

Sun Peiyan

<https://orcid.org/0000-0001-7774-4444>

applicant of the Department of Music History and Musical Ethnography
of The Odessa National A. V. Nezhdanova Academy of Music
sunpejan@gmail.com

MUSICAL TIME AS THE AESTHETIC IDEA OF PIANO PERFORMANCE ART

Article purpose – to find out how and on the basis of what specific means musical time in piano creativity is formed; as the idea of musical time will be coordinated with form and content of performing interpretation. **The methodology of work is noted** by interdisciplinarily complex character, a combination philosophical and culturological, psychological, musicological theoretical and performing analytical approaches. **The scientific novelty** is connected with development of temporal approach to piano and performing interpretation, with definition of musical time as esthetic idea of performing creativity. **The conclusions** testify to the need to combine art studies and humanistic methods of studying the phenomenon of time in its human meaning-making purpose; to deepen the analytical textual aspects of the study of musical time, reaching the level of performing stylistics and its specific modalities.

Keywords: time in music, musical time, temporal, aesthetic idea, value temporal modality, piano-performing interpretation.

Сун Пейянь здобувач кафедри історії музики та музичної етнографії Одеської національної музичної академії ім. А. В. Нежданової

Музичний час як естетична ідея фортепіано-виконавської творчості

Мета статті – з'ясувати, яким чином і на основі яких специфічних засобів формується музичний час у фортепіанній творчості; як узгоджується ідея музичного часу з формою та змістом виконавської інтерпретації. **Методологія** роботи відзначається інтердисциплінарним комплексним характером, поєднанням філософсько-культурологічного, психологічного, музикознавчого теоретичного та виконавського аналітичного підходів. **Наукова новизна** пов'язана з розвитком темпорального підходу до фортепіанно-виконавської інтерпретації, з визначенням музичного часу як естетичної ідеї виконавської творчості. **Висновки** свідчать про необхідність поєднувати мистецтвознавчі та загальногуманітарні методи вивчення феномена часу у його людському смислотворчому призначенні; поглиблювати аналітичні текстологічні ракурси дослідження музичного часу, досягаючи рівня виконавської стилістики та її специфічних модальностей.

Ключові слова: час в музиці, музичний час, темпоральність, естетична ідея, ціннісна темпоральна модальність, фортепіанно-виконавська інтерпретація.

Сун Пейянь, соискатель кафедры истории музыки и музыкальной этнографии Одесской национальной музыкальной академии имени А. В. Неждановой

Музыкальное время как эстетическая идея фортепиано-исполнительского творчества

Цель статьи – выяснить, каким образом и на основе каких специфических средств формируется музыкальное время в фортепианном творчестве; как согласуется идея музыкального времени с формой и содержанием исполнительской интерпретации. **Методология** работы отмечается интердисциплинарным комплексным характером, сочетанием философско-культурологического, психологического, музыковедческого теоретического и исполнительского аналитического подходов. **Научная новизна** связана с развитием темпорального подхода к фортепианно-исполнительской интерпретации, с определением музыкального времени как

эстетической идеи исполнительского творчества. Выводы свидетельствуют о необходимости сочетать искусствоведческие и общегуманитарных методы изучения феномена времени в его человеческом смыслообразующем назначении; углублять аналитические текстологические ракурсы исследования музыкального времени, достигая уровня исполнительской стилистики и ее специфических модальностей.

Ключевые слова: время в музыке, музыкальный время, темпоральность, эстетическая идея, ценностная темпоральная модальность, фортепианно-исполнительская интерпретация.

The relevance of the problematic of this article is determined by the leading position of temporal representations in the musical art in its direct compositional embodiment, and most of all - in the performing form and the performing and intonation process, which acquires some autonomy from the composer's text, that means, it has its own relations. Moreover, if one sees in music time not the perfect-conditional value, artistic metaphor, but the real coordinates of sound, its organizational rules and direct factors of action (influence), then the specification of time in music is connected with the performing and articulation means, which thus turns into an immanent artistic factor, so to speak, "dresses" into musical sound and is decorated by it.

The new sensual nature of time in music allows us to identify it with those phenomena that occur in musical perception and action, above all with rhythm-invoicing techniques and compositional scales, both linear and spatial-simultaneous. Actually everything in music that can be differentiated and calculated is a testimony of time realization - the embodiment of time by means of music. Therefore, in the majority of musicological studies, the phenomenon of musical time is considered in complete unity with space - through spatial coordinates that have accessible signs and parameters available for objective determination (see, e.g., [5; 19; 11]).

On the principles of hypostasis O. Losev defines the components of musical time, listing the rhythm, symmetry, meter (metro-rhythmic accent), melody, harmony, tone, tempo, duration of sound, dynamic accent, sound intensity (volume, density, weight) as manifestations of the formation of number-meaning, because through them time acts and passes. With them, starting from the melody, the paradoxical logic of the musical matter is carried out: "The solution of the melody is that there is sound sensible, or the numerical matter given in the aspect of its moving calmness, and the true meaning of harmony is that there is sound sensible, or the numerical matter given in terms of its self-identity difference" [6, p. 555].

According to O. Losev, not only texture and harmony, but also tempo is also "an expression of precisely the logical formation of sound in the specific quality of this formation" [6, p. 557]. This specific quality implies a special materiality of music, which is formed on the basis of *musical duration, dynamics, massiveness-density of sound*, thus acquiring links with specific performance styling. These observations of Losev regarding the duration, dynamics and degree of saturation of the musical sound as the basis for the manifestation of time in music are, in our opinion, a starting point in understanding the temporal and performing presumption of musical art.

The aim of our article is to find out how and by which specific means the musical time in the piano art is formed; how the idea of musical time is aligned with the form and content of the performer's interpretation.

The main content of the article. The notion of an aesthetic idea is not author-specific, rather, it can be considered as a "common place" of humanitarian discourse. However, in some cases, it takes the glare of the author's scientific poetics and acquires complementary features, deepens. This is the case of E. Nazaykinskyi's study [9], whose position becomes attractive to us for two reasons. Firstly, the musicologist searches for the aesthetic idea of music not outside of music, in its metaphysical figurative distance, but in the sound logic of a musical composition, which always has specific game functions, that means that it organizes relations of spatial and temporal indices as separate and united. On this basis, various "game situations", which are referred to as "logic of state", "logic of behavior, action" and "logic of expression", arise and correspond to modes of lyrical, dramatic and epic. Secondly, the deployment of a musical composition in time - over time, becomes art formally *to form and determine time in music*, which gives rise to the so-called higher order rhythm, that is, to introduce the idea of numerical architectonics to summarize the content of the composition. Therefore, the aesthetic idea, caused by the awareness of time in music, is to unfold the musical sound according to a composite plan, which has its own spatio-temporal coordinates, creating a rhythm of higher order or order of meaning on their basis. It is the musical sounding that defines temporal relations as a form of rationalization of time, one of the accepted and recognized human cultural experiences.

The general way of studying the ways of awareness and representation of time in culture allows to define it as a manifestation of a special reflexive activity of human consciousness, caused by the need not only to control relations with the outside world, but

also to direct them to those sides of their own reality, which need perfection and fixation in time. Time in all its manifestations is a reflection of the most important ways for man to assess life achievements, first of all, the achievement of magnitude, scale of one's life, substantiation of its value, for which temporal categories appear the most relevant, sharpened. Means of rationalization may be different. O. Dubrov says that all the major achievements of XX-century physics - the special theory of relativity, the general theory of relativity and quantum theory - are connected with the change of ideas about the properties of time, after it and space [4, p. 51-52]. Space and time have a great variety of forms and levels; they are open dynamic systems, combining micro- and macro-worlds, connected with different physical forces and factors acting on a scale of the Universe. Therefore, all natural, social and psychological sciences, even geneticists and parapsychologists, are engaged in the solution of the problem of time, its rationalization. But still time remains a mysterious matter, paradoxically *felt inaudible*, known beyond known knowledge, understood above all norms of understanding. Therefore, the most compelling mastery sometimes takes place in an area that specifically captures temporal sensations, prepares for them special material-ideal forms - in artistic creativity. Interestingly, in one of the most extensive and systematic studies of the problem of time, L. Lyubynskaya and S. Lepilin [7] prove that time remains a transcendental phenomenon, unavailable for direct study, although its attempts to define and interpret it form the main line of historical human cognition and self-knowledge, and this confirms the importance of a person's desire to understand time. When the study of time in its historical modifications occurs as a study of historical scientific concepts of time, the circle of theoretical substitutions and conventions closes. The way out of it can be to appeal to artistic concepts of time, of which musical temporality becomes most directly related to the process of experiencing - feeling - duration - spiritual awareness.

Artistic creative practice embodies and acquires its own symbolic forms of leading value perceptions of time, or rather of temporal modalities, which organize not only social but also deep personal criteria of the meaning of life. These modalities are present, past and future, in their separation and intersection. M. Heidegger [12] referred to the values of existential factors of time awareness [12], according to which generally accepted judgments about time summarize, first of all, representations about the processes taking place in the outside world and related to the studies of physicists, which do not give a

reliable knowledge about time. It is achieved only by analyzing the most complex interconnections between being human in the world and understanding it of the essence of that being. This "parallel comprehension" - both being itself and the reflection that is given to it by the subject creates specific difficulties in understanding time. But there is always the importance of time for realizing the meaning of existing on the verge of being and not being, of life - of death - of eternity, which are also consistent with the three basic temporal dimensions: life is the present; death is the future and the past at the same time; immortality, eternity is a future that must embrace and absorb the past. Various religious denominational interpretations of time limits that canonize certain ways of interacting with time, but still not make it subject to human will, are added to this... And again, only the artistic form created by man, is the main tool for managing time, which in music, in particular in piano performing art is *a direct game in time and with time*.

Musical embodiment in the performing form of value paradigms - the aesthetic modalities of time requires special efforts of memory, imagination and physical and bodily action apparatus, performing live instruments next to artificial instruments (musical instruments). The differentiation of time in the mind counteracts its constant blend-fusion in real life and creative action. As it is noted in ancient times, different modes of time are recognized through different abilities of man: in physical experience one knows the reality, the present, as that mode of time that convinces us of reality and ourselves, and this very phenomenon: the past is attracted and reflected through memory that connects the active work of the imagination to the combining-selection of memories, forming the "ability to forget." In this case, the process of remembering, as a synthesis of "being" and "non-being" with man, becomes an effective game of consciousness. The modus of the future is the most complex and moving mode of time, associated with the real mechanisms of the process of building mental models of the future, which are a synthesis of images of reality and ideal - fictional - ideas. Therefore, the phenomenon of time in its totality, given the interconnection of past, present and future, can be said to be integrative or synthetic in nature, combining reality and illusoriness. In the artistic form, these prerequisites for the formation of the image of time are reversed: the conditionally illusory becomes real, an artifact, and the depth of artistic and figurative construction is introduced. Therefore, in the transformation of art, time finds itself in new, man-made, flowing conditions, becoming captured and directed at times. Therefore, it is the artistically embodied time, as the time

created, that allows us to determine, to study the creative nature of time as a whole. This methodologically extended approach, which builds the philosophical concept of time on the part of musicology, is found in the writings of M. Arkadyev [1–3]. This author believes that any object of art can be understood in its formation, that is, in the aspect of its internal time. So the musical work in its entirety lives in the process of performing, specifically instrumental realization, the same we have with a poetic or dramatic work: they all live in a "performance impulse", which can be internalized post factum. But also the content of the spatial arts - sculpture, architecture, painting, drawing can also be understood in connection with performing. The available spatial form is only the result of its vivid growth at the hand of the master. In this form, the real eye can read the real process of its birth. And this expressive material formation is inseparable from the integral artistic content.

The formation of an object of art projects the active unity of the subject-master and the living object-material. In other words, the aesthetic object is a creative object that has an active performance-intentional structure. This implies that the piano-performing process, which is organized temporally and meaningfully on the basis of interpretation, is also an ontological process. Arkadiev's teaching sets the belief that time in music can be regarded as a kind of independent plastic material with which the artist works in the same way as a sculptor works with marble or plaster. Some difference, perhaps, is that the musician is obliged to "prepare" this material for him - the previously named composite space-time structure should be planned and thought out. In this connection, M. Arkadiev recalls I. Stravinsky's opinion that music is given to us only in order to bring order to everything that exists, including human relations with time. He writes that time in his imagination is identified by man with order as a general organizing beginning of life. In general, the basic structural levels of the phenomenon of creative time in music, named by M. Arkadiev, are as follows: expressive continuity, irreversibility - linearity, pulsation, agogicity, gravitationality (attraction, involvement), conflicting interaction with the "audible" tissues, in three main forms such as: syncopation; nonmetric accentuation; agogic and accent variance when moving "sound" structures (for example, a motive) with respect to the entire sound continuum. The above levels of the structure of the expressive and pulsating continuum should be understood as essential procedural characteristics related to the principle of performing creativity. They are unimaginable beyond creative effort, in their fullness of reality are only available in the "performance impulse", which requires a

real thorough mastery of the musical text, conscious and aesthetically determined style of *piano intonation* (about the interpretative possibilities of the latter, see: [8]).

From the temporal origin of the musical and performance form, and from the task of realizing the intentions of musical time in the process of interpretation, we get a specific piano task of articulation. M. Arkadiev not in vain combines the phenomenon of musical time, with its metro-rhythmic structure, and articulation into a certain unity, expanding the concept of articulation and giving it fundamental structural meaning. Under articulation, he understands the process of musical structuring, musical formation at all levels, from micromotional formation to the structure of large symphonic cycles. The composer and performer *articulate* the musical material, that is, participate in the process of its ontological formation; all the diversity of the interaction of "sonorous" and "silent" - but expressively semantic - fundamentals in music leads to a holistic articulation process, which is proposed to denote the integrative notion of the *chronoarticulation process*.

This opens up new possibilities and criteria for temporal analysis of music by purely performing techniques that acquire the value of the chronoarticular content of the sound-making process. Due to this process, in accordance with the value time paradigms, the properties of loudness and tempo dynamics, fullness and saturation, density and tension of the textual presentation, duration and deployment of piano matter are manifested.

As an example of involving the temporal dimension of the piano performing method, it should be noted that it is the temporal factors that determine the aesthetic attitudes of L. Beethoven's sonata thinking. In Beethoven's piano sonatas, the components of this higher-order rhythm, which determines the logic of the composition, become stylistic complexes of action, contemplation, *reflection and play of contrasts (poetics of contrast)*, which develop in European piano music from baroque to classical and create a piano. At the same time, the piano style of the composer is endowed with brightly authorial features, most of which indicate the prevailing *modality of the present*, connected with the desire for action and active intervention in real life: these are dynamic techniques that start with loud effects, go through metro-rhythmic and textural thickenings and discharges, ending with figurative and semantic contrasts.

An analysis of the compositional logic of L. Beethoven's piano sonatas makes it possible to ascertain the importance of *temporal architectonics of the musical form* for its sonata concept (for its understanding, both composer and performing), with alignment due

to the cyclical organization of all major modalities of musical time, but with the advantage of *the image of the present*, as the most effective and directly expressing personal human will. This composer's aesthetic idea is decisive for the formation of performing interpretive logic and chronoarticulatory techniques.

Therefore, **the scientific novelty of the study** is related to the development of a temporal approach to piano-interpretation, with the definition of musical time as an aesthetic idea of performance.

The conclusions of this article testify to the need to combine art and humanitarian methods of studying the phenomenon of time in its human sense-making purpose, on the one hand; to deepen the analytical textological perspectives of the study of musical time, reaching the level of performing style and its specific modalities, on the other.

Musical time is formed on the basis of specific performance means, among which organizationally dominant are textural and dynamic ones, which obey the melodic and harmonic plan and which most strongly affect the sensory consciousness. The advantage of a certain temporal modality, as the aesthetic setting of the composer, becomes an important prerequisite for the formation of the interpretative position of the performer.

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