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PRELUDE-CONTENT AS THE GENRE PARADIGM AND THE STYLISTIC SPHERE OF PIANO- PERFORMING CREATIVITY (ON MATERIAL OF THE RUSSIAN MUSIC).

The purpose of article consists in determination of specific stylistic properties of a prelude as indicative genre form of piano music, in identification of an integrative composite and thematic tendency of interpretation of this genre in the Russian music, in particular in A. Lyadov's creativity. **The methodology** of work is connected with historical style and typological genre approaches, allows to develop a method of the textual analysis, to amplify his semiotics component. **The scientific novelty** is caused by allocation of a concept of a prelude-content as the genre and style parameter of instrumental music gaining value of a language dominant of piano creativity. **Conclusions** allow to open the maintenance of a prelude-content at three main levels of the musical text – composite, impressive and intonational-thematic, to find its semiotics range.

Keywords: prelude, prelude-content, Russian piano music, synthetic type of a tematizm, stylistic complex, semiotics range, transitivity.

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Прелюдійність як жанрова парадигма і стилістична сфера фортепіанно-виконавської творчості (на матеріалі російської музики).

Мета статті полягає у визначенні специфічних стилістичних властивостей прелюдії як показової жанрової форми фортепіанної музики, у виявленні інтегративної композиційно-тематичної тенденції інтерпретації даної жанрової форми в російській музиці, зокрема в творчості А. Лядова. **Методологія** роботи пов'язана з історичним стильовим і типологічним жанровим підходами, дозволяє розвивати метод текстологічного аналізу, посилювати його семіотичну складову. **Наукова новизна** обумовлена виділенням поняття прелюдійності як жанрово-стильового параметра інструментальної музики, що набуває значення мовної домінанти фортепіанної творчості. **Висновки** дозволяють розкривати зміст прелюдійності на трьох основних рівнях музичного тексту – композиційному, фактурному та інтонаційно-тематичному, виявляти її семіотичний діапазон.

Ключові слова: прелюдія, прелюдійність, російська фортепіанна музика, синтетичний тип тематизму, стилістичний комплекс, семіотичний діапазон, перехідність.

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Прелюдийность как жанровая парадигма и стилистическая сфера фортепианно-исполнительского творчества (на материале русской музыки)

Цель статьи заключается в определении специфических стилистических свойств прелюдии как показательной жанровой формы фортепианной музыки, в выявлении интегративной композиционно-тематической тенденции интерпретации данной жанровой формы в русской музыке, в частности в творчестве А. Лядова. **Методология** работы связана с историческим стилевым и типологическим жанровым подходами, позволяет развивать метод текстологического анализа, усиливать его семиотическую составляющую. **Научная новизна** обусловлена выделением понятия прелюдийности как жанрово-стилевого параметра инструментальной музыки, приобретающего значение языковой доминанты фортепианного творчества. **Выводы** позволяют раскрывать содержание прелюдийности на трех основных уровнях музыкального текста – композиционном, фактурном и интонационно-тематическом, обнаруживать ее семиотический диапазон.

Ключевые слова: прелюдия, прелюдийность, русская фортепианная музыка, синтетический тип тематизма, стилистический комплекс, семиотический диапазон, переходность.

Relevance of the research. The development of prelude in Russian piano music has taken a long path "from below", from applied everyday forms of music making to the secondary author's genre selection. Piano miniature, "play", in particular, the prelude appeared due to the mastering by Russian musicians – for the first time by amateurs, then

professional composers – of style standards of Western European instrumental music. And its main, its own internal task was always to achieve the level of "Russian trend" in style, that is, the adaptation of foreign style rules, which would allow to express their own using those rules, introduce a character-national musical material. Turning to it, Russian composers immediately found themselves in the circle of specifically musical style searches for Russian instrumental music (also because this form refers to the so-called "pure", absolute, lacking direct "support" word).

It's worth to clarify some musicological concepts about the style content of music. So, if the structural conditions of composition are the means of realization of genre installations of musical creativity – as performing pragmatics, as well as artistic syntactics, and discrete semantics of music – then the style directly manifests itself in the stylistic syntagmas of the musical language, in fact, stylistics – the "language" of style. (What does not exclude the possibility of genre stylistics, in the case of the coincidence of style and genre boundaries of the musical form, the subordination of the first to the second). In this regard, the ideas proposed by V. Medushevsky on polystylistics, stylistic synthesis and monostylistics are a convenient tool of style analysis.

V. Medushevsky does not consider these phenomena in the context of any genre, although the concepts he noted are productive precisely in connection with the study of the evolution of a particular genre in the direction of isolating his style logic, which thus becomes the initiating principle, including for constructive rules of the genre .

In the works of V. Medushevsky, the notion of stylistic intonation as an intonation of a predominantly authorized one can also be considered fruitful [4, 41]. Thus the "intonational subject of music" or music as a subject of intonation arises, first of all, not in author's opuses, but in primary-applied genres. They become the first bearers of style intonation, which can act as a generalized prototype of later, individualized, author's compositional intonation. Confirmation is found in the work of M. Lobanova, who emphasizes that in the early eras (baroque in her study) "the style is mixed with the genre, they were difficult to distinguish. The difference is manifested primarily in the fact that the category of style in the Baroque era was associated (primarily) with semantics, social attitudes and values, as well as with the notions of "nationality", "giftedness of the composer" and the most important opposition "old-new". Genre in the first place involves the scope and technique of writing" [2, 121-122].

The **purpose** of this article is to determine the specific stylistic properties of prelude as an indicative genre form of piano music, to identify the integrative composition-thematic trend in the interpretation of this genre in Russian music, in particular, in the work of A. Lyadov.

Main contents of the work. Preludes of A. Lyadov are especially interesting as a transitional form of dialogic interaction of the genre – style, the transitivity of which was prepared by a special style designation of the piano prelude already in the early, "primary" period of its existence in Russian music.

With regard to the Russian music of the nineteenth-century, which is rightly called the classical period, some musicological stereotyped performances, for example, the leading role of opera and symphonic music in the formation of the style tradition, the innovative, searching essence of the composers' creative work of the turn of the century and the more modest role of the so-called second generation, to which belongs Lyadov. Among the formal schemes of the history of musical culture is the notion of the opposition of the national-Russian and European beginnings. The real musical and historical experience is more plastic and complex. In relation to the European experience, Russian composers of the nineteenth century, especially the second half, felt like imitators, copyists or beneficent students.

Certainly, in the general context of the development of Russian musical culture of the eighteenth century, the region of piano and, in general, chamber instrumental music, flourishing in amateur circles, in domestic life, seems simple and unpretentious compared, for example, with opera or choral art. Thus the fact that chamber instrumental music, in comparison with other genres, showed itself somewhat later and was much simpler in stylistic terms, should not be surprising.

The culture of pure instrumentalism in the period of the birth of the Russian composer school did not have that solid ground of primordial, old traditions that were established in the field of vocal creativity and especially choral music. Not so long ago, Russian professional music was mostly vocal, choral, intended primarily for temple performance. The vocal beginning was also predominant in secular genres, represented in the eighteenth century mainly by theatrical music (remaining to the last third of the century "imported", according to Y. Keldysh) and chamber opuses. The last genre sphere had a special effect on the piano miniature; such are the cant secular processing, "love verse", "Russian songs", in fact, all varieties of the so-called "book" "art song" (the latter definition belongs to N. Findeisen),

which represent modest instrumental accompaniments to the vocal parts. Thus, the songs from the collection of N. Teplov (with the indicative name "Between business and idleness") could sound either with full reproduction of three voices, or with the corresponding decoding of the lower voice as a digital bass. The instrumental part could be represented by a small ensemble (violin, cello, harp), but one harpsichord was most often accompanied by [1, 184-215]. Thus what is important is that the new piano style is born, refracted in the familiar genre form, thereby subordinating the latter to itself as something auxiliary.

Another source of the origin of the piano miniature can be considered dance music: on the one hand, folk Russian, on the other – Western European dances (minuet, siciliana, polonaise, gavot, contredanse, anglaise, ecossaise, waltz). The role of the latter is special: the area of the piano *game* begins to develop actively when generalized-dancing intonational models of movement, that is, motor stylistics, attached to the dance suite, are being developed for European music.

Attempts to find the connection between the Russian national melodies and constructive discoveries of European music, as well as to realize the stylistic possibilities of both, will be characteristic of the domestic music for a fairly long period. However, the late eighteenth – early nineteenth centuries in this respect are most revealing. "Variations on Russian Themes" by V. Trutovsky, two sonatas and a rondo from a sonata in two parts by I. Pratsch, a Russian folk song with variations "Come out on the river" I. Khandoshkin and etc – all these works are united by common stylistic features. Russian musicians (both professionals and amateurs) adapted the folk song – an important thematic foundation in the process of forming the national instrumental style – to the well-known aspects of the all-European classical style.

Variations on the Russian song "Opulent young man has in three rows curls braided" by V. Trutovsky – the first printed clavier opus, in which this particular style of Russian music is already clearly revealed. The degree of independence of his own author's style in Trutovsky's works is minimal; he really *adapts* the melody of the Russian song to harmonious and metro-rhythmic general-European principles. However, it is interesting that the theme of variations is five- rhythm (for subsequent composers, the structural unit will be square constructions), and the last two measures "beat" the plagal relations.

The idea of the "language" of the piano prelude developed on the basis of various primary stylistic assumptions, since the process of the formation of this genre area was

spontaneous, naturally historical: after all, the amateur tradition dominated here. In this form, which has not yet fully established itself as a genre, various musical-style tastes and preferences crossed, which allowed the piano miniature, and most of all – preludes, to become a transitional stylistic form with various boundary functions. Judge about this allows for both the stylistic content of a particular opus, indicating which primary genre medium it is involved in, as well as the experience of being genre forms – the carriers of the stylistic premises of the new style content of the piano prelude.

The style transitivity of the prelude is due to its boundary position between: a) amateur and professional creativity (common property); b) folklore and composer creativity (typical of Trutovsky); c) vocal and instrumental music (a typical feature of the Teplov collection); d) Europeanized and Russian national thinking (most clearly manifested in the work of D. Bortnyansky).

Since the development of the piano miniature is closely related to the practice of vocal genres, it contains a genetic predisposition to programming. Even when becoming free from direct union with the word, the piano miniature "keeps" the memory of it – in the form of a certain genre nomination. This craving for programmaticity can be realized as a inter-genre dialogue, in a specifically musical form acquiring the character of "generalization through the genre." Coming to the stylistic synthesis of various genre models, this type of dialogue is transformed into an intra-stylistic one.

Among the predecessors of Lyadov, who are already close enough to him in style, there should be noted A. Rubinstein who (unlike Lev Gurilev, who most vividly presented the early experience of prelude as an independent genre form) does not turn to the polyphonic form of prelude (justification in the West European, Protestant musical practice), but to a new secular "romanticized" play, taking Chopin's experience as a model.

In the general evolution of the Russian piano miniature for more than a century, two major stages are distinguished. The first stage is connected with the predominance of the attitude towards piano creativity as a field of amateur music making, therefore the most important feature of it is the use of well-known, generally accepted methods of musical intonation and construction, including the transfer to the area of clavier music of those constructive and technical devices, those "stylistic signs", which arose in another genre environment (in this sense, the closest in spirit was the sphere of chamber-vocal creativity). The second stage is characterized by the transfer of some piano miniatures to the area of

secondary composer creativity, that is, by increasing the attention of a number of composers to the style possibilities of this genre.

The acquisition of piano miniature style independence precedes the formation of more complex and large genre forms: piano cycle, sonata and some others. Thus also at the second stage of the development of chamber piano music, there is a tangible connection with the primary genre prototypes and semantics of amateur music making. In general, it can be said that the style form of prelude in Russian music arose as a result of the counter movement of the "genre dictionary of the epoch" (applied everyday music) and style interests of the composers' school of the second half of the nineteenth century. The latter is due to the fact that from the very first moments of its formation as a "secondary genre", the piano miniature turned out to be included in the search for the solution of the main problem of the Russian music of the nineteenth-century – the problem of creating a national school, which, on the one hand, required high technological equipment, and on the other – a permanent living connection with folklore and everyday traditions.

By the time the prelude "approached" Lyadov, two of its border functions remained predominant, already significantly deeper. The first was expressed in reliance on a synthetic type of thematism – of vocal as well as instrumental origin. The second was carried out as a dialogue with the European *tradition*, but already as a *combination of individual composer's styles*.

To the genre of prelude, A. Lyadov addressed throughout his compositional life: from 1876 to 1906, thirty preludes and a prelude-pastoral were created [4]. They form two main groups of preludes: preludes that reproduced stylistics of other genres and style features of those composers in works of which this genre were actively developed; Preludes with the author's original style and compositional solution. The first group, in turn, includes plays with the author's original style decision and prelude based on the "close" use of the stylistic models of Chopin and Schumann's miniatures.

Certainly, between the plays of different groups there are no impassable borders, on the contrary, there is a certain interchange, but the stylistic differences are quite noticeable and characterize the process of deepening the intra-style dialogue. The leaders are the four groups of stylistic complexes. The first can be called "Chopin's", which affects the type of intonation (accentuated cantilena), the ways of thematic presentation, in attracting a nocturnal, barcarol texture; he is especially "influential" in the context of the author's style of

Lyadov. The second – "Schumann's" – is connected, first of all, with a rethinking of the background principle or general forms of motion. The third complex can be called generalized Russian, expressed through singing, romance, hymn. Independent self-importance and a special stylistic designation is acquired in Lyadov's preludes by the fourth "etude complex," which, although connected with the first two, is directly "deduced" from Chopin's work. The frequency of its use allows us to speak of etude as a mono-logical tendency for preludes.

«Etude complex» is included in the musical texture of more than fifteen plays. In the first group of preludes, in most cases all the other stylistic complexes are superimposed on the "sketch", resulting in the emergence of three polystylistic, respectively, polysemantic "branches" of the already in Lyadov-style re-created "sketchiness": lyrical etude, scherzos and pathetic. The last two are represented by three preludes each; The first, prevailing, is represented by eleven plays. The complexity of the etude complex increases in cases when the stylistic elements of barcarolarity or nocturnality are included in the texture of the prelude (in preludes Op. 10 No. 1, No. 13, No. 27, No. 1, No. 2 some others).

"Etude" preludes by Lyadov are characterized by a different movement of the parties of the left and right hands, the opposition of one method of presentation to another. For example, in the prelude No. 10, the wide steps on the legato in bass are opposed to the predominant "narrow-position" movement in the melody. Let us also note, becoming typical, the contrast of melodic unfolding with double notes and wide single-lined moves in the lower voice in plays op.13 No. 1, op.13 No. 2, op. 13 No.3, op.27 No.3. The mechanistic nature of the "etude model" is interestingly reflected in the play, op.13 No. 3. It is based on a four-tone motif, which retains its melodic-rhythmic appearance until the very end of the work. In the first sentence the motif is repeated twelve times; Of these, ten accurately reproduce the basic formula of the melodic revolution (the ascending quinta is the descending second-the ascending sixth), only at a moment of tension, allowing the appearance of another, unstable, tritonic intonation. Prelude is sustained in a single clear metrorhythm, the invariance of the rhythmic pattern is strengthened by reliance on a strong share, the "square" of the structures. In the same way, the pieces of op.3 No. 1, op.3 No. 1, op.13 No. 1, op.13 No. 2, op.27 No. 1 and others are constructed, and the prelude op.27 No. 3 is almost a "twin" play of op.13 No.3.

The reception of exact keeping of textural-thematic formulas and rhythmic drawings is one of the boundaries between the romantic stylistic "model" and the author's beginning in the preludes of Lyadov, a kind of author's method of estrangement. In the melody, this leads to an "intrusive" (as it were deliberate) repetition, sometimes varied, of short (three-, two-, one-stroke, or even smaller) intonational turns; in rhythmic figures, to a precise fastening of rhythmic figures, to certainty, a "direct" rhythmic pattern with attachment to a strong time, to repeating rhythm formulas throughout the play (in fact, this is the main factor of etude mechanisticity).

Important for Chopin's and Schumann's semantics, the desire for "liberation" of the rhythmic movement, expressed in the romantic reception of rubato and various polyrhythmic formulas, was reflected in the preludes of Lyadov in the context of his characteristic stylistic unification, which ultimately transfers the polystylistic content of the reception into the monostatistics of the image. The laconism of the general form of prelude contributes to the linguistic unification, presupposing the consistency of the composition in one "tone of utterance". Moreover, it can be said that the composer thinks every play as one single utterance.

Lyadov's favorites are such polyrhythmic combinations as the three rhythm units of two versus two and three versus five (found in the preludes op.11 No. 1, op.36 No. 2, op.40 No. 4, op.46 No. 3, op.57 No. 1, op.27 No.2, op.36 No.1, op.39 No.1, op.40 No.2). Such polyrhythm literally "dialogises" the style of preludes, based on melodic material of song-romance origin ("Russian").

Various stylistic models are presented by Lyadov simultaneously, and only in one prelude they are used in a temporal evolution – op.13 No. 4, the first in a series of "pathetic etude" and the only one that has a contrasting middle section in which a pentatonic turn characteristic for Lyadov's preludes appears; in the general style of the preludes, he acquires a semantic formula, representing the generalized Russian beginning.

Etude is only one of those properties that connect the preludes of Lyadov with the style of Chopin's works, with what makes the music of the great Polish composer recognizable. In the work of Lyadov, the features of Chopin's melodic features, which are the leading "style marks" of the Polish master, were continued.

It is known that Chopin created a new synthetic type of melody, based on the properties of Polish vocal melodies, first of all. Some of the features of Polish folk music

bring it closer to the Russian (Ukrainian, Belarusian), others, on the contrary, distance and distinguish. The convergent properties are expressed in the wide lyricism of the melody, modal wealth and originality, the great role of variation and some other; specific differences are due to the tightest connection of dance and song in Polish music, as well as the great role of the instrumental beginning in it (melodic types of instrumental variation). The instrumental and dance principle influences the melodic song, but "instrumentalism" itself is saturated with songwriting.

The **scientific novelty** of this work is due to the isolation of the concept of prelude as a genre-stylistic parameter of instrumental music that acquires the significance of the linguistic dominance of piano creative work. The material of the article makes it possible to discover that the "instrumentality" of melodies in conjunction with "melodiousness", the smoothness and continuity of development are those Chopin qualities of melody that are reproduced by Lyadov. The most approximate are the properties of melody in the figures of circling, passing from the music of Chopin in the prelude to Lyadov. Many melodies by Lyadov are characterized by smooth oscillations, undulation and circularity. (Thus, the first phrase of the prelude, op.10 No. 1, the movement of which begins and ends with the sound "F" of the second octave, is as if closed in a circle).

Conclusions allow us to disclose the content of preludes on the three main levels of the musical text – compositional, textural and intonational-thematic, to reveal its semiotic range.

The genre form of the prelude, revealing the transitivity, compositional and stylistic mediality, allows to collect and concentrate a number of musical-thematic figures, peculiar for the instrumental piano miniature. Its basic principles are general forms of movement, including those marked by dance, general-genre plastic features, as well as melodiousness as a new bright feature of the piano language, conditioned by the romantic method, but also expressing individual author's installations of piano intonation.

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