

Ma Xingxing,
applicant of department of history of music and musical
ethnography of the Odessa national A. V. Nezhdanova academy of music
onlyfly_world@ukr.net

ORATORIALITY AS A STYLISTIC MEASUREMENT AND A SEMANTIC DOMINANT OF PIANO PERFORMING

The purpose of the article is to determine the oratorical qualities of the musical-performing form as an important factor in the development of the piano-performing style. **The methodology** of work is conditioned by a combination of the general theoretical and humanitarian, in particular typological noetic, and specifically empirical, namely, analytical musical, approaches. **The scientific novelty** of the work is determined by the study of oratory as a direct horn of an artistic author's idea that combines the intentional plans of composer consciousness and performing interpretive thinking, confirmation of this concept by the example of the piano method of S. Rachmaninov. **The conclusions** of the work allow to assert that the qualitative features of the oratory, which reveal its figurative and semantic performative-interpretative breadth, are sublime, forced significance, the effect of the objectivity of the artistic act; at the same time, increased general suggestibility, authoritarianism, enlargement of feeling, philosophy - intellectualization.

Keywords: oratory, piano-performing style, interpretive thinking, qualitative signs of oratory, piano method S. Rachmaninov.

Ма Сінсін, здобувач кафедри історії музики та музичної етнографії ОНМА ім. А. В. Нежданової,

Ораториальність як стилістичний вимір та семантична домінанта фортепіанного виконавства

Мета статті полягає у визначенні ораториальних якостей музично-виконавської форми як важливого чинника розвитку фортепіанно-виконавського стилю. **Методологія роботи** зумовлена поєднанням узагальнююче теоретико-гуманітарного, зокрема типологічного ноетичного, та конкретно-емпіричного, а саме аналітичного музикознавчого, підходів. **Наукова новизна** дослідження визначається вивченням ораториальності як безпосереднього рупору художньої авторської ідеї, що поєднує інтенціональні плани композиторської свідомості та виконавського інтерпретативного мислення, підтвердженням даної концепції на прикладі фортепіанного методу С. Рахманінова. **Висновки роботи** дозволяють стверджувати що квалітативними ознаками ораториальності, котрі виявляють її образно-смыслову виконавсько-інтерпретативну широту, є: піднесеність, форсована значущість, ефект об'єктивності художнього вчинку, водночас підвищена загальна сугестивність, авторитарність, укрупненість почуття, філософічність – інтелектуалізація.

Ключові слова: ораториальність, фортепіанно-виконавський стиль, інтерпретативне мислення, квалітативні ознаки ораториальності, фортепіанний метод С. Рахманінова.

Ма Синсин, соискатель кафедры истории музыки и музыкальной этнографии ОНМА им. А. В. Неждановой.

Ораториальность как стилистическое измерение и семантическая доминанта фортепианного исполнительства.

Цель статьи заключается в определении ораториальных качеств музыкально-исполнительской формы как важного фактора развития фортепианно-исполнительского стиля. **Методология работы** обусловлена сочетанием обобщающего теоретико-гуманитарного, в частности типологического ноетического, и конкретно эмпирического, а именно аналитического музыковедческих, подходов. **Научная новизна** исследования определяется изучением ораториальности как непосредственного рупора художественной авторской идеи, объединяющей интенциональные планы композиторского сознания и исполнительского интерпретативного мышления, подтверждением данной концепции на примере фортепианного метода С. Рахманинова. **Выводы** работы позволяют утверждать, что квалітативными признаками ораториальности, которые обнаруживают ее образно-смысловую исполнительско-интерпретативная широту, являются: возвышенность, форсированная значимость, эффект объективности художественного поступка, одновременно повышенная общая внушаемость, авторитарность, укрупненность чувства, философичность – интеллектуализация.

Ключевые слова: ораториальность, фортепианно-исполнительский стиль, интерпретативное мышление, квалітативные признаки ораториальности, фортепианний метод С. Рахманинова.

Relevance of the thematic and problematic areas of this article is due to the fact that the phenomenon and the concept of oratorality (with its etymological origins in the Latin "speak", "pray") has a wide area of action, encompasses not only musical, but other forms of understanding, interpretations, the expression in general points to the activity of speech and

speech determination of a person by his place during actual events, the level and extent of its involvement in understanding the relations with the world, that is, the structuring of existential time space on semantic grounds which means – in common with others, in the context of the human cultural community. In music, it is conditioned by semantic stratification, and the classification features of stylistic content (see: [4, 5]). Therefore, it requires a separate in-depth study, which allows to open such an important perspective, as irrational. On the one hand, self-determination in joint actions and communicative acts requires the use of well-established and understandable ways of translating semantic notions commonly accepted by idioms; on the other hand, there is a need and appropriate ways of its realization and individualization of the form and content of information provided in the common semantic space, first of all, time allocation and constraints, that is, a separate text organization. Thus, rhetoric is part of the very essence of the textological process with its chronotropic preconditions and indicators, therefore, it is the basis for creating an artistic language, in general, an expressive system of art in all its genre-style manifestations and historical compositional-stylistic positions.

As for the music, the phenomenon of oratoricality and its neorhetoric functional aspects are directly related to the performance mode, and thus with the performance time, which is defined as the chrono-articulatory arrangement of sound intonation for the entire volume of the musical material, determined by the significant origins of the noble stylistic sets, which, on the one hand, mirror the time of the composition, revealing its immanent logic, on the other hand - due to the genre and stylistic music memory, the music realizes an aesthetic idea, which is clearly understood by the objectivity of the creature sacred musical chronos. That is why performance understanding needs to be supported by special auditory knowledge – in the direct sense of musical time; only the analysis of musical text never provides all the necessary completeness of the characteristics of the expressed, that is, compositionally-stylistically explicated, “objectivity” of music.

Therefore, the **purpose** of the article is to determine the oratorical qualities of the musical-performing form as an important factor in the development of the piano-performing style.

Main content of the thesis. Oratoricality implies special relations of human consciousness and its linguistic forms over time, since a person who speaks, prays, expresses oneself and communicates, always acts as a performer, performing both higher and public,

and his own will in its binding for the human person interdependence , becoming a trumpet of its own and historical time at the same time. Therefore, it (oratoricality) acquires the features of the ontological conditionality of creative ideas, the most general of the interpretive setting, which leads to the expansion of the scale of the stylistic representation of artistic action, dictates new synthetic approaches to artistic material, while providing for a special localization of textual tools.

These trends in the nature and ways of organizing musical-performing arts are distinguished by the piano poetry of S. Rachmaninov, whose place and significance in the musical-creative process and in the context of interpretive piano-performing activity is exceptional for influencing the artistic and communicative environment in all its possible dimensions. In this connection V. Zabirchenko [2] indicates that in the piano music of Rachmaninov various aesthetic features of artistic time are combined, that is, a wide contamination of generic artistic signs is created, and each aesthetic-artistic temporal modus has its own irrational basis. Thus, the epic genre time of Rachmaninov's piano works requires an increased tempo-rhythmic strictness, clarity, steadfastness, since it represents the material that can not be changed, the absolute distant value-based past; lyrical style time, on the contrary, is in the free distribution of significant time moments of sound, allows for individualization, since "familiar" (without distance) encounters the present; Compositional drama time (as a plan of musical event) requires the creation of a one-hour contrast (the contrast within a single topos composition), including in the interaction of the first and second temporal dimensions, both in horizontal deployment and in the simultaneous unity of the compositional vertical. Hence the particular tension of the Rachmaninov's intonation and its hidden tragedy – the constant striving for the unattainable ideal future and the realization that it is impossible to go beyond the established time cycle.

Thus, the interaction of various temporal parameters of piano poetry by S. Rachmaninov allows us to speak about the insoluble contradiction in freedom and conditionality, openness in the future time space and limitation, determinism of human life, that is, about the fundamental antinomy of human time as the main object of aesthetic and stylistic interests composer, which allows to explain the constancy of the fatal theme in his work (in particular, the motive *Dies Irae*).

The gift of Rachmaninov-pianist was most clearly reflected in the interpretation of his own works. In addition, the author's performance is always interesting because it allows you

to come closer to the composer's intention more closely than others. Listening to the records of the Rachmaninov's performance, one can not help but notice that the works of the composer, performed by him, appear in a special, unique way, striking the unusual shaped brightness. Rachmaninov-singer owned a truly vibrant form of musical sound, and it was not generated by the "hypnotic" influence of the personality of the great pianist – it was provided with an extremely accurate transmission of the content of sonorous music [3].

Seeking adequate definition of the peculiarities of the piano-performing language of S. Rachmaninov, one should refer to the article by I. Khannanov [6], which allows to allocate new, methodically significant directions of analysis of Rachmaninov's music, one of which is the definition of what E. Tarasti called "existential semiotics", and Khannanov suggests to call "significant condition", functions of musical narrative, and, finally, *modalities*. In this regard, he writes: "There are no indexes (fixed-value signs) in music, with the exception of auxiliary, secondary systems. The expressive system of music is not caught up in these technical and service systems. The basis of musical expression – work with emotions – is based on specific musical signs, which, in the opinion of the author, is best expressed by the semiotic squared modalities of Algirdas Greimas. <...> Musical signs are always in the dynamics of development and disappearance. They, as living organisms, become meaningful (are born), live, changing their meaning, and die ... Among these signs, some "common points" of the story, according to Leonard Ratner's terminology, "the topic" are distinguished ... In the music by Rachmaninov there are individual topics, with emotional reactions to the environment. Yes, there are topologies of trees and plants, topics of landscapes, topics of emotional states. There are rhetorical figures in the music of Rachmaninov ... Figures, especially the images of motion (rotation, climbing, climbing, breathing, gestures), penetrate the scores of Rachmaninov in all genres. And at a higher hierarchical level, at the level of rhetorical disposition and the emblematic structure, Rachmaninov's works are multilayered semantic riddles decryption of which requires no less effort than hermeneutics" [6, 182-183]. It is impossible to point out with more clarity and certainty the non-rhetorical aspects of Rachmaninov's performing poetics than the author quoted. Thus the discovery of specific stylistic content features of the Rachmaninov's neorourism as a manifestation of oratorical thinking is further enhanced by the very texts of his works.

Thus, the analysis of the city of works by Rachmaninov allows us to reveal broad gradations of emotional states, and in the simultaneity, their simultaneous manifestation. So,

referring to the Etude-piece op. No. 5 it can be noted that his melody is and is being developed "between the polar states of gloomy reflection and fury (in exposition) and between the states of bliss and ecstasy (in the middle). In the terminology of the theory of emotions, this is the range between asthenic and sthenic (weak and strong) and between positive and negative emotions. The feature of Rachmaninov's music is a complex collision not only within the framework of one binary opposition, but also two and more binary oppositions among themselves, as well as possible combinations of binary oppositions and asymmetric states. This branch – an analysis of the emotional profiles of pieces by Rachmaninov – is at the initial stage of development" [6, 179].

Many interesting observations and analytical suggestions relate to the harmonious side of the musical language of S. Rachmaninov as "the last peak in the development of the tonal paradigm", an almost "abnormal" way of working with triangular structures and with the structure of the harmonic sequence caused by "the nature of the emotional profile of the work and its relationship with the original Russian monodical tradition". Thus I. Khannanov wrote that "the reliance on quartile (in the quarte as an interval of transposition in a custom scale) allowed Rachmaninov to perceive the subdominant not as a syntactically subordinate element of tone (the time stops on the path from the tonic to the dominant ...), but as an independent," third force "... And if, in accordance with the cognitive peculiarity of the perception of the tonal structure, the ratio of the tonic to the dominant is perceived as a movement upward, then Rachmaninov's subdominant gives a new dimension to the European tone ..." [6, 180].

The texture of Rachmaninov's music is written by the author as being so self-sufficient that "the melodic voice is often perceived as obligatory, but what happens in the form caused by the interaction of textural layers and different types of texture" [6, 183].

In concluding his original analytical conception of the musical-logical system of Rachmaninov, I. Khannanov comes to the conclusion that, firstly, Rachmaninov's music represents a unique sample as an expression of an unprecedented experience of personal life, personal experiences and individual-sense [6, 184]). Secondly, "the issue posed by the theorist before the music of Rachmaninov relates to those which today are not even considered by theologians and philosophers. One of the universal themes raised by Rachmaninov's music is the theme of forgiveness. The composer himself passed through all stages of the act of forgiveness. Consequently, listeners, performers and musicologists need

to listen to the arguments on this topic ... "[6, 185].

Based on the latest position of American musicologist, Chinese researcher Lu Gelin puts forward the definition of the generalization and metasilistic concept of Forgiveness concerning the semantic content of piano music, clarifying it from the inherent Rachmaninov system of musical modalities and polymodalism as the highest expression of the variant-integrative creative method [3].

The author notes that multimodality becomes the basis of the integral compositional logic and figurative drama of the Fourth Piano Concerto by S. Rachmaninov, which determines the special complexity of the language of this work and the difficulties of its perception, as well as the complexity of an adequate artistic conception of performing and musicological evaluation. The overcoming of these difficulties can be the analysis of the text of the Concerto in unity with that of its performative interpretation, which is provided by the author's performance, that is, the understanding of Rachmaninov himself.

So, the lyrical themes of the Concerto are a group of minor topics of the first part, the main theme of the second part, the side-by-side finale – are marked by a proximity and generalize all the semantic modes of the lyrical sphere. Already the first chord rising theme of the Concerto creates the image of ascension with the achievement of the intonation peak, marked by the split of the tonic degree by the motive turnover, which creates the effect of the spatial redundancy of the nostalgic, at the same time, filled with light, experience. This intonation, as a kind of representative of the "image of the author," returns in the following two parts, each time testifying to the individual and semantic significance of the musical event.

In unity with the actively pulsating triplet figurative material of the orchestral accompaniment, the main part of the first part act, in which there are both the hymn-like, elegiac stylistic inclining, that are developing, ascending and descending paths, combines rhythmic uniformity with the freedom of ornamental background, becomes a monothematical source of the musical text of the Concerto, prophesying all further forms of motion – uproar ascending with alternation of large and small 2nds (supertonic), with the use of separate tensions in the interval of reduced 3d (mediant), and sometimes under whole pitch; decreasing with short delays and agogical lingering (transmitted to the nature of the main theme of the second part); multi-vector poly-rhythmic, which creates special inward-looking resonances, including loud-dynamic ones.

The subtlety of drawing of individual lines in a constantly polimelodic texture is combined with saturation, often assembled into the multichannel chord vertical of the intonational textural material of the Concerto. In Rachmaninov's interpretation, all textured switching is carried out rapidly, smoothly and with astonishing ease. The very fast pace of the first and third parts does not prevent a clear auditory perception and reproduction of each motive-thematic turn, each intonation branch, with a deep awareness of the inner semantic connection between them. Contrasts of fast and slow-paced episodes are clearly enhanced, becoming an independent semantic means – a sign of figurative switching from the external event sphere to the world of sensual reflection.

All thematic formations have their own author's stylistic prototypes – their own, Rakhmaninov's, musical history, in their sounding, creating numerous allusions to the previous piano pieces of the composer. Rachmaninov's performance is distinguished by the openness, almost improvisational immediacy of presentation of the musical material, at the same time the clarity, the sequence of the logical plan, which leads to the necessary climatic zones in each part and at the end of the Concerto as a whole. In this regard, there is a reprise of the first part, with a complete semantic transformation of the main themes and the creation of a zone (concept) of a quiet climax during the theme of the main party.

"Reconciliational" polystylistics as a conductor of semantic "polyphony of identity" is inherent in the theme of the second part, among genre protests that can be called passacaglia, march, chorale, elegy, and even a lullaby, the main theme of which undoubtedly is aristocracy, but with the introduction of "strict" recitative intonations.

And in this part of the ascending and descending vectors the movements are balanced and symmetrical, as well as zones of noisy dynamics. We note that in the interpretation of Rachmaninov there are episodes of dramatic stress as a necessary catalyst for the modality of lyrical autonomy, but they do not reach the tragic sharpness.

The same themes assert various aesthetic inclinations, moving from one shaped plane to another. There are also cross-cutting leitthematical constructions, for example a gamma unison theme from the connecting batch of the first part, which becomes a connecting image for the whole concert, gaining that imperatively-threatening, that lyrically softened, that cathartic sublime sound, that is, literally representing the idea of modality as a constant variation, at the same time – the unity of being.

Free variation permeates the entire composition of the Concerto by defining the

method of correlation of all its texture-thematic constructions, contributing to the homogeneity, while the precise structuring of the sound medium of the work.

Music in the finale is presented by Rachmaninov with the flight easiness, which is opposed to a powerful accordion-cantilane seal, then again scattered with clusters of rapid cascading passages, which lead to a major tonic. The main characteristic of S. Rachmaninov's performance of the Fourth Piano Concerto is the impeccable possession of the texture, which also gives the oratorical significance of the performer's interpretation, also explains the special thoughtfulness, clarity of the architectonics and figurative content of this work of Rachmaninov, which reveals the greatheartedness, and the personal ethical strength of his stylistic thinking (see for this: [3, pp. 160-166]).

No less significant from the standpoint of aesthetic and stylistic modalities are the piano preludes of Rachmaninov, which, with a certain cyclic sequence, create special compositional and dramaturgical interactions. Thus, the prelude Ges-dur contrasts with the figurative sphere of the "movement", as it is drawn to the lyric poetry and adjoins the group of pieces fis-moll, D-dur, the middle section of the g-moll. This prelude, in isolation, divides the middle part of the opus into two stages of development. Since this prelude is in the center of the section of development, it enriched it with means of development to a greater extent than previous lyrical pieces. In the initial exercise clearly distinguished melodic background and song melody, in which the prevailing is the downward movement. In the chord "background" combines the ascending smooth melody and ostinite pulsation. Culmination achieved is "quiet", similar to the middle of g-moll-noi and D-dur-preiues. Small in scale, it is sustained in a quiet dynamics. Only once the dynamics reaches the FF and immediately returns to the general level.

Interestingly built culmination: the texture is compacted by chord polyphony, the melody reaches an extremely high register and gains decisive upright exclamations, there are triplets of eight, forming a polyrhythm, the melody is enriched with syncops and triols, but all these means do not increase the level of P; we can talk about a special "soft" anthem. But the end of the play is marked by an affirming chord sound. Here admiration of beauty is replaced by a massive picture of a festive triumph, which is echoed with many operatic paintings of such content in the works of M. Rimsky-Korsakov.

Contrast of the piece Ges-dur – C-dur is singled out by the trinity ratio of tonality; their affinity is to use the major order. For the prelude C-dur, which opens the subcircle, are

characteristic: precision, rhythmic clarity, fragmentary phrases, rapidity in development – stylistic symptoms of scherzo and partly of toccata. Along with this, on the background of distinct triolar rhythms a melodic line is singled out, which is very close to the Russian song genres with a soft romance rounded phrases. The creation of a holiday, a general celebration is made with the bell, which penetrates the play with its fanfare shouts. By the end of the festive fuss is calming down and fades in the quiet light C-dur chord.

With this end, the composer prepares the appearance of the next piece – the b-moll-noi prelude, for which in the initial manifestation is characterized by a lyrical chamber-dance mood. From the very beginning and to the end, the prelude is penetrated by the ostinato rhythmic formula – the eighth with a point, sixteenth, eighth, which is close to the genre of sicilians. The motifs of the melody are composed in such a way that there is a gradual expansion of the range with repelling from one and the same "stop", resulting in a new "pulse beat". As soon as the play becomes more personal in nature, the motive of "pulsation" appears; the anxiety of feeling is emphasized by a special rhythm (dashed) and technique.

Gradually, the dance rhythm merges with melodized figurative "bells" of the upper voice and, supported by accordion consonants, pours into a festive and joyful picture. Thus, a merger of a personality with a common sense, leading from a state of sorrow to festive joy. For Rachmaninov the characteristic reception is the gradual "collapse" of the sound in the end; This reception ends with this play. Against the background of an organ's pedal there is a soft dance figure that calms down, stops, fades away.

Thus, all the plays of the cycle can be conditionally divided into three groups based on the prevailing genre-stylistic features that characterize each of the groups and, accordingly, the specifics of their figurative and emotional content:

The first group is the prelude in which the prevailing sources of vocal (vocal-linguistic) thematism, namely, the Russian song, romance, arioso-declamatory genre sphere, nocturne, barcarole, lullaby. This group includes preludes: fis-moll, D major, G minor, Gesdur, G major, gis-moll, A-dur, Es-dur, B-moll, H-dur (the latter partly).

Along with the generality of genres, there are still certain means of combining these pieces: the presence of monotheism: the melody grows from the initial gradually-declining "grain"; many plays begin with the same melodic height: in the preludes of fis-moll, D-dur, G-dur, the melodies begin with the general "f-dies". The plays of gis-moll, A-dur also penetrate the general mono-intonation; Ponyntonation is inherent to the preludes of Es-dur,

the middle sections of g-moll, Ges-dur. The predominant melody is the smooth gradual movement, predominantly diatonic basis with the intersection of chromatics in "heavy" turns; Very often, melodic phrases, emphasized by dotted lines, end with a mono-turn of the front.

The means of association are: a typical texture, presented in the form of a combination of melody and background – figurative groups of small rhythmic duration, decorated in the form of sixteenths, sixteen quintoles, eight triols, a group of four to sixteenth; the predominance of quiet dynamics, however, is "splashed" by bright dynamic "flares", and the climaxes are emphasized by chord seals, the activation of the melodic line and the enrichment with "strong" volitional moves; the predominance of the ascending line, the scan of sounds, the saturation of the "background" with small, more fractional rhythmic shapes.

The climaxes are divided into: "quiet" (preludes Es-dur, Ges-dur, G-dur, F-dur, middle section of g-moll); "Loud" (preludes in fis-moll, D-dur, A-dur, gis-moll); the use of a retinal figure in the form of a repeat of one sound and in the form of ostinato; most of the pieces are associated with the tone foundation "G": for example, g-moll (middle section), Ges-dur, G-dur, gis-moll. All the pieces of this group are completed with dynamic fading. The exception is the premise of Ges-dur, obviously because it is located in the center of the section "development", between the dynamically-moving pieces.

The second group consists of plays, for which the "movement" in all its manifestations is more characteristic, and hence the dominant role of motor stylistics. The leading genre prototypes for them are: sketch, tocata, scherzo, that is, instrumental genres with predominance of such qualities as virtuosity, sharpness and shrewdness of rhythms, improvisation; In this group, the most obvious are the signs of the actual preliminary invoice. These include the following preludes: B major, G minor, Es dur, C minor, As-dur, es-minor; C major, B minor, E major, E minor; F minor, F major (partially), A-moll, H-major. The common means of expression that make up the "monocomplex" of this group include the presence of monorhythmic groups: triples (eighth, sixteenth) - B-dur, C-dur, e-moll, f-moll; Segmentals - in F major, quintoles - in F major, B major, C major, B minor, F minor, E minor; Groups from 4th to sixteenth, thirty others - Es-dur, c-moll, As-dur, es-moll, E-dur, a-moll.

The third group includes preludes based on the genre features of the anthem, choral, march (in combination with vocal-choral prototypes), that is, those genres in which a large

place is occupied by dense, multichannel chord consonants, which are combined with smoothly intonation, and with decisive, invoking, hence the domination of socialized choral or instrumental-choral ("arranged for symphony orchestra") intonations, stylistic traits. First of all, here are the great canvases cis-moll and Des-dur, as well as d-moll and h-moll, partly a group of C-b-E-e preludes. Characteristic of these preludes are the following techniques: dense chord texture - preludes cis-moll, a-moll, h-moll, des-dur; monointonation complex with polypropylene texture, the means of which is embodied by the ringing - cis-moll, d-moll, C-dur, E-dur, e-moll; heroic climax; growth of dynamics. 99-102

Thus, the **scientific novelty** of the study is determined by the study of oratoricality as a direct trumpet of an artistic author's idea combining the intentional plans of composer consciousness and performing interpretive thinking, confirmation of this concept by the example of the piano method of S. Rachmaninov.

It shall be **concluded** that the piano method by S. Rachmaninov, which is distinguished by special stylistic latitude and author's linguistic brightness [1], is based on the creation of a special "existential semiotics" [6], which makes it necessary to develop an updated approach to the analysis of texts, the content of the textological levels of piano works by S. Rachmaninov, to find the plurality of their stylistic and semantic gradations, and in the simulant manifestation. Thus, the study of a text organization, including by performing dynamics, preludes and concerts, helps to establish a relationship between the programmatic guidelines of the genre form and the stylistic content with its individual and authored performances components. It is established that the forefront of the piano text is the semantics of oratoricality, that is, the enlarged pathos statement that submits to itself all the other stylistic and linguistic-dynamic components, first of all, melodicity and fast beginning, mastering them as their own instruments, that is, proving their significance to the semantic determinants.

The qualitative features of oratoricality, which reveal its imaginative and conceptual performance-interpretative width, are: *elevatedness, forced significance, the effect of the objectivity of the artistic act; at the same time, increased general suggestiveness, authoritarianism, enlargement of feeling, philosophical aspect - intellectualization.*

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