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CONCEPT OF THE FORM AND PROCESS OF SHAPING OF PIANO MUSIC: HOLISTIC APPROACH

Article purpose – to disclose value of category of a form in relation to piano creativity, considering composer, performing and musicological approaches to him. **The methodology of work** includes historical and theoretical and analytical musicological methods, the principles of musical-performing textology, is based on holistic approach. **The scientific novelty** of a research consists in creation of the complete concept of the nature and ways of shaping in the piano music allowing to determine the general parameters of composer and performing creativity. **Conclusions.** The form and shapings act as the main criteria of a patrimonial, specific and composite originality of musical art, musical and creative process. Their distinctive quality is the unity of the composer and performing, structural and semantic parties, antispitation and appertseption expressing integrity of a musical image and its influence.

Keywords: form, shaping, holistic approach, piano music, musical-creative process, musical image, musical influence.

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Поняття форми і процесу формоутворення в фортепіанній музиці: холистичний підхід.

Мета статті – розкрити значення категорії форми стосовно фортепіанної творчості, враховуючи композиторський, виконавський і музикознавчий підходи до неї. **Методологія** роботи включає історичний і теоретико-аналітичний музикознавчі методи, принципи музично-виконавської текстології, базується на холистичному підході. **Наукова новизна** дослідження полягає в створенні цілісної концепції природи і способів формоутворення в фортепіанній музиці, що дозволяє визначати загальні параметри композиторської та виконавської творчості. **Висновки.** Форма і формоутворення виступають головними критеріями родової, видової і композиційної своєрідності музичного мистецтва, музично-творчого процесу. Їх відмінною якістю є єдність композиторської та виконавської, структурної та семантичної сторін, антиципації та апперцепції, що виражає цілісність музичного образу та його діяння.

Ключові слова: форма, формоутворення, холистичний підхід, фортепіанна музика, музично-творчий процес, музичний образ, музичний вплив.

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Понятие формы и процесс формообразования в фортепианной музыке: холистический подход.

Цель статьи – раскрыть значение категории формы применительно к фортепианному творчеству, учитывая композиторский, исполнительский и музыковедческий подходы к нему. **Методология работы** включает исторический и теоретико-аналитический музыковедческие методы, принципы музыкально-исполнительской текстологии, базируется на холистическом подходе. **Научная новизна** исследования заключается в создании целостной концепции природы и способов формообразования в фортепианной музыке, позволяющей определять общие параметры композиторского и исполнительского творчества. **Выводы.** Форма и формообразования выступают главными критериями родового, видового и композиционного своеобразия музыкального искусства, музыкально-творческого процесса. Их отличительным качеством является единство композиторской и исполнительской, структурной и семантической сторон, антиципации и апперцепции, выражающее целостность музыкального образа и его воздействия.

Ключевые слова: форма, формообразование, холистический подход, фортепианная музыка, музыкально-творческий процесс, музыкальный образ, музыкальное воздействие.

The relevance of the topic and the range of problematic issues of this study are due to the need for the development of the analytical approach proposed by V. Kholopova and allowing to interpret the very concept of "analysis". This approach is associated with the conversion not only of the specific compositional solutions of individual works, but also of the nature of the form making in music in general, and,

consequently, of the aesthetic and semantic parameters of music as a special artistic form (unlike painting, literature, architecture, etc.)

V. Kholopova notes: "Musical compositions are semantic themselves - their types, varieties, individual cases. Musical forms capture the character of musical thinking, moreover, the thinking of multi-layered, reflecting the ideas of the era, the national art school, the composer's style and so on. Thus, the object of consideration - forms, compositions of musical works, and the methods of analysis - must be connected with the expressive-semantic sphere of music" [9, 53].

Kholopova associates the category "musical form" with the meaningful, expressive-semantic, intonational essence of the musical work. In this regard, the musical form can be regarded as a universal factor in the development of music as a form of artistic creation. Kholopova suggests considering this phenomenon at three levels.

The first of them is determined by the content of the musical form as a phenomenon, in fact - by the aesthetic purpose of music as its "special style": "... this is an ideal world of beauty, carrying the ethical idea of goodness to man, the aesthetic idea of harmony of the universe and psychologically emotion joy... Accordingly, the science of musical form is the science of the beautifully musical, the ideal, "special" layer of music content " [9, 72].

The second level of the musical form functioning is associated with the historical typification of the composition, which is realized as the genre formation - including genre semantics. This level is concretizing and isolating relative to the first - but within the general genre forms. The interaction of music with non-musical artistic elements becomes especially important for this level that, in our opinion; a certain program lies in the basis of any genre - an aesthetic idea, compositional logic, close to the plot, a way of figurative juxtaposition (contrast or lack thereof), and so on. Semantic definiteness, openness, accessibility of this program arises from the long coexistence of music and verbal, spectacular art forms (it is sufficing it to recall the study of V. Konen "Theater and Symphony" revealing the literal continuity of the "pure" symphony in relation to the opera). Programmability in music reveals its main purpose precisely in connection with the historical types of genres, contributing to the preservation of the former genre semantics and the movement towards a new one. This movement occurs as a style update of the genre, emphasizing the complex-dynamic nature of the latter.

Although V. Kholopova does not mention in this case the interaction of genre and style, in other works she discovers in the phenomenon of style the same hierarchy as in the phenomenon of musical form. Therefore, the consideration of the musical form as an individual composition of the work according to its concept is directly related to the study of the individual and author's style, and the latter involves the connection and the performing side in music. Untypicality, originality of the musical form interpretation in the work of a composer can only be found against the background of the genre's stable principles of music as a language, and the originality of the performing expression plan is revealed in the context of the stable features of the composer's style, hence the interaction of the genre and style levels is an important context musical form, use of concepts of genre and style in their comparison with the category of composites and as a single temporary deployment of a musical work is allowed. V. Kholopova writes the following: "Of the three content levels of the musical form, the first, meta-level, is universal and is present in all musical works. The second, close to the genre category in the semiotic sense, the clearest semantically, is historically local. The third level is indispensable, but its gradations fluctuate from a minimal deviation from the standard of a typical form to an inimitable, unique musical composition" [9, 75].

The purpose of the article is to reveal the meaning of the category of the form in relation to piano creative work, taking into account the compositional, performing and musicological approaches to it.

The main contents of the study. The artistic form is initially conditioned by imaginative content tasks, which are associated in music with specific programmity, if one treats this concept in a broad aesthetic sense. The idea that the formation of genres is due to the development of the programmatic principle in music can be confirmed by the characteristic of aesthetics, literary and poetic prototypes, compositional and dramatic principles in the music of Romanticism. Thus, V. Kholopova assumes that the main achievements of romantic music are connected with entering through the programmatic into the figurative world of poetry, mastering its semantic logic; according to Kholopova, along with literary and poetic orientations, music assimilates a different attitude to the category of time: instead of classical isolation and stability, it is attracted towards openness and changeability; assimilates the new philosophical attitude of Goodness and Evil: along with the hope of divine justice and Goodness, it sees the presence in the world of the satanic beginning and Evil.

New genres of romantic music were distinguished by deliberate mixing of the compositional principles of various classical forms; the emergence of mixed and completely individual forms can be considered as the result of this mixing. The novelty of romantic form making also affects the use of a time sequence of musical sound, that is, in the ways of procedural deployment of a musical composition. We should add to the above, that, starting from the romantic period, music has the ultimate genre and style autonomy, as well as the recognition of the independence of its performing side, respectively, the performing form of musical creativity. And this is in the era of romanticism when a pianistic school is formed, that is, special style criteria for piano performance. Taking into account the fact that the temporary nature of music opens and manifests itself in all its compositional and dramaturgical patterns precisely in the performing process, it is realized as a "chronoarticulation" (M.Arkadiev's term) expansion of sound, in the formation of the basic forms of piano music, those that represent organic unity of genre and style factors, the conditions of a musical-content organization, the performing side, the experience of performing creativity turn out to be, if not leading, then undoubtedly supportive, allowing to check all aspects of artistic influence of musical sound. Among them, the cycle and cyclicity take centre stage, as a fundamental property of form making, which acquires a broad structural and semantic manifestation in music (particularly, in the piano), emerging in the baroque-classicistic period, but reaching artistic diversity, completeness and functional independence in the work of romantics.

In principle, all the types of romantic musical forms named by Holopova have a quality of cyclicity. Romantic form making differs from classical cyclicity with the program-content setting, the justification of the cycle. The method of constructing the cycle indicates the aesthetic dominant of the work. It is important to note that these observations relate not only to instrumental, but also to theatrical, operatic music of Romanticism, which indicates the universality of the principle of cyclicity for musical creativity, musical thinking. Particular attention is drawn to the isolation by Kholopova of two varieties of the sonata form - sonata-cyclic and sonata-suite; the contrast-composite form can be the complement to the latter.

The contrast-composite form influences the principles of form making in all genres as one of the most striking discoveries in the music of Romanticism. In this connection, the definition proposed by Kholopova of this form is very interesting: contrast-composite is a form consisting of two or more parts, having a contrast of cyclic type (tempo,

thematic, ladotonous), independence of the form of one or more parts, continuity of sound, motivational-thematic connections of parts. It is important to emphasize that the contrast-composite form can be realized in one-part composition. It follows from here that its definitions as a merging-cyclical, merged-suite, integrated cycle and a merged suite, introduced by V. Zukkerman and L. Mazel [2; 3]; we can add to this the definition of M. Kancheli - a cycle constricted into one-part [1]. In romantic music, the contrast-composite form-cyclicity is accompanied by poem, and the latter, as is known, one way or another allows one to see how all genre and individual compositional levels of the form interact.

Proposing a program-oriented approach, V. Kholopova, however, does not consistently pursue it. It can be assumed that, by virtue of this, it does not single out the specific genre-style dialogue peculiar to the romantic method, which will have a significant impact on the compositional and performing tradition at the beginning of the 20th century. In other words, the prerequisites and origins of neo-romanticism remain undetected, which is firmly established in European music of the early 20th century precisely in the field of form making and the meaningful interpretation of the form. The question of a sonata-suite form, connected with dance and song genres, is covered in a cursory manner. Meanwhile, the rapprochement of the sonata and suite can be considered one of the paradoxes of romantic music, since the sonata and suite are fundamentally different in nature cycles, which is rightly stated in the study of V. Bobrovsky. What does explain this paradox and what significance does dance semantics acquire in the approach of different types of cycle? Kholopova gives an example of mixing a suite of two dances - the tarantella and the Neapolitan canzone - with a sonata form (also with the variations of the second theme) - Tarantella "Venice - Naples" g-moll from the Liszt's "Years of Wanderings". Here the main party is a minor tarantella, a side party in the exposition is the Neapolitan canzone which, in a reprise, becomes a major tarantella using genre transformation, synthesizing the genre of the main party with the theme and the mode of the side game.

The peculiarity of the formation of music in the first half of the 20th century, as V. Kholopova rightly points out, is that the main types of forms that the composers have oriented to are the same (classical, baroque, romantic), but the elements of the musical language that organize them are modernized - thematic, harmony, rhythm, melody, texture. the relationship of these elements in the organization of musical form has also changed. However, it should be noted that although the forms retain their previous types, but thanks to the modernization and the new alignment of the form-building bases, they are qualitatively

updated, retaining stably only their architectonics. For example, in the first half of the 20th century, instrumental cycles acquired a number of new properties. There appeared cycles of multiparty (symphonic) cycles, they became repetitive. This was expressed in the reminder in the finale of any of the topics from the first and other parts, as well as in the introduction of separate sections - the reprise of the cycle. In the sonata form, one of the tendencies of time is to overcome repristination. We should also note that E. Nazaikinsky highlights in the conditions of reprisal the need for some time distance, the removal from the original presentation of the material. In his opinion, the repetition effect requires repetition of the thought, and not only a verbal or intonational design (the actual reprise occurs when the impression of repeating a certain thought in other conditions, in a different context, rather than the repetition of words or intonations included in the expression of various thoughts). Also, the reprise naturally arises when the metric correspondence is weakened or completely removed with the initial carrying out of the thematic material (for instrumental music such correspondence in combination with motivational thematic repetitions gives the effect of syntactic connections and syntactic meanings, it compensates for the absence of the semantic relations ensured in singing by subject, specific meanings of words). Finally, the contrast character of the parts that separate the exposition and reprise facilitates the representation (it is the contrast that breaks the sense of the unity of musical development and demands its own denial in reprise) [4].

Reprise, repristination (as opposed to literal repetition) is a repetition of thought in another musical-semantic situation; cyclicity is revealed as the creation of a number of new semantic situations in conditions of a single "circular", repetitive and extended musical composition. Consequently, cyclicity and reprisal are different, but closely interrelated poles of musical repetition. And repetition itself is the basis of the whole process of form making in music and all its structural isolation.

E. Nazaikinsky devotes especial attention to aesthetic and artistic requirements to the form (genre and style) of miniature, because the double nature of time in miniature leads to the effect of special tension, saturation, concentration of musical material and the principles of its development. They rely on the historically established laws of syntactic ("scale-themed") structures of musical speech, on phenomena of higher order meters, and at the same time involve the functional properties of the compositional sections and their genre manifestations, as well as the laws of the quasi-plot construction [4].

As it has been already noted, the range of theoretical questions about the principles of the functioning of the musical form and the features of its structure inevitably includes the questions about genre formation and style development of music.

It is no coincidence that the isolation of the form of a miniature, and the persistent attempts to extend it, the expansion in the scale of a cyclic composition (as in cycles of piano preludes or etudes, program plays), and the comprehension of the method of cyclic composition as plot and eventually important for musical creativity belong to the romantic style of music stories. So, consistently, there is a close connection between the principles of cyclic form and the processes of style formation, and the very phenomenon of style can also be characterized from the cyclic side, which is facilitated by the inclusion of the historical approach first of all to the phenomenon of musical formation on its various genre and style levels.

Thus, S. Tyshko defines the main functions and dynamic factors of the style, its main constructive guides, and derives the following definition: "Style in music is a system of stable signs of musical phenomena, a way of their differentiation and integration at different levels (author's individuality, direction and school, historical epoch, national specificity and so on), the conversion of their semantic fields into specific systems of musical expressive means" [5, 5]. The author emphasizes two main functions of the national style in music: style adaptation - searching for points of contact between "one's own" and "stranger's" material, moving towards their style compromise; style generation, that is, the creation of new style features based on their own national material, in the conditions of its well-known opposition to the non-national.

The author notes that the dynamic components of the national style are the opposite of stylization, since the latter is always "secondary" to the style prototype and is always recognized as a stylistic phenomenon. Dynamic components, in their turn, seem to contain a new style in the potential, precede it and, as a rule, are perceived by composers and listeners not as signs of a style order, but as art-conceptual, imaginative phenomena and so on. And only in the historical perspective they are designated as the original points of the new style movements. Thus, the discovery by each epoch of new dynamic components of style in the work is evidence of its changeability in time, a pledge of its "eternal relevance" [5, 10], and the process of national style formation is cyclical. The first of the chronological cycles necessarily includes in a strictly defined sequence three stages: isolation, expansion and

synthesis. They, in their turn, express the types of contacts of their "own" and "foreign" style components and organize assimilation processes (in subsequent cycles, the order of the change of stages is more free, and they function as tendencies of style formation).

The first stage is isolation. National musical material, first introduced into foreign genre-style integrity, is surrounded by a style "border", its connection with the artistic context is limited in all respects - from musical-linguistic to figurative-dramaturgic. From the perspective of the theory of continuity, this stage can be characterized as the diffusion of style elements.

The second stage is expansion: a new national-style element conquers whole musical works, for example, piano music or opera, completely subordinating their style to them and being an incentive to the genre experiment.

The third stage is synthesis, when a new stable style sign that has passed a long enough path of style adaptation, organically fits into the artistic context, creating the illusion of "smoothness", the naturalness of national style formation.

The problem of the connection between "one's own" and "stranger's" in the context of the formal features of a single work is removed, but migrates to a macro level-to the area of the product's connection with the general-style context of the era. At this level, the style barrier characteristic of the stage of isolation not only remains, but is felt even more, thanks to the liberation of the national-style energy and the shift of attention from the tasks of adaptation to the function of style generation (the latter at the stage of expansion is always leading) [5, 11-12].

The sequence of the stages of national style formation has been worked out and reformed by the musical historical process itself, which is characterized by the constant complication and ramification of genre-style systems, the acceleration of their development, which leads to the synchronous "imposition" of the various stages, and this becomes possible within a single work, that is, in the form of a single composition, which thus intensifies its internal cyclicality, sometimes formally potential, and style relations translates into a level of semantic polyphony. Let's also emphasize that the desire for the certainty and originality of the process of form making, along with the improvement of the formal factors of musical creativity, is conditioned by the very nature of the phenomenon of form, which etymologically indicates the expression of the beautiful as the appearance of the external outlines of the inner figurative content associated with an aesthetically perfect

intention (recall that the word "Form" comes from the Latin "appearance, image, beauty" and the ancient Greek "appearance, outlines, look, beauty").

Conclusions. The form and form making are the main criteria of the generic, species and compositional peculiarity of musical art, the musical and creative process. Their distinctive quality is the unity of compositional and performing, structural and semantic aspects, anticipation and apperception, expressing the integrity of the musical image and its impact.

In our opinion, in the European piano music of the Romantic era, the combination of trends in style adaptation and style generation is clearly manifested - as a continuation of the historical experience of musical form making and deepening the phenomenon of "style memory" of music. It is the connection with the historical style experience of European art that determines the relation of the composer and the performer to the semantic tasks of piano creative works and the possibilities of understanding the semantic attitudes of form, the form making process in music.

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