

He Venley,

<https://orcid.org/0000-0002-4315-3379>

applicant of the Department of Music History and musical ethnography

Odessa National A. V. Nezhdanova Academy of Music.

OdHeWenli@gmail.com

MELODIC BASES OF PIANO STYLE OF F. CHOPIN: ACTUAL MUSICOLOGICAL APPROACHES.

The purpose of the article is the integrative representation of musicological approaches to the melodic paradigm of piano creativity F. Chopin as a stylistic, and thus cognitive-linguistic. **The methodology** of work is formed by crossing the historiographical and genre-style methods of studying the piano heritage of romantic composers. **The scientific novelty** of the study is determined by the approach to the melodiousness of the musical text and the melodic content of the piano works of Chopin as phenomena of stylistic nature, connected not only with the nature of the instrument, but also with the musical form of the composer's thinking and his inherent means of musical broadcasting. **The conclusions** of the article show that in the work of Chopin formed a polymelodic method of piano writing, which corresponds to a polygeonal basis of his work and embodied in the polystylistic content of all his works. At the same time there are specific-chopin melodic complexes - paradigmatic melodic signs, acquiring functions of author's semantic indicators.

Keywords: melodicity, melodic signs, author semantics, polymelodic method, piano polystylistics.

Хе Венлі, здобувач кафедри історії музики та музичної етнографії ОНМА ім. А. В. Нежданової,

Мелодичні засади фортепіанного стилю Ф. Шопена: актуальні музикознавчі підходи

Метою статті є інтегративне представлення музикознавчих підходів до мелодійної парадигми фортепіанної творчості Ф. Шопена як до стильової, відтак когнітивно-мовної. **Методологія** роботи утворюється перетином історіографічного та жанрово-стильового методів вивчення фортепіанної спадщини композиторів-романтиків. **Наукова новизна** дослідження зумовлена підходом до мелодичності музичного тексту та мелодійного змісту фортепіанних творів Шопена як явищ стильового походження, пов'язаних не лише з природою інструменту, а й з музично-образним мисленням композитора та притаманними йому засобами музичного мовлення. **Висновки** статті засвідчують, що в творчості Шопена формується полімелодичний метод фортепіанного письма, який відповідає поліжанровій основі його творчості та втілюється в полістилістичному контенті всіх його творів. Водночас виникають специфічно-шопенівські мелодичні комплекси – парадигматичні мелодійні ознаки, що набувають функцій авторських семантичних показників.

Ключові слова: мелодичність, мелодійні ознаки, авторська семантика, полімелодичний метод, фортепіанна полістилістика.

Хе Венли, соискатель кафедры истории музыки и музыкальной этнографии ОНМА им. А. В. Неждановой.

Мелодические основы фортепианного стиля Ф. Шопена: актуальные музыковедческие подходы.

Целью статьи является интегративное представление музыковедческих подходов к мелодической парадигме фортепианного творчества Шопена как к стилиевой, поэтому когнитивно-языковой. **Методология** работы образуется пересечением историографического и жанрово-стилевого методов изучения фортепианного наследия композиторов-романтиков. **Научная новизна** исследования обусловлена подходом к мелодичности музыкального текста и мелодическому содержанию фортепианных произведений Шопена как к явлениям стилиевого происхождения, связанным не только с природой инструмента, но и с музыкально-образным мышлением композитора и присущими ему средствами музыкальной речи. **Выводы** статьи обнаруживают, что в творчестве Шопена формируется полимелодический метод фортепианного письма, отвечающий полижанровой основе его творчества и воплощающийся в полистилистическом контенте всех его произведений. В то же время возникают специфически шопеновские мелодические комплексы – парадигматические мелодические признаки, приобретающие функции авторских семантических показателей.

Ключевые слова: мелодичность, мелодические признаки, авторская семантика, полимелодический метод, фортепианная полистилистика.

The urgency of the topic and problem issues of the article is conditioned by the fact that melodiousness is a specific author's feature of F. Chopin's work, closely related to the choice of the sphere of piano sound as a material for the musical language - the basis of the musical-sign system.

In Chopin's attachment to the piano, a characteristic national feature is usually seen, since the attraction to the instrumental beginning is typical for the Polish folklore, which was developed to the side of dance and instrumentalism. At the same time, Polish singing, as well as expressive vocal turns, penetrating into instrumental Polish music, also determine the national-style features of Polish music and are related to Chopin with an ethnic categorization of musical language. Most scholars of the author's style of Chopin write about the unity of the instrumental and vocal origins of the musical-intonational content of Chopin music, as determined by the national-stylistic qualities [1-8], thus defining the paradoxical combination of typical and original, traditionally-ethnic and individually-original, canonical and innovative. This leads to a more in-depth study of the genre-stylistic preconditions for the formation of the melodic language of F. Chopin, which most distinguishes the sound of his piano works among other musical artifacts of the era of romanticism, at the same time, is fully consistent with romantic composer poetics.

In the works of B. Asafiyev, K. Zenkin, D. Zhytomyrskyi, L. Mazel and some others [1; 6; 7; 8; 10; 14; 15] it is rightly noted that in the very texture of some of the works of Chopin, for example, mazurkas, the sounds of instrumental ensembles accepted in the Polish villages are heard (in Mazurka op. 56 the piano texture reproduces the sound of the piano and double bass; in Mazurka op. 30, the explicit imitation of the village game is used violinist). Lado-harmonic peculiarities of national Polish music, which differed from academic professionalism, significantly influenced Chopin's musical thinking, prompted him a number of his own artistic finds.

Turning to the questions about *the melodic style of Chopin*, the researchers also determine his connections with the melodies of the famous opera and song (chamber vocal) works, in particular the influence of the Belcanto style on it, contributing to the concealment of the circuit of the Chopin melody in the ornamental redundancy of the invoice, when harmonious voices are also acquired vocal continuity and expression [3-4; 10; 11]. The duration, texture endurance and latitude, flexibility and completeness of horizontal development, intonational significance of each intonation create a truly bright "singing" effect and require special study and theoretical explanation.

The purpose of the article is the integrative representation of musicological approaches to the melodic paradigm of F. Chopin's piano creativity as a stylistic, and thus cognitive-linguistic.

The main content of the work. F. Chopin formed as a musician in a multi-component musical context, an important component of which was the operatic work, in particular the works of Italian composers, among which the stylistic phase of the late Belcanto is singled out. It is known that the attraction of Chopin to the Italian type of operatic intonation was due precisely to the melodic properties of vocal stage music, which reached a special expression due to the connection with the word and theatrical performance. There is no accident in the writings of K. Zenkin and Y. Tyulin [7; 15], it is noted that for Chopin, who preferred the persistent forms of musical thinking, those who had already passed the test of time and acquired a common sense, that is, they reached a classical level, the orientation of the melody of the Italian operatic type was the highest natural. Completeness and intonation plasticity of his melodies is due to the normative Italian cantilena with its generalized melodramatic indices. But the individual content of his melodic turns, their exquisite stylistic pattern are often associated with other sources, the origins of which are hidden in the national traditions, refracted by the poetry of romanticism.

Quite often, not repeatedly, something of Chopin is perceived as a chanting in an ornamental-coloratura style of a certain melodic-themed contour, the creation of vocal melismatics in its purely piano-instrumental embodiment. In "Carnival" of R. Schumann in the corresponding "portrait" play exactly this feature of the Chopin melodic style plays as the most specific, when the type of presentation is formed, close to the nocturnal. Expanded passages in which it is possible to recognize the echoes of coloratura rolls, grouppetto, outings, and turns of concert cadences are embodied on the basis of thematic constructions, "author's words" having a unique semantic intonational origin, therefore they introduce the tendency of idiostyle - purely the author's musical language. These personal language signs "are dressed in accepted and known texture-developing techniques, and this gives them a coded character, as if the protagonist hides in the crowded hall behind the figures of secondary characters, sometimes looking over their heads ... [6].

The author's origin of Chopin's ornamental-melodic style should be clarified by studying West European professional traditions of a wide genre range, not only vocal, leading to the Italian opera of the eighteenth century, but also instrumental appeals for instrumental concerts, salon clavier music. In the latter, the features of folk music were embodied very deeply, especially in Slavonic music; in particular Polish, when in the plays performed by the violin or foam there is a theme such as arabesque. Here the indicative

method - a stylistic figure - is the triumphal chanting, similar to the spinning that means, it is aimed at the reproduction of motion, as a physical process, and as an intention, that is, a psychological phenomenon [7-8].

Similar "trioleic tokens" are found in Chopin's music not only in a significant amount in mazurkas, but also in polonies, waltzes, nocturnes, where they are combined with the melody of vocal-opera composition.

I. Belza notes that such an important feature of the Chopin melodies as their elegiac character that promotes the author's modification of the sphere of intimate lyrics, defining the author's toposphere of the Chopin's works, comes down to the national traditions. Melancholic intonations are not indicative of Chopin's melodic "narrations", which often seeks for impetuous and decisive movements-melodic gestures, sharp marks (in the music of Scherzo, Sonata, Balad), not devoid of solemn heroic and majestic epic sounds (for example, As-Dur polonaise and f-moll' fantasy). Chopin's music presented a new authorial dimension to the lyrical beginning by opening new figurative possibilities of music as a lyrical form of art, due to the involvement in the expression of personal meanings, the existence of personal consciousness. In the romantic era, lyrical style in music is recognized as personally oriented and psychologically in-depth, which means the substantiation of the meaning of deep consciousness as a sensual one. Therefore, Chopin can be considered as the guide of a new suggestive function of music, capable of becoming a "teacher of feelings", an instrument for the formation of aesthetic architectonics of personal consciousness.

In this case, the range of emotional states - the register of emotions presented in the works of Chopin, is an amazingly wide, combining all the dynamic manifestations of epic dramatic, tragic and lyrical relationships as the basis constants of artistic content. Chopin's artistic world, while remaining authorless, is open to all the riches of human relationships, feelings and thoughts, to the whole conglomerate of figurative musical solutions capable of broadcasting the improvised play of human consciousness. This is supported by a generalized expression in the works of Chopin of chamber-vocal music stylistics, in particular the romance of a monologue composition characterized by the synthesis of song and recitative, arious and declamatory, verbal expression and musical roundness of intonation.

For Chopin, the recitative techniques that are used in the cantilena filled and finished tunes are rather revealing, and they are conditioned not only by operatic traditions, but also

by means of folk music, and most of all by author's spoken phrases, which also reflect Polish dialects, and generalized non-ethnic linguistic intonations. The influence of different genre forms - genre traditions in their primary and secondary quality, is noted in the metro-rhythmic side of the works of Chopin that has a significant role in the style. Particular attention is drawn to the free changes of dicotyledons and tridolometers, which are typical for the Eastern Slavic folk tradition, as well as contrasting changes in thematic structures that reflect the macrorhythm of the musical form and are directed to "the meaning of the higher order" - to figurative drama. This is especially noticeable in the structure of ballads, when the sharp invasion of loud episodes in the theme of the idyllic composition is allusively addressed to the Polish thought, which contains the alternation of epic slow and dramatically rapid temporhythms. The use of melodic variation extended to Chopin also dates back to the variant folk-like type of development that prevails in Polish music.

Thus, we can say that the melodic content of the works of Chopin has encyclopedic features, as generalizes, combines and integrates all those melodic indicators of the musical text, which are most revealing from the part of romantic figurative expression. At the same time, the style of F. Chopin is characterized by classical reconciliation and harmony coming from the canons of classical aesthetics.

Almost all researchers of his style write about the specific classical inclination of thinking of F. Chopin. Contributing to the deliberation of each detail, the classic completeness and clarity of the plan are combined in the works of Chopin with the brightness and purely romantic emotionalism (psychological relief) of melodic and thematic material. The attention to the details of the thematic development, the perfection of each intonation, the perfect logic in the organization of musical material and positively directed semantics, the special ease of attitude combined with the depth of experience and the attention to tragic contrasts, as well as the ability to unique "psychological counterpoint" in figurative content allow to conduct parallels between Chopin's stylistic thinking and "Mozartianism" in the musical art.

B. Asafiev did not accidentally notice that Chopin was based not only on the recent conquests of musical Western European individualism, but also on the **achievements of the settlers** who determined the main thesaurus of the musical worldview. The reliance on classical forms of musical thinking in some way approximated the figures of Chopin and Mendelssohn, whose creativity was also characterized by the increased logic and definite

composite decisions. But "Mozartianism" of Chopin was based on other aesthetic positions, absorbing a whole set of contrasting contradictions that accompany the awareness of the inconceivable contradictions of being. Let us note that in the art of Schumann, Berlioz, Liszt, Wagner, the new emotional system of music could not fit into the classicist foundations of musical form, and in the work of Chopin, they organically entered into the renewed romantic ideas of the architectonics of musical creativity, and at many levels, that is, the unity of the classical and the romantic beginning, as a purely author's synthesis, acquires a systemic value. It reaches the level of performing pianist reproduction of the architectonic conception of a musical work that means that is the sonorous dynamic, actualized ways of implementing a piano-textual idea.

Romantic attention to the details and contrasts coexisted at him with the iron logic in the formulation of the form, and the openness and spontaneity of the statement - with ingenuity in the use of structural principles, the intimate-lyrical sphere bordering on the active-dramatic, the energy of external movements flowed into the forces of spiritual impulses and vice versa. The image came from Beethoven's dramatic art. Chopin relied on certain **principles** of classical form-making, which is a three-part reprise composition, roundality, sonat-symphonic cyclic structure, concertness and one-part small composition, miniature. As for the latter, Chopin is one of the romantic composers who have substantially contributed to transforming the miniatures into a meaningful genre that can produce their own cyclicity parameters. He also laid down the principles of generosity, as derivatives from the enlarged and complicated inside of the one-part play. And the main thing is that in each case, the choice of the structural and compositional solution of the composer was guided by the artistic idea and corresponding to it the musical-linguistic material, so that means, it went from figurative content to the formal signs of the text [14-15].

The originality of the Chopin piano ideas is closely linked to those pianist installations that he considered to be the main thing to detect the entire sound thesaurus of the instrument. Among them there were the following: clarity, intonation certainty in the presentation of the thematic material, and that is, an understanding of its stylistic-linguistic origin. Chopin widely used the method of generalization through the genre, relying on the so-called primary stylistic material, or genre language, and the recognition of musical turns was achieved through styling, but not quoting. March, folk dance, mazurka, polonese, song, recitative, nocturne, chorale, scherzo, sketch, barcarole, ballad, some others, often in complex

contamination, form the basis of the Chopin's author's musical language as a result of a special melodious remelting, which leads to the formation of not only thematic compositions, but also a number of performing techniques that provide certain pseudo-sounding image and emotional paints. Their repetition, from composition to composition, from genre to genre, allows us to predict the unity of Chopin's piano poetics just as an executable on its basis; actually, that is the one that sounds and this sound forms and fills all the time space. *In this way, a special polystylistic matter of Chopin's music arises, in which with the help of polygamous signs and complex polyphonic melodic formations cross over the author's musical chronotopes are determined* [13].

The aesthetization of the chronotope in Chopin's music is carried out by means of constant separations - arrangements of musical material, using periodicity, symmetry, square organization of the clock distribution, but also by means of repetition and canonization within the author's language a series of stylistic turns, which include the techniques of their execution.

Therefore, the works of Chopin are immediately recognized, starting with the earliest, more childish, and completing the opuses of the 40's. At the same time, each genre form has its own differentiation features, specific signs - something like "stylistic person". Within the piano music, Chopin managed to designate the features of each genre created by him, giving his own unique stylistic performance features to each of them. Each of the Chopin author's genre forms has its own, definite place in the repertoire of pianists, and, recognizing virtuoso, the piano playing techniques discovered by him are fundamentally different from the "loud" virtuosity, gaining a new in-depth psychological significance.

In the playing of F. Chopin his contemporaries celebrated charming poetry, drama and, at the same time, restraint, subtle sound and dynamic gradations due to rubato effects. In 1936, a French pianist Alfred Corto purchased an autograph from Chopin in London and opened the way for a study of the technique of upbringing the technical skills developed by Chopin. Today, Chopin's records are undoubtedly distinctive and valuable in the theoretical and practical terms. Innovation and inextricably linked with it the cognitive value of Chopin's technical principles is attested by F. Liszt, who finds innovations in the piano game with Chopin [9; 16].

Principles of upbringing of technical skill, described by Chopin in the methodological notes, point to his attention to the means of articulation and agogy because

they are associated with intonational expressiveness and melodic continuity of piano sound, those smoothness and ease, during the depth that the composer demanded from the performers. Not less important is the focus on the architectonic accuracy and thoughtfulness of the execution form, from which, according to Chopin's fair thought, the style of pianist interpretation depends [17].

The technical system of Chopin, with its natural and comfortable position of the hand, the individuality of the fingers, the variety of mascara, clarity and simplicity – everything is at the heart of modern piano school. The stylistic pursuit of technological requirements is conditioned by the fact that Chopin gave the music a high socio-psychological significance, seeing in it "the art of expressing their thoughts with sounds," "the art of managing sounds," "manifestation of our feelings in the sounds." He considered it necessary first of all to feel, to define the main idea, the poetic character, the inner core of execution, insisted on the need to understand the plan, to become at the level of creative composer idea in the implementation of the text. From that time, there appeared Chopin's desire to develop the ability of his students to reason, to form and express imagery. Chopin regarded music as a living reflective language of man, boundless in his expressive data precisely because it is orderly intelligence. He likened the music of the organic, direct, fluid human language, emphasizing at the same time that one word does not speak the languages, so one abstract sound does not make music, it needs their melodic community, the unity of the melodious thematic contour in relation to the temporal deployment of music, and also in relation to the organization of texture and vertical relations. Hence the emphasis on phrasing, "executive syntax", that is, the interconnection and dismemberment of phrases, to the signs of "musical punctuation". According to his student, K. Mikul, Chopin believed that one, who does not know how to pronounce correctly, does not know exactly where the phrase begins and ends, proves that music is not his native language, but something alien to him and incomprehensible. The next point was Chopin's dislike for short "chopped" phrases and focus on broad-breath phrases that have a long and wide melodic trajectory of development. From the point of view of melodic smoothness and integrity, Chopin's attitude to the leagues, farm, strokes and finger techniques [16-17] is being built.

In general, the desire and melodic "singularity" of the piano game, even with its instrumental genre and stylistic origins, have made Chopin a reformer of piano-performing style. He could not satisfy the techniques of an isolated finger play with a fixed wrist and

bone, so he tried to dismiss the student of any stiffness and spasmodic movements, instilling elasticity, flexibility, reliance on the ends of the hand, and on the "pads" that gives more "key-sensitive feeling". Cultivation of the legato playing did not interfere with the development of playing techniques of light, soft staccato, light portato, further - marcato; on the contrary, it was combined with the mastery of all articulatory-dashed skills.

Chopin even advised to play the gamma first not legato, in order to smooth the movement, so as not to delay the first finger when lying. The singing, knit accomplishment, which was the ultimate goal of the exercise, was achieved thanks to the soft touch of the fingers, the flexibility of the wrist, and the smooth conduct of the hand. Chopin also had his own special understanding of the "equality of fingers" ideal. The thesis about the use of special features of each finger to achieve sound of a certain quality was the basis of the innovative application of Chopin, and influenced pianists of subsequent generations already in the twentieth century (A. Schnebel, G. Neuhaus). Preferring one or another application, Chopin was guided not so much by his technical comfort, but, actually, by his artistic capabilities. In his opinion, one should not admire what seems easy. Some Chopin's Applique Principles: Extensive use of the extreme 1 and 5 fingers on black keys; the introduction of an unusual sequence of fingers - 5 after 1 or 1 after 5, associated with changing the position of the hand and alternating its stretched and assembled position; transfer of long fingers through short; extracting several notes with the same finger. With all the talk about technical work in the class of Chopin, it becomes clear that from the beginning of training, he taught students to work on the quality of sound, to produce a beautiful sound.

The development of *the beauty of the piano game* was one of the main tasks of the composer and performing poetry of Chopin. All his work was directed to the piano, except for several songs and instrumental ensembles, and his interpretive style was based on a deep understanding of the organology and semantic capabilities of the piano, resulting in a series of genre and figurative-speech musical discoveries.

Thus, **the scientific novelty** of this article is due to the approach to the melodiousness of the musical text and the melodic content of the piano works of Chopin as phenomena of the stylistic origin, connected not only with the nature of the instrument, but also with the musical and figurative thinking of the composer and his inherent means of musical broadcasting.

The conclusions of the article allow us to prove that in the work of Chopin, a polymelodic method of piano writing is formed, which corresponds to a polygamous basis of his work and is embodied in the polystylistic content of all his works. At the same time there are specific melodic complexes of Chopin. These are the paradigmatic melodic signs that acquire functions of author's semantic indicators.

REFERENCES

1. Asafiev, B. Chopin (1810-1849). (1922). Experience characteristics. M. [in Russian].
2. Bogdanov-Berezovsky, V. (1935). Chopin. A brief sketch of life and work. L.: Triton [in Russian].
3. Belza, I. (1960). Frederic Francishek Chopin / USSR Academy of Sciences; Institute of Art History. M.: Publishing House of the Academy of Sciences of the USSR, [in Russian].
4. Zenkin, K. (1995). Chopin's Piano Miniature. Monograph. M. : Moscow Conservatory [in Russian].
5. Belza, I. Chopin. (1960). M.: Izd.-in Academ. Sciences of the USSR [in Russian].
6. Vieru, N. (1974). Dramaturgy of Chopin's Ballades // On Music: Problems of Analysis. M.: Sov.komp., P. 219–245.
7. Zhytomyr, D. (1960). Chopin and Schumann // F. Chopin. Articles and studies of owls. musicologists. M.: State. music ed., P. 296–322.
8. Kremlev, Yu. (1971). Frederic Chopin: sketch of life and work. M., Ed. 3. [in Russian].
9. List F. (1956). F. Chopin. M. [in Russian].
10. Mazel, L. (1971). Studies on Chopin. M. [in Russian].
11. Milshtein, M. (1987). Essays on Chopin. M. [in Russian].
12. Nikolaev, V. (1980). Chopin teacher. M. [in Russian].
13. Samvelyan, T. (2000). Polyphony in Chopin's piano works. M. 17.00.02 [in Russian].
14. Solovtsov, A. (1960). Frederic Chopin: Life and Work. M. [in Russian].
15. Tyulin, Yu. (1968). On programmaticity in Chopin's works. M. [in Russian].
16. Friederick Chopin: Collection of Articles (2000). / Editor-in-Chief Y. Yakubiak. Lviv: Spolom, [in Ukrainian].
17. Tzipin, G. (1990). Chopin and the Russian pianistic tradition. M. [in Russian].

Date of submission: 20.12.2017