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## **POLYPHONIC TEXT AS AN OBJECT OF MUSICOLOGICAL DISCOURSE.**

**The aim** of the work is to penetrate into the semantic regularities of the text, its genre-style conditioning as a real key to discovering the specifics of modern musical thinking and the peculiarities of individual indicators of composer writing. **The methodology** of the research is based on the historical and logical method of penetrating the grammar of modern language as a historical text of the spatial and temporal foundations of artistic thinking. **Scientific novelty** consists in revealing the laws of thinking of the personality of the creator on the basis of a comparative characteristic of the two types of artistic thinking in the art of pictorial and in musical creativity from the standpoint of their historical evolution. **Conclusions.** In historical and genre conditions, in the context of the semantics of time, the experience of mankind, born in the collective, unconscious, is reflected in his works, whether it be an artist, a musician or an architect. Thus, art at all times was a kind of mirror of collective experience and the processes of change occurring in it. That is why we see in the history of mankind the birth of certain styles in different arts, as a reflection of the general psychological experience of humanity.

**Keywords:** polyphony, style, fine art, artistic thinking, sound space, musical time, artistic text.

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### **Поліфонічний текст як предмет музикознавчого дискурсу.**

**Метою роботи** є спрямованість проникнути у смислові закономірності тексту, його жанрово-стильову обумовленість як реального ключа до розкриття специфіки сучасного музичного мислення та особливостей індивідуальних показників композиторського почерку. **Методологія** дослідження ґрунтується на історико-логічному методі проникнення в граматику сучасної мови як історичному тексті просторових і часових основ художнього мислення. **Наукова новизна** полягає в розкритті законів мислення особистості творця на основі порівняльної характеристики двох типів художнього мислення в мистецтві образотворчому і в музичній творчості з позиції їх історичної еволюції. **Висновки.** В історичних та жанрових умовах у контексті семантики часу досвід людства, що народжується у колективному, несвідомому, відображується у його творах, будь то художник, музикант чи архітектор. Таким чином, мистецтво у всі часи було своєрідним дзеркалом колективного досвіду та процесів та змін, що відбувалися у ньому. Саме тому ми споглядаємо у історії людства народження певних стилів у різних мистецтвах, як відображення загального психологічного досвіду усього людства.

**Ключові слова:** поліфонія, стиль, образотворче мистецтво, художнє мислення, звуковий простір, музичний час, художній текст.

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### **Полифонический текст как предмет музыковедческого дискурса.**

**Целью работы** является стремление проникнуть в смысловые закономерности текста, его жанрово-стилевую обусловленность как реального ключа к раскрытию специфики современного музыкального мышления и особенностей индивидуальных показателей композиторского почерка. **Методология** исследования основана на историко-логическом методе проникновения в грамматику современного языка как историческом тексте пространственных и временных основ художественного мышления. **Научная новизна** заключается в раскрытии законов мышления личности творца на основе сравнительной характеристики двух типов художественного мышления в искусстве изобразительном и в музыкальном творчестве с позиции их исторической эволюции. **Выводы.** В исторических и жанровых условиях, в контексте семантики времени опыт человечества, рождающийся в коллективном, бессознательном, отражается в его произведениях, будь то художник, музыкант или архитектор. Таким образом, искусство во все времена являлось своеобразным зеркалом коллективного опыта и происходящих в нем процессов изменений. Именно поэтому мы наблюдаем в истории человечества рождение определенных стилей в разных искусствах, как отражение общего психологического опыта всего человечества.

**Ключевые слова:** полифония, стиль, изобразительное искусство, художественное мышление, звуковое пространство, музыкальное время, художественный текст.

**Relevance** of the problem is explained by the fact that namely the text focuses the signs system specific for composer's creativity that codes the sense focus of the composition. Text picture (pattern type) bases on the musical language laws, the text constitutes, in our opinion, the basis of the main logics of musical thinking and its primevalness conditions the possibility to insight into the system of laws of artistic whole, in particular, music as a kind of art. In the **Reference** it is seen that the most part of the researches episodically touch the problem of text. Within the scope of the main researches authors focus their attention on its several laws. From the point of aesthetical-psychological aspect – A. Samoylenko, the observations of M. Aranovsky, V. Zaderazkiy, Y. Yevdokimov – considers the laws of polyphonic voice leading as a lawmaking logics of musical thinking. But in the center of researchers' attention is the space and time but not the text itself as a sign system. K. Khorughenko clearly defines the concept of text in culturological dictionary, but limits to the scope of strict definition. In our work we strived to show the text from the position of artistic and creative thinking that shall enable to disclose this the most important but still insufficiently explored problem deeply and comprehensively. That is why the main **purpose and task** of the article is the strive to insight the sense regularities of the text, its genre-stylistic conditioning as a real key to disclosure of the specifics of musical thinking and peculiarities of individual indexes of composer's hand.

**Statement of main material.** Taking into account the specifics of our professional activity, we constantly address the concepts of artistic and creative thinking. If creative thinking, one can assume, is inherent in everyone, even in wild creatures, then the artistic aspect is aimed at creating and perceiving what belongs to the sphere of art. This is the area of personality's purely intellectual activity, it is featured by, in the opinion of K. Khorughenko, "high aesthetic selectivity, associativity and metaphoricity" [5, p. 324]. Let us try to compare different types of art, proceeding from the principles of artistic thinking, because it is artistic thinking that decides the essence, direction and legislation (the structuring aspect) of any creative phenomenon.

For comparison, we choose the types of art closest to us, like painting and music. In each of them artistic individuality requires renewal of creative methods, taking into account the specific style of the author himself, the era and the specifics of genre to which the author addresses. For the artist his personal palette of colors is important; understanding and most importantly the sense of optical laws, the technique of the smear and much more. In other

words, the artist is the executor of the intention in painting, he himself voices the thoughts, feelings, moods, depth and scale of his design. Naturally, every painting genre relies on its technique of brushstroke or the specifics of the drawing, etc.

In music, the author is the composer, embodies his/her idea in the text, in the text as a kind of system of symbols. But the singer voices the system, as the most important link ensuring the life of the work. Performing dramaturgy, performing design, performing musicology, performing co-authorship, etc. – these are the phenomena that give birth to the work for the listener, provide him with life within the framework of a particular historical, style direction. “In this you can find the solution to the definitions of art as “the experience of immortality”, and music as a divine origin, “harmony of spheres”, the phenomenon of beauty” [1, p. 145].

If in painting, at first glance, we can understand everything, since we are not professionals in this field, but amateurs, then in music there is a huge number of questions that I would like to try to answer. The first of them: what is a text, how much it has an artistic aspect, for all its secrecy and cipher, how hidden the meaning is for all its “taciturnity”. The main thing in a musical text is its focus on **co-authorship** both with the performer and with the listener, and with historical memory.

The concept of text in music, taking into account the specifics of space-time relations, presupposes a system of organizing its constituent elements on the basis of the totality of all the sign indicators. Music is a temporal art form and, naturally, the time factor prevails in music, but it can be especially noted that the spatial factor plays a significant role.

The internal expressiveness of the spatial factor is especially evident on the graph of relationship between the signs of the text, that is, in the texture: the altitude of the notes on the staff, direction of the melodic lines, their compatibility or individualization, the specificity of the formula of the individual motifs and their combinations, correlation of the textural components, the dynamic shades, tempo showings, register, saturation or exhaustion of common space, originality of the picture, specificity of the graph of relationships of all components, etc. Both each individually and their aggregate determine the meaning of the whole, as the unity of the content and form-constructing compositional structure of origins.

At the roots of musical thinking lies the legislative system of polyphony, which permeates the style space of musical art in general from the style strictly to the modern polyphonic Renaissance. “In the future – notes Y. Yevdokimova – the style systems, the

language of music, new and new expressive tasks will be solved using polyphony, new possibilities will be revealed in polyphonic techniques, but these methods themselves, and, most importantly, the laws of polyphonic polyphony, formed in artistic practice for five centuries since the birth of the polyphony, are preserved in their essence” [2, p. 274].

The composer encodes his intention in the text, the musicologist seeks to understand and decipher, the performer voices and, if all the parameters are correlated in meaning by the basic parameters, the listener gets an opportunity to insight into the depth of the content-imaginative direction of the composition. In other words, that direction in the name of which this work was and got its life in the musical space of the composer's creativity, style, era, genre, etc. There is, according to A. Schnittke, “a change in ideas about time and space, “polyphonyzation” of consciousness in connection with the increasing flow of information” [6, p. 329].

The text, therefore, in its essence is a kind of genetic code containing focus of all possible indicators of the artistic **space** born to a given historical period of **time**, that is the birth of this particular composition. Let us notice, each product has its personal indicators of space and time, and given the all unity, for example, such a scheme-form as a sonata, so many sonatas exist as written. The same idea can be expressed in relation to any genre.

Text is compressed to the limit standard of artistic meaning. It contains the context of the regularities on the basis of which the work exists as an artistic given of the author's style, genre, the semantic level of a particular composition, as a kind of code, in which all the indices of style, era and features of the author's hand are included. Note that the “language of music”, as A. Samoylenko notes, is symbolic under the conditions of formation, that is it is connected with the complicated-mediated ways of semantic concretization, and this complexity is strengthened by the non-objectivity, non-factuality (...) of their “non-fineness” and “non-descriptiveness” [4, p. 44]. Immersion into the world of music is completely dependent on time, from the time of individual-personal (experience of experiences), spatially-projected (the process of shaping) and historical (tradition-innovation, genre-style).

The text can be viewed from two positions: the first feature is the most common indicators, for example, the regularities of the text of a classical epoch, polyphonic or modern, that rely on and reflect the psychology of the thinking of a particular period. For example, in the classics that is the features of vertical constructing the bar-functional system in all its wealth. In polyphony that is the logic of unfolding the horizontal line, based on the

linearity, as the basis for the independence of each element of the whole. In other words, the basis for such a consideration of the text is the graph of the picture of the ratio of all elements. In this aspect, the musical text is like drawing in the painting that both arises and immediately focuses on style indicators. But in painting, the drawing is immediately “voiced” by color, the mobility of the inner composition. This is already formed given, fully reflecting the artistic meaning in all its richness and only on the basis of analysis of its constituent components, we penetrate into the system of elements of the style of the era, the style of the author, the specifics of the handwriting of one or another direction: monumental painting, landscape, portrait, etc. In other words, we penetrate into the genre sphere, as a special line of reflection of the general or individual style. That is, in painting the text image is already expressive in meaning, it is already voiced in our imagination.

In the musical text, the symbolism prevails that presupposes the voicedness and is aimed at the main positions of the performer. The life of the text depends on reading the text by performer, that determines its existence in the history of the artistic style of the era, the composer's creativity and the specific features of his sound sense in a particular period of musical history. One can appreciate the comparison of text in painting and music: in one case (in music), symbols are primary, in the other (in painting) they are secondary. That is, in painting, the contact of the perceiving and the creative is directly expressed, the contact is direct and the degree of comprehension of the text depends on the level of perception. In music, regardless of any indicators, artistic meaning is revealed in the triad and does not exist without it – it is a composer, performer, listener. Therefore, the life of the composition depends not only on the composer, but also the performer’s style.

There is thus another regularity, that relies on expressiveness of the concept of meaning of a specific text. Only in music there are the most direct factors of influence on the psyche. Perhaps this is due to the fact that in the genetic code of everyone (we assume so) there is a musical factor that allows the kids to dance to music, when they do not even walk, lets them sing, although they cannot speak. By analogy, you can give the examples of rock painting, in which there is also a primordial meaning, a desire for direct expression of their emotional positions by primordial artists. Here you can see a peculiar polyphony of each stroke, each element of the picture is “talking”. There is no first or second plan here, they remind me of a fugue in which there are no common places, in which the common line taking in all the strokes is important, in other words, a single line of a single drawing. Like

polyphonic compositions, a special concentrate of thought arises, but “voiced”, born by the artist himself. The text of music does not have such an immediate factor of its manifestation, therefore, there must be and always exist intermediate links giving birth to, giving voice to the author-composer's creation. Naturally, the author is the first who gives birth to the semantic orientation of form, genre, style, etc., but he has an alleged co-author – performer. Often in the epoch of dominance of polyphonic style, the composers themselves acted as their co-authors and performed their works, which is becoming increasingly indicative in our time at the end of the 20th and beginning of the XXI century.

One can cite as a very interesting and illustrative example the work of the modern talented composer A. Kozarenko. His artistic style can be defined as an unusual combination of graphics with clear accurateness, lapidary temperance of each line, pointillism, with its tendency to miniature isolation of each element and a clearly calculated technique of seriality, where there is no a single extra stroke-motion. The space of any of his works, from a small play to a large-scale score, is polyphonic, since every detail, every sound, motive, line is independent. Space as a whole breathes a change of stress zones, but in a single movement of the disclosure of the internal sense, progressive immersion and constant change of the stages of formation of the image direction and development of the plot canvas. This is how the lines of a single movement and chain drama are formed, that is, as we know, the fundamental basis of polyphonic regularities and the basic principles of sonata-symphonic thinking that arise on this polyphonic “soil”.

Like the technique of structuring a fugue – the highest form of manifestation of polyphonic thinking, the composer relies on polyphonic methods of saving voices (no more than three or four layers), he very clearly strives for the gradual unfolding of texture as demagnetization, deployment of the tension spring (from individual intonation seeds, from monophony to gradual stratification of musical tissue). Reception of a gradual compression and exhaustion of textures, hidden voice leading, mirror reprises, etc. are in the basis of such expansion of musical tissue.

It is interesting to note that the composer, with all polyphony of space, relies on a typically homophonic principle of texture formation (melody – background). But the layers themselves are based on the methods of polyphonic writing: canonical imitations, endless canon, ostinato, etc.

A peculiar canon of the text of his works were Ostrozh tunes, which in many ways determined the artistic tastes of the author. They are characterized by internal dynamics of tension and significance of each element, limiting contraction and information capacity. Such restraint, lapidarity, thorough accuracy of any movement of musical space determined the dominance of the principles of polyphonic thinking and the specifics of polyphonic regularities in the text of his compositions.

In each composition A. Kozarenko captures a different angle of the characteristic positions of his musical utterance, the angle of various nuances of highlighting the colouring of the “colour” lines, brightly and peculiarly imprinted in timbre of a certain composition of instruments very carefully chosen by the composer. Such a bright panorama of the game of colors is in many ways reminds of the techniques of flashing paint in painting.

**Conclusions.** In historical and genre conditions, within the context of semantics of time the experience of humanity born in collective unconscious is reflected in its works regardless of being artists, musician or architect. In such a way, art always have been a kind of mirror of collective experience and processes of changes in it. That is why throughout the history of humankind we observe birth of certain styles in various arts as a reflection of common psychological experience of the whole humankind. Contemporary music is fed by endless sources of traditions formed by ages while supported by the world experience of artistic though development: “... the main sign of the XX century is the parallel existence of innovations and inertia-brought musical-grammatical signs of the past entering the most complicated diffusive relations with innovations and without which the integral sematic field of music of the century cannot be imagined” [3, p. 12]. In this case the musician reproduces the compositions of various cultural epochs, he “inserts” into individual listeners that potential of human achievements that is coded in that or musical style. It is it with what the cooperation effect, information field creation is connected, that has stability and instability of positions forming both preservation and enrichment of traditions. “In the act of artistic creation we especially underline this thought of A. Samoylenko – the borders between the present and the past somewhat erase.” [4, p. 47].

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