

## **FORM-FORMING PROCESS AS THE BASIC BASIS OF THE LOGIC OF MUSICAL THINKING**

**The purpose of work** is to consider the process of form formation in a broad value-semantic meaning as a peculiar basis of the system of the musical language and its elements. **The methodology** is based on the use of the historical-logical method of analysis. At its sources is the dialectic of space-time coordinates. It determines the laws of the existence of musical matter and reflects the constructive and artistic content of the logic of the evolution of composer creativity. **Scientific novelty** is based on expanding the notion of the historical role of the form-building process as one of the main aspects of the development of the logic of musical thinking. Particular attention is paid to the expressive aspect of the formation of spatial coordinates in the structure of the artistic composition of works by Yu. Gomelskaya, which reveals the uniqueness of their constructive and semantic orientation. **Conclusions.** Spatio-temporal relations reflect the dialectics of genre-style dialogue in music as a special form of artistic creativity.

**Keywords:** Formation process, space, time, composition, musical thinking, polystylistics, musical language.

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**Формоутворювальний процес як базова основа логіки музичного мислення.**

**Мета роботи** розглянути процес формоутворення в широкому ціннісно-смысловому значенні як своєрідну основу системи музичної мови та його елементів. **Методологія** заснована на використанні історико-логічного методу аналізу. Біля його витоків знаходиться діалектика просторово-часових координат. Вона визначає закономірності існування музичної матерії та відображає конструктивну й художньо-змістовну логіку еволюції композиторської творчості. **Наукова новизна** полягає в розширенні уявлень про історичну роль формоутворювального процесу як одного з основних аспектів розвитку логіки музичного мислення. Особливу увагу приділено виразовому аспекту формування просторових координат в будові художньої композиції творів Ю. Гомельської, що розкриває своєрідність їх конструктивної та смислової спрямованості. **Висновки.** Просторово-часові відносини відображають діалектику жанрово-стильового діалогу в музиці як особливий вид художньої творчості.

**Ключові слова:** Процес формоутворення, простір, час, композиція, музичне мислення, полістилістика, музична мова.

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**Формообразующий процесс как базовая основа логики музыкального мышления.**

**Цель работы** рассмотреть процесс формообразования в широком ценностно-смысловом значении как своеобразную основу системы музыкального языка и его элементов. **Методология** основана на использовании историко-логического метода анализа. У его истоков находится диалектика пространственно-временных координат. Она определяет закономерности существования музыкальной материи и отражает конструктивную и художественно-содержательную логику эволюции композиторского творчества. **Научная новизна** основана на расширении представлений об исторической роли формообразующего процесса как одного из основных аспектов развития логики музыкального мышления. Особое внимание уделено выразительному аспекту формирования пространственных координат в строении художественной композиции произведений Ю. Гомельской, что раскрывает своеобразие их конструктивной и смысловой направленности. **Выводы.** Пространственно-временные отношения отражают диалектику жанрово-стильового діалогу в музыке как особом виде художественного творчества.

**Ключевые слова:** Процесс формообразования, пространство, время, композиция, музыкальное мышление, полистилістика, музыкальный язык.

Analysis of musical pieces, its role and relevance as the basic basis in the formation of the logic of musical thinking are due to the ability to penetrate the depth of the stylistic harmony, in particular, music as an art form. Most researchers refer to the concepts of space and time as the original categories of analysis of contemporary music and focus their attention on texture (E. Nazaikinsky, V. Zaderatsky, B. Bobrovsky and others). Some researchers seek to expand the grammatical norms of the musical language in the aspect of vertical secondary (Yu. Kholopov, Yu. Kon); others — deepen the notion of the processes of transformation of the musical language (S. Shyp, V. Medushevsky, V. Kozarenko, V. Protopopov). We consider the concepts of "space" and "time" as perhaps the most real key to revealing the specifics of modern musical thinking and the characteristics of individual style indicators. This is how the goals and objectives of this article are determined, which are aimed at revealing the form-creating functions of the musical space in contemporary compositional practice. The scientific novelty of the research is revealed in the desire to emphasize the significance of evolutionary processes in the disclosure of the laws of musical thinking. In our opinion, any specificity that appears in the development of a musical language (dodecaphony, punctualism, sonoristics, aleatoric) fits into the basic constants of the author's design or reconstruction of musical space. The boundaries of the music space are clearly visible. Even with all their "limitlessness" one can find the boundaries of the possible and the possibilities of authorial, performing, listening.

The **object** of research is the **analysis of musical pieces** – one of the main theoretical courses for the education of a professional musician. The process of analysis is a multilevel system that assumes the possibility of generalization of spatio-temporal parameters from the private to the general and vice versa. The choice of the path of analysis is selective, based on the evaluation of the stylistic harmony as a unique individuality in the overall sound range of musical culture. Music is a special aspect of space-time relations, a peculiar dialectic of mutual influence and interdependence of the two main coordinates of any musical phenomenon as an integral meaning.

In the **presentation of the main material**, we emphasize the idea that music is a temporary form of art, since it is born and exists in time, its semantic design is conditioned by the laws of the horizontal. The peculiarities of the formation of ways of its existence – *performing, compositional and listening* – are manifested in accordance with the laws of the temporary development of its sound space: "Becoming a part of the artistic image", –

Samoylenko notes, "time is compacted by spatial coordinates, endowing the latter with new expressive possibilities" [5, p. 47].

Music is emerged, reproduced and perceived exactly in time. All the main elements of the musical language are connected to this process, but the main feature of the process of the existence of sound matter is that these elements, genetically inherent in the music, of its language are emerging – already at a special stage of thinking, because in nature they themselves do not exist. In principle, the logic of thinking by its nature is different dialogic. An interesting idea is expressed by M. Starcheus who accurately assesses polyphonic nature of musical thinking: "musical thought crystallizes and is realized with the participation of (...) an imaginary "listener", an "ideal performer", an "objective observer". It is due to such a hidden multi-position dialogue – thinking polyphony – that the product in the author's consciousness starts actively and spontaneously "to build itself" [6, p.162] (our italics – G.Z.). Each of the elements of the musical language is a product of the composer's creative activity. This can be explained the special expressiveness, semantic orientation and intensity of the thinking process in general for both the performer and the listener, and all the more for the composer who gives birth and provides the semantic orientation of the whole sound phenomenon of the thesis. It is this fact that provides a special force for influencing the listener's consciousness and the direction of the musical process of any genre and style direction – from the intonations of lullabies to the scale of the sound space of symphonies, from the vastness of the variety of song genres to any subject, to the depth of awareness of the national color of folk music, etc. Of all the diversity of life concepts that form the space of our being, music, and this is an indisputable fact, – occupies a *central* place.

Emergence, formation, structuring of musical space is based on a special strategy of human thinking, genetically embedded in the human subconscious. human energetics is immersed in the world of musical space from the moment of its birth and regardless of the presence of musical education and beyond the influence of the musical aura on the human world does not exist. "Art forms are distinguished (...) in a way of mutual transposition of spatial and temporal dimensions of the stylistic harmony (...). The non-discontinuity of space-time is evident already in the very essence of music as a *temporary* art, the main characteristic of which are high-altitude, that is, *spatial* relations" [6, p.157].

The specificity of entering the world of musical art, the stages of penetration into the world of sound space have their own laws. Strictly considered progression of training

purposefully highlights the formation of the individuality of the professional musician and the breadth of the scope of his creative search. In other words, the stylistic parameters of performing skills and the specificity of immersion in the world of musical analysis are focused on the profound unfoldment of all the widely ramified aspects of the manifestation of music as a special information sphere of being. Analyzing the specifics of the upbringing of professional qualities in the field of musical art, we note the special uniqueness, complexity, versatility of this process, which starts from the very early age (4-5 years). In fact, the aspect of musical education is at the waterhead of the formation of the child as a *personality* and continues without interruption, permeating the entire conscious life of the musician, as a cumulative basis of the *genetics* of his creative skill. The conclusion is that the formation of professionalism – unites all the indicators of time, connects simultaneously: the past, the present and the future both in the personality of the musician-creator himself and in the music art in general, as a special sphere of artistic expression of vital realities. Without such a centuries-old, historical immersion in the psychology of musical creativity, without the full-blooded assimilation and analysis of the theoretical base, it is not possible to form the genre-style manner of the composer, the foundations of performing dramaturgy, the depth of theoretical, philosophical and aesthetic generalizations of musicology studies.

A clearly formed legislative base, which most directly reflects the genre and style parameters of the epoch and the personal artistic credo of each creator is peculiar to any historical period of the development of musical art. The realization of creative individuality, ultimately, determines the modernity and classical basis of the musical language at this historical stage of its existence. Penetrating into the processes of shaping any historically developed epoch, it becomes necessary to understand the laws of this genre-style historical period, but, at the same time, to anticipate the boundaries of the renewal of the musical language in the subsequent temporal direction. This aspect of thinking underlies the personal intuition of the musician-creator. It is in this way that the time frame of the musical space is progressively expanded as a special philosophy of human thought in the information sphere of musical sound. With good reason, we can assume that the development of the musical space is based on the specifics of the formation of an individual and personal creative credo, the guiding basis of which is the factor of time, *historical, stylistic, personal time*. Likhachev, for example, writes: "People notice what is running and do not notice the

motionless. To notice movement is to notice a moving object. The same applies to changes in time "[4, p. 209].

The plurality of ideas about the dialectics of space-time relations can be corrected on the basis of the functional role of sound that focuses all parameters of any genre-style trend. The evolution of musical thinking and its psychological and logical varieties are based on an individual legislative framework. Such a basis arises: on the basis of ethnic laws (East-West), style epochs (Ancient Greek monody, polyphonic polyphony, homophonic-harmonic aspect of the organization of musical materia), "liberation" of all legislative systems in the modern language system, which is based, at the root, on the sound and its projection in the music space as a whole.

The musical space, for example, in J.S. Bach is folded to its center both horizontally and vertically. Among 48 fugues of two volumes of the "Well-Tempered Clavier", the following systematization is observed: themes of 14 fugues- in the volume of the sext, 4-seventh, 5-reduced seventh, 8-octaves, 2-quint, 1- quarts, 11 - reduced quarters, 9 - nones, and only: 1-eleventh, 3- decimes. The inherent concentration of thought inherent in polyphonic themes emphasizes the ultimate intensity of tension. Polyphonic themes resemble a compressed to the limit spring with a gradual dynamics of its deployment: from sound, the period of a single deployment to the shape-forming formula of an ancient two-part nature. The special projection of sound in polyphony as a center that focuses the entire "volume" of the musical space and its isolation from "point to point" revives, permeating time, in modern music. "... Music recreates the feeling of "spatial depth" [3, p.30]. The basic coordinates of the polyphonic space (especially the polyphony of strict writing) through the centuries-old layer of history in many respects resonate with the "polyphonic renaissance" of music of the twentieth and twenty-first centuries. In other words: sound is an equal point of the series, the theme is an intonationally freely unfolding serial circle.

The lines, voices, layers that arise on the basis of such equality of rights split the musical fabric into clearly delineated timbre-register parameters, providing saturation and tension of the overall relief of the musical fabric of the piece. One can single out such a technique, so typical for modern writing, in which the piece begins with a single sound and ends with it. Consequently, the sound that opens and closes the composition of a piece as a whole plays the role of the *key-note*. Thus, this reference sound replaces the prima function of a nonexistent tonic triad and is a kind of reference point, but not in the system of

functional gravitation, but in the aspect of the spatial coordinates of the artistic whole. Let us note that such a method, specific to modern music, becomes a typical aspect of the composer's handwriting. In this case, we can note the score/sheet music of A. Honegger, many compositions by B. Bartok and P. Hindemith. Among Ukrainian composers, this method is most often used by V. Silvestrov, M. Skorik, K. Tsepkolenko, V. Runchak, Yu. Gomelskaya, A. Tomlenova and others.

The individual projection of the contemporary music space, the singularity of the methods of its manifestation are based on the fact that the constituent components of it are: sound, series, timbre, rhythm, etc. from various aspects, from individual points of reference music space fall into the orbit of the interests of the composer, thus forming a unique original design project. It is in this way that the origins, so typical of modern musical culture, of polystylistics arise.

Very interesting search for a free choice of music space are observed in the pieces of the talented Odessa composer – **Y. Gomelskaya**. She is known as a representative of "new music". Her artistic interests are aimed at expanding the system of musical language, types of textures, the processes of form-building and the logic of musical drama. Creative searches of the composer are aimed at *updating* of the music space of any genre, including chamber pieces, ballets, symphonies, etc. It is with such a peculiar and non-standard decision of the genre that we encounter, for example, in a concert for the trombone "Triumph of adrenaline" [2. p. 9]. An unusual combination of the timbre of trombone and percussion radically renews the dramaturgic and stylistic means of musical expressiveness on the basis of the introduction of techno-compositional systems – dodecaphony, aleatory, and sonoristics. Forming new language patterns (noise effects, the use of microintervals, various kinds of controlled vibrato, chord playing etc.) Yu. Gomelskaya, in many respects, relies on the serial technique of writing, which becomes a stylistic as well as dramatic factor .

The free improvisation of the trombone part is combined with the use of different gradations of its timbre and the most complicated atypical techniques of performance. The bright efficiency of the growing dynamics, the refined specificity of the sound nuance are combined with the richest palette of numerous timbres of percussion instruments. There are two independent sound layers, the independence of which is emphasized timbral, rhythmically as well as spatially. The special scale of the sound is associated with the "musical" picture of the irrational world of the Cosmos and the whole Universe. In other

words, the objective constant that was, is and will be "for ages" outside of our personal, "momentary/instantaneous" awareness of it. "Trombone – writes, for example, G. Berlioz – is the true leader of the kind of instruments that I would classify as epic (...) – it possesses all the serious and strong intonations of high musical poetry – from the sounds of religious, solemn to the frenzy of organ crying" [1, p. 386].

Emphasizing the idea of self-consistency and independence of lines-layers of texture, the composer embodies it in a free-improvisational manner, typical of modern music, organically combining sound constructivism and aleatory freedom of its embodiment. Such a polysemy of utterance originates in many respects from those jazz sources that were one of the characteristic features of modern musical thinking.

Estimating the pieces of Yu. Gomelskaya, one can note that each of them demonstrates an individual system of organizing elements of musical language, a system that is constantly searching for and updating the methods for expressing it. Almost all the pieces of Y. Gomelskaya have program headings, which seem to project image-semantic coloring as one of the possible aspects of their perception. The names of many plays are distinguished by the subtlety of figurative definitions: "The Scream" (1988), "The Missing Words" (1994), "Floridi" (1995), "Momento Vinae" (1996), "Tear Stained Autumn" (1996), "Winter Pastorale" (1996), "From the Bottom of the Heart" (1997), "Out of Shades of Sounds" (2000), "... herbarium ... the music of remembrance" (2000), "Triumph of Adrenaline" (2001) etc. Perhaps, the author seeks to draw the *psychological focus* of the figurative sphere of his pieces. Before us there is emerged the world of a complex, deeply feeling, thinking and reflecting artist whose imaginative vision of the world is born immediately before our eyes. Some of the titles have analogues with the literary source: "Carl and Clara" (2003), "Jane Eyre" (premiere of the ballet: London, May 2008), other pieces reflect the genre orientation: "Chamber Symphony" (premiere: Berne, 2007). The composer himself notes the wealth of the personal world of sensations, calling his compositions the indicators of his time. "This, – in a personal conversation says Yu. Gomelskaya, – small creative milestones of my life, reflected in the music. Listening to them, I immediately recall the story of their creation, their feelings, emotions, worries, anxieties and experiences of that period, those events that happened "behind the scenes," and why it was thus embodied in music".

According to Yu. Gomelskaya, experimental searches in the field of the genre of chamber music with the transformation of its traditional models are typical. Interest is due to

the desire to reveal in the depths of the possibility of a *musical dialogue*. The spatial perspective of the texture is emphasized by the personification of the timbres, highlighting the figurative expressiveness of the dialogue of the canvas of the work: clarinet and piano («Carl and Clara»), flute and harp («Diadem»), horn and piano («Ek Horn»), saxophone-soprano and saxophone-alto («Mantrap For Two»), viola, alto, cello ("... herbarium, the music of remembrance ..."), monologue of violin and cello ("Dia Dem").

In conclusion, we can highlight the main features of the author's manner as a talented composer, who in a certain projection form the musical space of her pieces. The combination in the simultaneity of the traditions of the Middle Ages, the logicity, the processuality of symphonic thinking and the dodecaphonic technique of modern minimalism, creates a new type of texture that organically combines the features of all its varieties known to us.

In the pieces of Y. Gomelskaya one can single out *classical* accent, symmetry and perfection of design, *polyphonic* procedurality, asymmetry, veiling of repetitions and leveling of repetition as the accents of the thematic landmark, *heterophonic variation principle* emphasizing the "point" origins of one of the techniques of modern musical drama. Thus, the specificity of the design of the sound itself and the functional linearity of the musical space formed by it, creates a contrast between the strained "multifaceted" vertical and the unity of the deployment of the "point" elements of the horizontal: sound, motive, timbre, rhythm etc.

The specifics of the interaction of these subjective-objective factors determine the typology of the processes of form-building, the laws of musical drama, the specificity of the language and the creative handwriting of the composer as the main aspect of the author's mastery of the musical space from sound, intonation, motive-grain to the general concept of the thesis as a unique artistic phenomenon.

**Conclusions** in the article under consideration are based on the fact that in the classical musical heritage the concept of "space" was so stable that it was not included in the foreshortening of the direct analysis of the musical text. Space was the natural medium of the existence of the musical matter of the piece, it was meant as an absolutely natural and not requiring a special reservation constant of the musical composition.

At the turn of the 20<sup>th</sup> – 21st centuries, the category of "space" comes to the main borders of appreciation of composer's creativity. This role is largely due to the revival of the regularities of the old pre-class polyphony, namely: asynchrony, constructivism, graphicality. The process of shaping is based on the individuality of the pattern of the sound relief, the

independence of the elements of the composition and on the constructive perspective, like painting, their location in the space of a given sound field of the piece. In the pieces of the classics of the twentieth century, we see the search for a constructive unit of the work. The basis of such a polystylistics is the creative works of D. Shostakovich, P. Hindemith, I. Stravinsky, A. Onegger, S. Prokofiev and then – A. Shnitke, G. Kancheli, V. Silvestrov, Y. Ishchenko and younger – A. Kozarenko, K. Tsepkolenko, Yu. Gomelskaya and many others.

Such *stylistic layerings* are a unique phenomenon and not characteristic of any previous era. Thus, at the present time, music space is defined not by general-style parameters, but depends on the creative credo of the composer, on the spectrum of constructive units specifically chosen by him, which characterize the individual aspects of the composer's manner. Consequently, the formation of space implies in the modern music the potential ability of the elements of the musical language to recreate various system designs as a unique artistic unity that revives the genetic code of music as a special kind of art in its single unique version.

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***Date of submission: 1.03.2017***