena of reality, life, history, mental processes" [2, p. 12].

In time arts, a miniature faces particular intractability of time, but somehow overcomes this obstacle. Tools and techniques of "replacement" of the great with the little in

a miniature are various. One of them is an interest towards reflection of extremes, confrontations poles that without fixation of transitional stages subject to variability is able to give an idea of volume and is placed between the poles of the world. Hence, mosaic structures, fast matching or alternating of contrasting or different episodes are often used. The volume and shortness of musical miniatures are often provided with organic combination of almost all known types of presentation of the musical fabric - entrance, exposition, development and conclusion. Another technique of semantic saturation and compression is an intense expression in music of the principle of combining functions, resulting in functional importance and diversity of all parts (from the polyphony of contrasting type, homophonic texture with elements of polyphony to the texture of minimalism). It causes - the effects of polymorphisms and poly-genres.

Art time organization, which is clearly and naturally rooted in the characteristics of the romantic world view, is specific for a miniature. It is the romanticism that detects the ways in which "the whole musical time process appears as a condition placed inside it and which is largely" taken off" in it" [3, p. 8]. Therefore, only the era of Romantic crystallizes the music miniature as a necessary element of the total "art picture of the world". A shift from some of the "average classical norms" of the scale of an instrumental work has already begun by Beethoven, marking disequilibrium of separate I and the general. If in "divine longitudes" of monumental symphonic philosophical concepts the human soul seeks to "grasp the immensity", the miniature" contains the "immense" in a single moment "[3, p. 9].

Thus, all instrumental miniatures are seemed to embody the principle of the old saying "a small thing costs quite a thing". When performing domra solo on a small, chamber instrument without the "support" of the piano (with small, at first glance, impressive and dynamic capabilities and repertoire luggage, but having unique tone qualities), they acquire a dual meaning. The value of the "little instrument" lies in its "new" (for classical music) sound in solo works, the "pure" unaccompanied sound, compensating completeness of instrumental sound with new play techniques and colors.

Let's consider these clear advantages of academic plucked instruments by the example of one of the miniatures for domra solo written by Kharkiv composer Boris Mikheev - "Mischievous Melody".

The play begins with four small introduction cycles performed at slow Allegretto pace and just "adjusts" quite a large range of expressive means, various rhythmic patterns,

different techniques - harmonics, strikes, rhythmic chords along all the strings. The first section of the exposition demonstrates a stylized folk dance theme with a strong rhythmic genre figure, clear plucked accentuation (it is worth mentioning the special ability to implement various rhythmic accentuation determined M. Imkhanitskyi), characteristic accent of the second lot, folk plucked second intonation, homophonic structure. The second topic of the section is based on the same folk intonations, but in contrast to the first space-dynamic of "fall" on the piano, and unanimous texture with four-layer hidden polyphony (sequence of eighths, behind-tact motives in an inquiring manner, "bass" quarters in beat and accompaniment on "i"). This polyphony in solo domra with its scenic deployment to the listening viewer is not only heard but also seen in the fingerboard space of an instrument in various forms to perform movements: every two tons of music tunes are performed on two adjacent strings by symmetrical movements of the right hand upwards, then downwards. This theme will be performed several times in different texture, instrumental playing, dynamic, spatial and artistic incarnations. its second version shows spectacular original domra technique - closing, embodying lightness, coquetry and virtuosity of dance and instrumental playing movements. The third option of the theme is set out in a specific domra texture of "strings strumming"; here the author uses the method of sliding, giving the dance formula a dynamic expression and comparative scale. The fourth version is the most textured and dramatic. It is performed by a double-picking, although it is an intended dynamic "rollback" to the piano. This dance genre formula is highlighted by accents, thickening rhythmic patterns, characteristic plucked sound.

The active lightness of dance elements is contrasted with a lyrical episode, which allows to consider the first section of the mini-exhibition of GP and PP. Small cadence can be seen as the episode instead of development, as if representing self-identity within the "painting" of the lyrical dance unity. The theme of the introduction with its "masculine" tone returns us to the overall "picture" of the dynamic unity. This lyrical theme sounds in four cycles and is presented in intonation. This mirror effect promotes the integrity of the presentation. The last version of the theme is at the fort (unlike the exposition piano) and impressive instrumental playing space is expanded with pedals. The last introduction of the theme in the code puts a final end to the macrocosm of the play - a strong optimistic beginning is stated, absorbing intimacy of cadence solo and inevitable lyrical component of any active life manifestation. Thus, specific facts of the being displayed in the genre dance

and lyrical forms of music, serve as manifestation of the general laws of life, as the "I" ratio experienced here and now - "world at large", and interpenetration, fusion of the generalized and personal, intimate is a constitutive feature of the analyzed genre - musical miniatures. The artist here, as elsewhere, needs the skills of elegance, fineness instrumental playing techniques and "concentrated" form as the shortest "art formula" (Zenkin); emotional and ideological concentration; depth understanding of the world and the human senses.

As for the means to express a miniature in solo music of for the instrument traditionally used with accompaniment, the miniature is a creative laboratory in shaping the sound image of a particular instrument - timbre and texture units, play tricks, concert and orchestra manner etc. In the process of academization of domra works in repertoire for this instrument, quite a number of small form works naturally appeared with the intention to perform without accompaniment (the same situation is distinguished in the violin, brass repertoire). Such mono-tone "pure" instrumentalism of the traditional "monotonic" instrument (traditionally used, accompanied by piano or orchestra/ensemble) accumulates achievements like other "advanced" instrument cultures, primarily the violin culture, and perfects its own instrumental openings and findings not subject to shifting to any other instruments. The both processes of domra evolution occur in line with contemporary composers' innovations of the musical language, primarily, in terms of "sound search" of the 20th-21st centuries, invention of new coloristic sounds that took place earlier in the academic instrumental of the music culture. "Quiet" chamber specifics of domra sound in the resonant complex are original and varied incarnations. The combination of brilliant string virtuosity, plucked sound and touching piano sound creates a unique sound image of the new academic instrument of the 21st century, having great prospects.

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