

# GENERAL THEORETICAL ASPECTS OF MUSICOLOGY

UDC 781.65

*Zavgorodnaya Galina*

*Doctor of Art, professor of the department of music theory and composition, Odessa National A. V. Nezhdanova Academy of music  
galina.zavgorodnyaya@gmail.com*

## BASIC PRINCIPLES OF FORMATION IN THE ASPECT OF THE REGULARITIES OF THE MUSICAL SPACE.

**The purpose of work** is to study the basic laws of musical formation, reflecting all stages of the compositional formation of the idea-meaning of the work. **The methodology.** The paper uses comparative-typological, analytical and empirical approaches. **Scientific novelty.** The main functions of the stages of compositional formation. These functions are considered in terms of the specifics of dramaturgy, elements of musical expressiveness, the general system for the deployment of a thematic idea, as well as genre and style indicators of the artistic whole. **Conclusions.** From the standpoint of cardinal differences in the logic of musical thinking (polyphony - homophony), we get the opportunity to uncover the notion of musical space and time as the most primordial constant of understanding, deep penetration into the process of analyzing all the legislative foundations for constructing form-composition in musical art. Different types of musical thinking give grounds to evaluate their expressively constructive organization, beginning from the sound and up to the whole formative process of the artistic whole.

**Keywords:** space, time, chain dramaturgy, perception, artistic styles, polyphonic thinking.

*Завгородняя Галина Федоровна, доктор искусствоведения, профессор кафедры теории музыки и композиции Одесской национальной музыкальной академии им. А.В. Неждановой.*

### **Основные принципы формообразования в аспекте закономерностей музыкального пространства**

**Целью работы** является исследование основных закономерностей музыкального формообразования, отражающих все этапы композиционного становления идеи-смысла произведения **Методология.** В работе применены компаративно-типологический, аналитический и эмпирический подходы. **Научная новизна.** Анализируются основные функции этапов композиционного становления. Данные функции рассматриваются в аспекте специфики драматургии, элементов музыкальной выразительности, общей системы развертывания тематической идеи, а также жанрово-стилевых показателей художественного целого. **Выводы.** С позиций кардинальных отличий в логике музыкального мышления (полифония – гомофония) мы получаем возможность раскрыть представление о музыкальном пространстве и времени, как наиболее исконной константе понимания, углубленного проникновения в процесс анализа всех законодательных основ конструирования формы-композиции в музыкальном искусстве. Различные типы музыкального мышления дают основание оценить их выразительно-конструктивную организацию, начиная от звука и до всего формообразующего процесса художественного целого.

**Ключевые слова:** пространство, время, цепная драматургия, восприятие, художественные стили, полифоническое мышление.

*Завгородня Галина Федорівна, доктор мистецтвознавства, професор кафедри теорії музики та композиції Одеської національної музичної академії ім. А.В. Нежданової.*

### **Основні принципи формоутворення в аспекті закономірностей музичного простору.**

**Метою роботи** є дослідження основних закономірностей музичного формоутворення, що відображають всі етапи композиційного становлення ідеї-змісту твору. **Методологія.** У роботі застосовані компаративно-типологічний, аналітичний та емпіричний підходи. **Наукова новизна.** Аналізуються основні функції етапів композиційного становлення. Дані функції розглядаються в аспекті специфіки драматургії, елементів музичної виразності, загальної системи розгортання тематичної ідеї, а також жанрово-стильових показників художнього цілого. **Висновки.** З позицій кардинальних відмінностей в логіці музичного мислення (поліфонія - гомофонія) ми отримуємо можливість розкрити уявлення про музичному просторі і часі, як найбільш споконвічної константі розуміння, поглибленого проникнення в процес аналізу всіх законодавчих основ конструювання форми-композиції в музичному мистецтві. Різні типи музичного мислення дають підставу оцінити їх виразно-конструктивну організацію, починаючи від звуку і до всього формотворного процесу художнього цілого.

**Ключові слова:** простір, час, ланцюгова драматургія, сприйняття, художні стили, поліфонічне мислення.

The laws of structuring of a musical concept are combined into a special semantic system that reflects the content level of an artistic whole directed straightly at *perception*. Like any kind of temporary art, music initially embraces sensory impressions, emphasizes

their emotional level. Based on the amplitude of the emotional expressiveness of the idea-sense realized in music, those elements of the musical language, texture and process of formation that give rise to the logic of the formation of content-form are manifested.

At the heart of the analytical process there laid the principles formed through the centuries, manifested at the level of regularities. They, on the one hand, project the main indicators of a particular style or genre, manifested in the specifics of the artistic whole. On the other hand, they exist regardless of time, because they lie at the sources of musical thinking, musical space, as independent indicators of it, as the guiding source of all musical processes. These principles include: the principle of double and triple frequency, in particular, the principle of identity and contrast, the principle of variation and development, the principle of a single movement, chain dramaturgy and other principles.

The main feature of these principles – they are formed in the process of historical evolution and are *universal*, exist in absolutely any composition, beginning with the period (the smallest musical form) – up to the sonata-symphonic cycle. Differences – in the arrangement of accents in the course of their genre-style evolution. For example, the principle of double- and triple-frequency implies succession of certain elements, components, sections in one case with a return to the original, in the other – without return. Primary in the evolution of musical thinking is the principle of double frequency, as the compositional formation of musical space occurred on the basis of the special functionality of the basic elements – sound, rhythm, their register location, and hence the timbre, their specific high-altitude interdependence (location in space). The principle of a single deployment and a clear desire for the independence of *each* element dominated, that is, the principle of *polyphonic* thinking, focused in the polyphony of strict style (cantus firmus) prevailed.

Independence of each unit of the artistic whole leads to a gradual formation of the *theme*. Theme is already a fundamentally new level of the organization of elements in the artistic and semantic unit that directs the entire flow of musical consciousness in each concrete case of its manifestation. The emphasis on individualization and subordination to it of the whole system of elements of expressiveness fundamentally changes the musical space. The dominant ideology of the high Renaissance in the given historical period gives rise to a special imaginative multiplicity of thematic ideas. The Madonna of Raphael, the sculpture of Michelangelo, the music clearly highlights the solo principle, as the personification of the

divine in personality. Genres such as opera and concerto grosso dominate, in which the solo principle dominates, variations on basso ostinato are a special sphere of creation of polyphonic tension of musical space and, finally, fugue as the highest form of the manifestation of the logic of musical thinking. Gradually, from the spatial projection of sound and its rhythmic breathing in a strict style, the connections between the elements are strengthened, their interdependence and functional subordination in the verticalization system of the horizontal occurs. Managing all the processes in polyphony, *the interval* (among the voices as well as inside the melodic line itself) is rebuilt into consonances, the function of which is already determined by the stage on which they are built.

The established key-tonal system in polyphony of free style builds a special specificity of musical thinking, where *vertical* patterns are accentuated. It covers logic of the linear expansion of space, expands the notion of the scale of its deployment in time, since the gravitations between the sounds of the horizontal extend to the gravitations between the stages of the formation of artistic meaning. The cadency system divides the form, forms the logic of its formation by the functionality of entire stages-sections. There is a system of sequential functional interdependence in the logic of the presentation of musical thought, each stage lays its system of significance in the disclosure of a general idea. In other words, such functional regularities as exposition function, development, binding, introductory, final, reprise snap into action; on the "front lines" comes out the guiding, form-building force of the key and tonality. Thus, the form-building aspects acquire special importance: development, completeness, sequence of stages of disclosing of the ideas, manifested in the specifics of the relationships of all components of forming of the artistic whole elements of the dramaturgy. The main purposeful force of forming the correlation of all stages and sections is the emphasis on the *expressiveness* of all elements and language, and the form in the general system of development of the thematic idea (conceptual meaning) of the artistic whole.

The shifting of the emphasis from the horizontal to the vertical changes the system of structuring the logic of the vital activity of musical thought. Demonstration-exposure of the idea, that is, the theme, the main concentration of the semantic principle in it, naturally requires its deepest disclosure as it develops. A long way of showing the theme and its development requires summing up, to some extent completeness, that is, reprises. Thus, there emerges an era of domination of the principle of triple frequency. It becomes the determining

factor in sonata-symphonic thinking, organizing a system of sonata-symphonic thinking as the main directing force in the epoch of homophonic-harmonious style (18th century).

So gradually formed two peaks in the evolution of the development of musical thought: **fugue** – as the concentration of the logic of polyphonic thinking and sonata, as the concentration of the logic of homophonic harmonic thinking. Thus, music is a special kind of art, and its elements are a system of individual creative activity. Each element of the musical language, in itself, is already a system: texture, harmony, melody, etc. Naturally, the structural units arising on their basis (motive, phrase, sentence) in this sense are polysystemic. This ambiguity of the principles of structuring of the musical space and brings music to a special level of expressiveness, special expressiveness, which is related to the specific features of human thinking, consciousness: music as a special form of cognition of the world. The world of musical sounds accompanies us all life from birth to the funeral feast, it is close to all life situations, we can assume that sound sensations are in the depths of our genetic code, which can be the object of special research.

If we compare the entire process of the development of musical styles and project it onto the analysis of a particular work, then a general pattern arises. The transition from one style space to another is gradual and as if the three stages of this process can be conditionally noted as follows: the moment of diffusion, mixing of style indicators; emergence of new patterns in the depths of the outgoing style space; appearance “at the cutting edge” of the peculiar features of the emergent, stabilizing style trend as the main indicators of the new style era, in the depths of which there are already other indicators of musical space, as the emergence of the next new style parameter in the general evolution of musical thinking.

The indicators of each legislative system-style are stable and have their own principles of functioning from sound to general dramaturgy: polyphony – harmony, baroque – classicism, romanticism and modern polysystemicity, that is, polystylistics. On the other hand, they are in constant spiral "interplay", which brings the music of the late twentieth century to a *polyphonic renaissance*, the revival of polyphonic laws in a different historical stage of the development of musical space. In other words, a new culminating turn arises in the evolution of polyphonic thinking, which is at the root of the formation of music as an art form.

In the process of analyzing a particular work, it is also observed its stable aspects: from the sound system of structuring of the theme – to one form or another form-scheme,

from texture to the general process of musical drama, from particular moments to the general organizing principle. So, the theme of the fugue has very clear, rather long-term setting laws of its existence. It at its sources rests on the laws of strict writing as historically the first stage of the emergence and formation of polyphony (brevity, expressiveness and significance of each sound, asynchrony, predominance of linear movement, non-repeatability, time difference of culminating points and etc.). On the other hand, it is already connected with the following, gradually forming style, based on the complete dominance of the key-functional system. The strict style was lacking key and tonal system (the era of white notation), but is affirmed in the style space of free polyphony. It becomes determining and leading in the homophonic-harmonious legislative system, building parameters of the new style organization of musical space as the basic basis of sonata-symphonic thinking.

Homophony and polyphony are the main ways of forming a code of laws of musical space. The placement of accents in each of them is the opposite of sound up to the topic and up to the form as a whole. That is why the architectonic plan of *the fugue* is so individual, as the tops of polyphonic thought (as written by V. Zolotarev, S. Pavliuchenko, Yu. Evdokimova, K. Yuzhak, N. Gerasimova-Persidskaya, N. Simakova, S. Grigoriev, T. Muller, V. Protopopov, S. Skrebkov, I. Piaskovsky and others) and *sonata* embodying the long way of forming homophonic-harmonic relations (B. Asafiev, Yu. Tiulin, N. Goriukhina, V. Zaderatsky, S. Skrebkov, E. Nazaikinsky, S. Shyp and others).

It is obvious, it was the fugue that in many ways prepared the type of sonata-symphony thinking, and the sonata in its compositional depths contains the potential saturation of the polyphonic space. Thus the system of organization of space-time indicators, the type of "program" in the arrangement and distribution of logical accents are *different*. In one case, *vertical* patterns are the main and determining "standards", in the other – *horizontal*.

In addition to the above mentioned ways, it is possible to distinguish two other parameters of the artistic whole from the point of view of its dramaturgy, namely, the logical and functional dependence of all the composite aspects of the work. The single, end-to-end logic of *chain dramaturgy* is typical for polyphonic forms, and for the sonata-symphonic cycle. And another type – *mosaic*, "numbered" dramaturgy. Its roots stretch from the ancient suite and absorb a variety of types of cyclic forms. Partly, they can include such forms as

rondo, variations etc. Especially the principle of "mosaic" regulates the "program" of compositional relations in children's cycles.

Clear boundaries, in this case, in the art of music do not exist. The evolution of any composition is based on the interaction of all existing principles, which leads to the freedom of mixed form-building structures in romanticists' creative work and the appearance of new non-normative compositions in modern music. Therefore, in each concrete case, a specific system of analysis is built up, the reference points in which the general-time indicators of time are combined with the individual character of the author's mannerism. The aforementioned *homophonic and polyphonic* types of thinking and the corresponding set of dramatic-compositional laws and the main types of musical dramaturgy based on the *single deployment line* or the accentuated *separatedness* of the process of form making are the main and perhaps ones of the most important parameters of analysis of modern music, in our opinion. They, accordingly, mean an incalculable *multiplicity of their manifestation forms*.

It is from the standpoint of cardinal differences in the logic of musical thinking (polyphony – homophony) that we are able to uncover the notion of musical space and time as the most *primordial constant* of understanding, deep penetration into the process of analyzing all the legislative foundations of designing form-composition in musical art.

The musical work, in this context, serves as a kind of focus, concentrating psychological as well as structural indicators of the individuality of the composer's style. From the *space-time* positions, each piece of work reproduces the "genetic code" of the music, as an art form.

A.Samoylenko intentionally emphasizes spatial-temporal dialogue in art: "Becoming a part of the artistic image," writes the researcher, "time is compacted by spatial coordinates, endowing the latter with new expressive possibilities" [3, p. 47]. Simultaneously, any composer's artwork is unique, as it is born on the basis of the "personal code" of the author, as a result of the individual mastering of the musical space in time: "... with respect to the form, music has a special perspective of space-time relations, denoted by the concept of architectonics, that is a general structure of the work associated with the expression of its content, – writes M. Starcheus. It assumes the order of the following sections, proportions and differences of parts according to their position in time, ensuring the unity and completeness of the whole (...). The concept of architectonics implies the *interplay* between temporal and spatial proportions, which has an *expressive* significance" [4, p. 160].

Thus, it is from the specific nature of the logical process of organization of the horizontal and vertical of the musical space, as well as the norms of their interaction, that the sources and innumerable multiplicity of the processes of form-building take their origin, and the same immense variety of genre-style indicators. The same genre has the richest spectrum of gradation of emotional states. An example of this is the genre of a lullaby. From miniature tunes to a deeply tragic interpretation of the genre in the ballad "The Forest Tsar" by F. Schubert, in the song lyrics of G. Mahler, A. Berg's opera "Wozzeck", songs of M. Mussorgsky etc. Surprisingly rich space for generalizing impressions as well as, for example, it gives a variety of "Children's albums" and other numerous miniatures in the genre sphere of children's music.

The change of epochs in the history of the evolution of compositional thinking is primarily indicative of a change in the notions of the qualitative and functional properties of musical art, within the boundaries and "limits" of its linguistic possibilities. "For the consciousness of a man of the late twentieth century, a special sense of historical "distance" is peculiar, notes N. Gerasimova-Persidskaya, – (...) the striving for everything new and new causes the need to evaluate the time-worn "[1, p. 6]. Penetration of researchers into any of the moments of the history of musical art, in our opinion, determines the range of theoretical representations by the thoughtful content of events and ways of their artistic generalization.

So historically there were formed 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 opinion of E. Denisov, is to try to penetrate at least temporarily into the artist's creative laboratory and help to touch the mystery that underlies any truly great work of art" [2, p. 18]. 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 types of temporal and spatial characteristics of musical themes, methods of its development and, ultimately, the dramaturgy of the deployment of the entire structural-content line of the work.

This idea is interestingly traced in the article of M. Starcheus: "Art forms are distinguished (...) in a way of mutual transference of spatial and temporal dimensions of the artistic whole. (...) Inseparability of space-time is obvious already in the very essence of

music as a *temporary* art, the main characteristic of which are high-altitude, that is, *spatial* relations" [4, p. 157].

The language of music embodies the system of values of communication with the universe, inseparably related to thinking. It has its own "legislative code" depending on the psychological specifics of thinking and has a direct attitude towards the realization of its semantic idea in the author's intention. Through the understanding of the laws of sound relations and the essence of sound itself as the center of the system, one can reach the level of the laws of thought of the epoch and penetrate the process of cognition of the specifics of artistic styles.

### ***References:***

1. Gerasimova-Persidskaya N. (1994) Russian music of the XVII century. Meeting of two epochs. Moscow: Musyka [in Ukrainian].
2. Denisov E. (1986) Modern music and problems of the evolution of composer technology. Moscow: Sovetskii compositor [in Russian].
3. Samoylenko A. (2002) Musicology and methodology of humanitarian knowledge. The problem of dialogue: monograph. Odessa: Astroprint [in Ukrainian].
4. Starcheus M.(2004) About Chronotopes of Musical Thinking. Musical Academy. № 2. 156–163 [in Russian].

***Date of submission: 14.06.2016***