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PHENOMENON OF PIANO THINKING AND ACTUAL METHODS OF ITS STUDY.

The purpose of the article is to reveal the theoretical foundations of the study of piano thinking as a form and method of musical thinking, that is, taking into account the general ontological and value-cognitive properties of the music-creative process and the artistic-sign form of music. **The methodology** of the work provides for a combination of aesthetic-cultural and semantic musicological approaches, reveals the method of genre-style analysis in its new typological meaning, is aimed at the integrity of the objective detection of piano thinking. **The scientific novelty** of the research is to develop a style concept of piano thinking based on the definition of contextual and intextual - intentional attributes and properties of the musical style, allows to deepen the phenomenological approach to the form and content of piano creativity, to determine their correspondence to figurative and semantic parameters of composer and performing poetics as a unity of methodical and expressive means. **Conclusions.** Specificity of musical thinking determines the leading importance of historical-typological and structural-semiotic approaches, and they determine the dominance of the style beginning in musical meaning, and also allow to determine the specificity of the figurative form of musical, in particular piano, creativity. "External," that is, the contextual, conditionality of the musical style from the side of artistic culture, the aesthetic dominants of the era reveals its value priorities, existing as permanent figurative phenomena within certain genre structures, the latter being determined primarily from their performing side. Therefore, the aspect of piano-performing thinking is distinguished as a genre-style phenomenon, which requires special methods of detection and study.

Keywords: musical thinking, piano thinking, style, genre structure, figurative form, contextual and interstual properties of musical style.

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Феномен фортепіанного мислення та актуальні способи його вивчення.

Мета статті – виявити теоретичні засади вивчення фортепіанного мислення як форми та способу музичного мислення, тобто враховуючи загальні онтологічні та ціннісно-пізнавальні властивості музичнотворчого процесу, художньо-знакової форми музики. **Методологія** роботи передбачає поєднання естетико-культурологічного та семантичного музикознавчого підходів, виявляє метод жанрово-стильового аналізу у його новому типологічному значенні, скерована до цілісності предметного виявлення фортепіанного мислення. **Наукова новизна** дослідження полягає у розробці стильової концепції фортепіанного мислення, що базується на визначенні контекстуальних та інтекстуальних – інтенціональних ознаках й властивостях музичного стилю, дозволяє поглиблювати феноменологічний підхід до форми та змісту фортепіанної творчості, визначати їх відповідність до образних та смислових параметрів композиторської та виконавської поетики як єдності методичних та знакоутворюючих виразових засобів. **Висновки.** Специфіка музичного мислення зумовлює провідне значення історико-типологічного та структурно-семіотичного підходів, а вони наголошують домінування стильового начала у музичному змістоутворенні, також дозволяють визначати своєрідність образної форми музичної, зокрема фортепіанної, творчості. «Зовнішня», тобто контекстуальна, обумовленість музичного стилю з боку художньої культури, естетичних домінант епохи відкриває його ціннісні пріоритети, що існують як сталі образні утворення у межах певних жанрових структур, причому останні визначаються насамперед з їх виконавської сторони. Тому виокремлюється аспект фортепіанно-виконавського мислення як жанрово-стильового феномена, що потребує особливих способів виявлення та вивчення.

Ключові слова: музичне мислення, фортепіанне мислення, стиль, жанрова структура, образна форма, контекстуальні та інтекстуальні властивості музичного стилю.

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Феномен фортепианного мышления и актуальные способы его изучения.

Цель статьи – выявить теоретические основы изучения фортепианного мышления как формы и способа музыкального мышления, то есть учитывая общие онтологические и ценностно-познавательные свойства музыкально-творческого процесса, художественно-знаковой формы музыки. **Методология** работы предусматривает сочетание эстетико-культурологического и семантического музыковедческого подходов, обнаруживает метод жанрово-стилевого анализа в его новом типологическом значении, направлена к целостности предметного выявления фортепианного мышления. **Научная новизна** исследования заключается в разработке стильовой концепции фортепианного мышления, основанной на определении контекстуальных и интекстуальных – интенциональных признаков и свойств музыкального стиля, позволяет углублять феноменологический подход к форме и содержанию фортепианного творчества, определять их соответствие образным и смысловым параметрам композиторской и исполнительской поэтики как единству методических и знакообразующих выразительных средств. **Выводы.** Специфика музыкального мышления обуславливает

ведущее значение историко-типологического и структурно-семиотического подходов, а они определяют доминирование стилевого начала в музыкальном смыслообразовании, также позволяют определять своеобразие образной формы музыкального, в частности фортепианного, творчества. «Внешняя», то есть контекстуальная, обусловленность музыкального стиля со стороны художественной культуры, эстетических доминант эпохи открывает его ценностные приоритеты, существующие как постоянные образные явления в пределах определенных жанровых структур, причем последние определяются прежде всего с их исполнительской стороны. Поэтому выделяется аспект фортепианно-исполнительского мышления как жанрово-стилевой феномен, требующий особых способов обнаружения и изучения.

Ключевые слова: музыкальное мышление, фортепианное мышление, стиль, жанровая структура, образная форма, контекстуальные и интекстуальные свойства музыкального стиля.

The **relevance of the topic** of this article is largely conditioned by the need to create a theoretically justified concept of piano thinking, which allows one to find such a tool for the analysis and definition of components of musical thinking that can reflect its integrity, that is to encompass it as cognitive-value unity, a synergistic cognitive-semantic phenomenon. This means that the process of musical (piano) thinking shall be represented in two main dimensions – from the outside and from the inside, from the sociocultural historical factors and from the immanent psychological content, and these two parameters exist only in the mutual submission, which means – in the constant active interaction. Thus, the statement of the problem of piano thinking involves revealing the contextual and intextual features and properties of the cognitive-semantic process in music, which makes it appealing to the historical genre forms, to identify their origin and specific features, to establish their preferred constitutive features, among which the leading are the type, conditions, circumstances, means and character of execution, thus the form of execution takes a decisive position, because it characterizes the generic and specific nature of music.

However, this also makes it possible to deepen the phenomenological approach to the form and content of piano creativity in its connection with philosophical and psychological theories. In particular, it turns out that, referring to the problem of musical thinking, the researchers proceed from its broad principles associated with the sources, forms and areas of human activity, and therefore with the nature of human thinking as a special biosocial phenomenon. The main attention is paid to determining the components and levels of thinking as a cognitive-evaluative work of consciousness, in which the priorities of the intellectual sphere do not cancel, and even increase the activity of sensory knowledge, including, and due to practical needs. Moreover, the synthesis of generalized theoretical and purely pragmatic specific issues becomes a sign of the discursive sphere of thinking in its and extra-musical (general

humanitarian and psycho-semantic [3-5; 7; 9]) and immanent-musical (performing-musicology [2; 8; 10; 11; 12]).

From the humanitarian disciplines of the anthropological profile, the study of the phenomenon of thinking in its relationship with the phenomenon of consciousness leads to the discussion of the fact that the laws of human thought are due to those needs and capabilities of human consciousness, which determine its "semantic tuning", that is, the orientation to the meaning and form of conceptual reproduction of reality, the entire system of vital activity of the human subject. In art, this orientation acquires a specialized significant character and leads to a transformation of the relationship between the existence and the creative possibilities of human thinking, when the creative tone of human consciousness becomes determinant, such that submits surrounding substantive material, even translates this material from its own worldview surrounding reality.

Thus, D. Kyrnarskay quite rightly notes that to solve the problem of musical thinking, the most productive is to address two areas of issues. One of them relies on the positions of philosophy, aesthetics, sociology, psychology etc., thereby opening up the possibility of studying musical thinking as one of the types of thinking in general. The second comes from the achievements of the science of music, which allows you to highlight the specific laws of the musical art itself, to find special musical aspects of the process of thinking, and in the very phenomenon of thinking to discover musical properties. In the second direction, the study of M. Bonfeld, which introduces a number of general concepts that can become a categorical regulator of the theory of musical thinking, is distinguished, namely: distinguishing thinking with music, thinking in music, music as thinking and thinking as music [8, 116-119].

Let's distinguish the basic preconditions for studying the principles of thinking as a creative basis for musical creativity.

Firstly, in art, the person thinks about what is necessary for him from the part of life, social and historical expediency, that is, artistic thinking does not narrow, on the contrary, expands the substantive content of human thinking, because it allows you to give a variety of vital phenomena to value the semantic properties, circumstances, as well as to enrich them with new, beyond the scope of the art, factors, conditions of formation, life's independence of the human person.

Secondly, therefore, in the musical thinking one can find a wide process of generalized, indirect reflection of reality, which manifests itself as a unity of ways of sensory knowledge and intellectual-logical norms in the context of purposeful practical activity of a person. From this side, in musical thinking, it is quite right to find one of the higher forms of dynamic reflection of objective reality, due to the knowledge of existing relationships and relations of objects and phenomena; however, it is equally true to associate it with the creation of new ideas, with a specific artistic prediction of events and actions.

The **purpose** of the article is to reveal the theoretical foundations for the study of piano thinking as a form and method of musical thinking, that is, taking into account the general ontological and value-cognitive properties of the musical creation process, the artistic and symbolic form of music.

Main contents of the work. An actual approach to determination of the peculiarity of piano thinking seems, firstly, to establish general parameters of musical thinking, taking into account certain scientific terminological metaphorical notions of musical and piano thinking, since they are not separated from the general cognitive process, that is, from a single psychological organization of human consciousness. Secondly, the necessary link of the system approach for the phenomenon of piano thinking is the establishment of a reference categorical series and the disclosure of the content of concepts that include it, including genre structure, image form, style, contextual and textual properties of musical style.

Let's try to find out how the style of the category becomes a transition between the external and internal immanent spheres and the properties of musical thinking.

To do this, let us turn to a series of research stories by M. Bonfeld, who believed that "music demonstrates a very specific branch of meaning," which is subject only to the musical ways of the definition: "In spite of the fact that each type of art is associated with some essential aspects with the spiritual and intellectual human world, and harmonious development is unthinkable without the participation of all kinds of creativity, music has special, unique possibilities of direct influence on the human psyche. This is due to three reasons. 1) Music is closer to other types of art approaches continual thinking due to the greatest abstraction from the objective realities of the non-artistic world, on the one hand, and on the other – due to the pronounced continuity of its very artistic texture, which has no analogues in other forms of creativity (even a performance or the film allows for division into several series with long interruptions between them; music can not be interrupted for a

second, without damage to its content). 2) Music ... directly encounters the abstract-mental process as its analogue, sometimes even before comprehending the semantics of the sub-sign layer. 3) Music has a direct emotional impact as a sensory-acoustic signal, as embodied in the beauty of sounding. Thus, music, directly influencing the sphere of discrete thinking, on the motivating sphere and the sphere of continual thinking ... is able to awaken and harmonize its influence with all spheres of the human spirit, transform human thinking into thinking as music, that is, to improve the personality – and this is the ultimate goal of musical art as the most secret, most intimately associated with the inner world" [2, 119].

M. Bonfeld's positions appear to be the most productive in the study of the forms and ways of musical thinking, his particular poetics. At the same time, they allow to highlight the essential prerequisite for the study of music as one of the forms of artistic thinking, namely - the importance of defining its own subject area of musical creativity, which is due to the specific features of musical expression, and therefore, the significant nature of musical art. The inherent objectivity of music involves the autonomy of the logical instruments of musical knowledge and the artistic autonomy of form-creating musical techniques, that is, the discussion of music as a language that includes special mechanisms of interpersonal communication, since there is no musical language as a means of communication outside of art; The famous saying that music is copying and reproducing itself, therefore, does not need translation, which is equivalent to itself ...

Fully accepting these approaches to the cognitive and valuable construction of musical creativity, we note that besides the names of M. Bonfeld correlations of the concepts of thinking and music, the category of thinking about music plays an essential role in the development and theoretical formalization of the phenomenon of musical thinking. It is relevant not only for musicologists, although in musicology activity it becomes the main institutional professional index. It is the thought of music that allows you to find the underlying moments, levels and the main factors of the process of musical thinking, that is, it has a high potential of reflexivity. That is, *the way music "considers/thinks about" the world* determines the ways in which composers, performers, musicologists and listeners think about music, and this thinking "about" appears in the basis of its thinking of music ... Therefore, the leading category of thinking appears to be the style as organic, that is, the initial, unity of the semantic content and the symbolic structure, the thought and way of its expression, the feeling and the way of its explication.

Thus to understand the cognitive style of function, one must point out one more circumstance of the development of musical thinking as an artistic and ontological phenomenon. *Music itself also thinks*, that is, in itself there are special immanent mechanisms that generate new semantic meanings and significant functions; as a "living" matter of cultural human consciousness, it exists *in an unceasing motion*, and this gives it the features of the thinking process. Music *thinks about everything on its own*, creating new qualitative cognitive-value, immanent-logical ways of reproducing relations to the semantic coordinates of human life, which determines the formation of intonational content of music, intonation as its central and basic element, the factor of musical language as a set of sound-expressed thoughts.

As D.Kirnarska truly writes, the approach to intonation as a substantive basis of musical thinking has a historical significance, and to this day is dominant in most theoretical concepts, since it allows to bring the work of music to the level of higher intellectual manifestations of human consciousness. As universal human thinking is inextricably linked with language, it justifies this thinking, and musical thinking manifests itself in the musical language, through which creates a creative community between the composer-performer-listener, establishing spiritual communication; therefore, musical thinking manifests itself in a special linguistic forms, reveals the importance of the musical language as one of the necessary languages of human consciousness. And this implies a stylistic certainty of the thinking process, beyond which sensemaking is impossible in music.

Let's return to the *concept of motion - alive texture of musical comprehension*. In the psychological literature, a concept emerged that allows us to classify the movement as an intangible psychological phenomenon expressing the semantic activity of human consciousness – the theory of the meaning of V. Zinchenko, which proposes to examine the semantic dynamics of consciousness, respectively, thinking, on the basis of the concepts of biodynamic and sensual texture of consciousness. According to his definition, biodynamic texture is the observed external form of living motion, and the use for its characteristic of the term "texture" emphasizes that "this material from which the rational, arbitrary movements and actions are constructed. As they are built, the formation of an increasingly complex internal form, an internal picture of such movements and actions. It is filled with cognitive, emotional-evaluative, semantic entities. A motionless being could not build geometry, wrote A. Poincare "[7].

Sensory texture, like biodynamic, is a material of the image, and its presence is due to complex experimental procedures; it also has the properties of reactivity, sensitivity, plasticity, controllability, which are closely related to meaning and sense. The author emphasizes that "between the two types of texture there are no less complex and interesting relationships than between meaning and content. They have the properties of reciprocity and transform one into another. In time, the movement that takes place in a real space is transformed into a symmetrical image of space, as if deprived of coordinates of time. As O. Mandelstam said, the stop could be regarded as an accumulated movement, so that the image received a kind of energy charge, becomes tense, ready for implementation.

In turn, the spatial image can be rotated in the time picture of the movement. An essential characteristic of the relationship between biodynamic and sensory texture is that their mutual transformation is a way to overcome space and time ... "[7].

As a result of the analysis of psychological phenomena, V. Zinchenko comes to the conclusion that "at the existential level of consciousness tasks are solved, fantastic in their complexity. The subject has the space of the formed images, most of which are polysemantic, that is, they contain not the only substantive meaning. Similarly, this space of mastered motions and objective actions is polyfunctional: they all contain not only the operational significance. From the definition of properties and functions of consciousness it is very difficult to move to the definition of the subject industry, representing consciousness in the proper sense of the word "[7].

The overcoming of the marked difficulties is that psychology has its own independent subject, which is the higher cognitive states, namely the intentional, in contrast to the simple qualitative states - the so-called qualia, which are much more successfully explained physiologically. And in this regard, the phenomenological approach, in particular the theory of intentionality and the neo-noesical construction of the consciousness of E. Husserl, asserts that human consciousness exists in a special way, has its own objectivity and is determined by its very qualities.

Commenting on the approach of E. Husserl, D. Leontiev points out his subsequent features. According to Husserl, the source attributing meaning to things is consciousness, actual orderly experience, and each meaning is intentionally contained in the inner sphere of our own mind-consciousness, which tests, assesses life and forms in our subjective genesis. The meaning behind Husserl is the basic creative texture of consciousness; phenomena,

phenomenological data of consciousness "is no longer the essence of "objects", but "unit" of "meaning"[9, 8].

According to D. Leontiev observation, "Husserl distinguishes two directions of phenomenological analysis: a noetic, or a description of the act of experience, and a noematic, or a description of "already experiencing"... Under the noesis Husserl understands the meaningful intentional focus of consciousness on the object, underneath – experienced object as a bearer of meaning. "Possession of the meaning ... - this is the main character of consciousness in general, which due to this is not only an experience, but also an experience that has the meaning, the "neo-ethical" experience [8, 9].

Consequently, meeting with the meaning for human consciousness is a meeting with itself, with its own creative capabilities – with its own intentionality as the ability to create an objective reality both in itself and within its limits. The latter, that is, the ability of consciousness to transform the surrounding objective reality, to become a participant in real events, is determined by the mental activity – the *productivity of human consciousness*, as well as its need to be reflected in the surrounding, objectively existing space - time. The dynamics of the semantic reality of human consciousness can act on a par with the real dynamics of life and even "surpass" the latter.

In the justification of the category of the semantic reality of consciousness, in our opinion, is the theoretical value of the study of D. Leontiev, which allows to distinguish the category of internal form of thought as the relation of this thought to all semantic, intentionally collected, the meaning of consciousness, which leads to the allocation of a certain figurative structure with the following its refinement in a logical significant way. In this definition, the internal form of the opinion *is in sympathy with the nature of the style*, since this nature is purely intentional, but also *strives for imaginative-sign-oriented detection and autonomy, provided that in a difficult-indirect way*.

Additionally, in order to characterize this phenomenon, namely, internal thought or internal form of thought, which allows us to clarify the logical *principles of musical style*, the theoretical positions of L. Vygotsky, which are presented in his latest work, "Thinking and Speech", especially in the last, seventh, the chapter of this work, entitled "Thought and Word" [3].

In general, defining the style as a category of artistic thinking, clarifying this approach from the musicological positions, it can be found in it the *unity of contextual conditions and*

intentional – the textual properties of musical thinking, which arises on the basis of the unity of personal consciousness.

Determined by this method, the style category can become active in the study of the semantic peculiarities of musical creativity, in the assessment of individual composer thinking, because it suggests *the logic of analysis* of the musical-intellectual process, which to some extent can reproduce the *logic of the process itself* in its particular composer and performer's hypostasis.

In this way, the **scientific novelty** of this study is to develop a stylistic concept of piano thinking based on the definition of contextual and intextual – intentional features and properties of musical style, which allows to deepen the phenomenological approach to the form and content of piano creativity, to determine their conformity to figurative and semantic parameters of composer and performing poetics as a unity of methodological and sign-expressing means of expression.

It can be **concluded** that the specificity of musical thinking determines the leading importance of historical-typological and structural-semiotic approaches, and they emphasize the domination of the style principle in musical contents formation, as well as determine the originality of figurative forms of musical, in particular piano, creativity.

The "external", that is, the contextual, conditionality of the musical style on the part of artistic culture, the aesthetic dominants of the era, opens its value priorities that exist as the figurative formations within certain genre structures, and the latter are determined primarily from their performing side. Therefore, the aspect of piano-performing thinking is distinguished as a genre-style phenomenon, which requires special methods of identification and study.

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