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## THE CONCEPT FIELD OF MUSICAL MOTORITY

**The purpose of the work** is to reveal the multidimensionality of the notion and phenomenon of musical motority, which contains the system of categories of lower order, that is to say another level of its comprehension. **Methodology of the research.** The main starting methodological position of the work is I. Kotlyarevsky's position on the evolution of thinking in the musical and artistic sphere and the display of this evolution in two equivalent language systems: in the means of musical expressiveness and in the conceptual apparatus of musicology. **Scientific novelty.** The conceptual approach that has been applied for the first time makes it possible to reveal the double meaning of musical motority - as a musical phenomenon and a musicological notion, to give it a categorical status and, therefore, to define the conceptual field of the phenomenon. **Conclusions.** Musical motority is a constructive-procedural phenomenon, ensuring the integrity of the artistic-imaginative system of music. Musical motority is an aesthetically informative phenomenon that determines the emotional movement of the "artistic-emotional flow".

**Key words:** movement in music, musical motority, conceptual approach.

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**Концепційне поле музичної моторності.**

**Метою** роботи є виявлення багатовимірності поняття та явища музичної моторності, яка містить у собі систему категорій нижчого порядку, тобто інший рівень її осмислення. **Методологія дослідження.** Головною відправною методичною позицією роботи стає положення І. Котляревського стосовно еволюції мислення в музично-художній сфері і відбиття цієї еволюції в двох рівноцінних мовних системах: в засобах музичної виразності і в поняттєвому апараті музикознавства. **Наукова новизна.** Вперше застосований концепційний підхід дозволяє виявити подвійний смисл музичної моторності як музичного явища та музикознавчого поняття, надати їй категоріального статусу, в зв'язку з чим позначено концепційне поле явища. **Висновки:** - музична моторність є конструктивно-процесуальним явищем, що забезпечує цілісність художньо-образної системи музики; - музична моторність є естетично-змістовним феноменом, що визначає емоційний рух «художньо-емоційного потоку».

**Ключові слова:** рух у музиці, музична моторність, концепційний підхід.

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**Концепционное поле музыкальной моторности**

**Целью работы** является выявление многомерности понятия и явления музыкальной моторности, содержащей в себе систему категорий низшего порядка, то есть иной уровень ее осмысления. **Методология исследования.** Главной отправной методической позицией работы становится положение И. Котляревского об эволюции мышления в музыкально-художественной сфере и отображения этой эволюции в двух равноценных языковых системах: в средствах музыкальной выразительности и в понятийном аппарате музыковедения. **Научная новизна.** Впервые примененный концепционный подход позволяет выявить двойной смысл музыкальной моторности - как музыкального явления и музыковедческого понятия, придать ей категориальный статус и, в связи с этим, обозначить концепционное поле явления. **Выводы.** Музыкальная моторность является конструктивно-процессуальным явлением, обеспечивающим целостность художественно-образной системы музыки. Музыкальная моторность является эстетически-

*содержательным феноменом, определяющим эмоциональное движение "художественно-эмоционального потока".*

*Ключевые слова:* движение в музыке, музыкальная моторность, концепционный подход.

**Relevance of the research.** The problem of motority in music is essential both for musicology and for art as a whole, since the creation of a general aesthetic theory of motority as orderliness, which gives rise to artistry itself is impossible without the data of specific art critic sciences. In music literally all sound parameters are related to the category of movement. Therefore it is obvious that the multiplicity and complexity of the musical motority lies in the inseparable connection between the sound and the movement factor which forms an extremely voluminous subject field of the category "musical motority".

The aim of the study is to identify the multidimensionality of the notion and phenomenon of musical motority, which contains the system of categories of lower order, that is to say a different level of its understanding.

**Analysis of research and publications.** Analysis of the works by B. Asafiev, E. Nazaikinsky, M. Aranovsky, V. Moskalenko and others showed that the problem of the interaction of music and movement in various types of musical activity and art is really relevant. As a rule, its various aspects are studied in connection with performing intonation. However there are "white spots": for example the question of the relationship between intonational images of music and images of various movements which are raised by almost all of the greatest native musicologists but are still insufficiently studied in music.

**The main presentation of the material.** Man is always in the center of the coordinate systems of art. The range of the metronome scale, tempo values, and the presence of a meter as the periodicity of life processes - all that indicates that the "starting point" in the musical coordinates of space and time is the position from which a person perceives and evaluates the real world. The analysis of various elements of the structure of musical motority is important not so much to confirm their anthropocentricity, as to find out the specific features of the motor organization of music that are dependent on them. It is obvious that such centralization is one of the important factors ensuring the inclusion of a person's moving experience in the processes of musical creativity, performance and perception.

The category of musical motority generates a wide conceptual field containing a system of categories of lower order. M. Aranovsky [1] and A. Sokhor's [8] consider music genres (and wider - genre tradition) as species that has differences in the social conditions of their

existence, basing on their research we propose to consider the most generalized areas of comprehension of musical motority: primary genre and secondary genre spheres.

We take the folk dance art as a primary genre sphere of musical motority. The primary genre musical motority is a persistent, historically long-term repetition of certain ritual, festive and other life situations that determine the fixation of emotional and figurative meanings and thought forms expressed by means of musical motority. In the primary musical genres the motority is filled with all those properties that are in a non-music sphere, that is to say it acquires a primary characterism, due to the fact that the music of such genres is not separated from life.

At the intersection of the primary genre and secondary genre sphere of musical motority there is a scope of an everyday dance and its accompanying dance music which can be designated as a transitional genre. This is an area that is not exactly differentiated and lies on the verge of "non-art" and art.

The difference between a folk dance art and an everyday dance music from the "autonomous" professional music is in their principle anonymity. In addition, dance music that came into musical life and became its part does not claim to have an individual uniqueness, but incorporates common motor signs of one or the other folk-dancing genre. And due to its "non-independent" quality, the motority becomes a model for further compositional opuses.

We want to explain this position. We can assume that the dance sphere is the most defined and typical conductor of motority from the primary basis of music to individual composer creativity. Consequently, dance and «dancing quality of music» are one of the middle links between the motority, as the expression of a person in motion, and the possibilities of its expression in music, that is to say through «dancing quality of music» music masters the motority. Schematically this process looks like this:

extra artistic motority → syncretic dance → everyday dance → autonomous artistic dance → «dancing quality of music»

Motority as a general movement of life mediated by man through music belongs to a syncretic (folk) dance as the primary genre. Then the primary dance sphere is mastered by composer creativity, creating a transitional-artistic (everyday) genre, and from it - a secondary genre (autonomous-artistic dance). With its help composers create a veiled form of dance - functional and thematic structures of «dancing quality of music». Finally, based

on them the instrumental music acquires its own motor sphere, mediated by the pure form of «dancing quality of music». Thus, we can note four of its possible types: direct (primary genre sphere), mediated (genre-transition sphere), veiled and pure form (secondary genre sphere).

In modern studies a common scientific categorical system is fixed and the need to study musical phenomena in their conceptual and categorical characteristics is emphasized. Based on this position, we offer our understanding of the conceptual field of musical motority. We consider primary genre and secondary genre spheres the most generalized areas of comprehension of musical motority. Both areas, in our opinion, contain two aspects of a possible understanding - in the areas of scientific-conceptual and artistic-conceptual systems. In the scientific-conceptual system musical motority appears in the psycho-physiological and constructive and substantive aspects. In turn, the psycho-physiological scientific understanding of motority can exist as an auditory and performing phenomenon. By musical motority as an artistic notion we consider its conceptualization as a composition and conductor phenomenon.

Let us dwell on the understanding of musical motority in the scientific conceptual system. Musical motority as an auditory phenomenon is its comprehension in the psycho-physiological sense, on which the understanding of its semantics depends. Musical motority as an auditory phenomenon is the most common form of understanding of movement in music, as it is inherent in all people. A musical image in the process of perception of music is subconsciously fixed by a person as an expressive gesture, which, in turn, acts as a non-acoustic equivalent of rhythm-intonation, preserving its energy, direction, and spatial contours. Evaluation of the musical movement is a rather complicated operation of thinking. The paradoxes associated with the perception of the musical movement, as was noted by German musicologist R. Steglich, are rooted in the general laws of experiencing temporal processes. Thus, “the same speed is experienced unequally by a person walking with or without a heavy load; the father, who leisurely walks, and the one-year-old son who minces next to him ” [11, p. 63].

Formation of the idea of musical motority can occur through visual representation, motor sensation, vestibular and kinesthetic components of perception. As the historical and modern experience shows, the motor-rhythmic material of music is capable of the most powerful action in the perception of music, even to the point of immersion in trance.

Addressing to the mechanisms of the motor sphere it gives rise to a whole “cerebral symphony” (V.Kholopova's term) of obvious and hidden movements that cause the fullness of emotional sensation. B. Teplov singled out and substantiated two main components of a musical rhythmic sensation: motor and emotional [9].

Modern researchers note that stereotypes of musical content (intonation, motor-moving and spatial-temporal) are the primary level of musical perception, based on a complex of nonspecific musical means. E.Nazaikinsky, analyzing the structure of the musical rhythm and the main components of this structure [6], substantiates the hypothesis of the existence of a system of auditory-motor analyzer responsible for these stereotypes.

Auditory sensation in its physiological nature is associated with vibrational sensations. According to A. Leontiev, “the organ of hearing can replace only the organ of vibrational sensations” [5, p. 89]. Thus, in the perception of all the expressive means of music, an enormous role, according to the scientist, fulfills the principle of muscular assimilation. Continuing the by I. Sechenov, A. Leontiev put forward a hypothesis of assimilation. In it he proved that the pitch analysis is based on a functional system of processes that turns on the motor responses of the vocal apparatus in the form of an external (sounding) or internal (non-sounding) “chanting” of the height of the perceived sound as a necessary and decisive component.

However, it should be noted that the difference between the perception of musical time and the perception of the high-pitchedness lies in the fact that when perceiving time in reflecting “a specific quality (invariant) of sounds” (in A. Leontiev’s words), the movement of the articulation organs takes place of the vocal motority, that is to say what in musicology is formulated as “motor skills in the perception of rhythm” (E. Nazaikinsky). We can make a conclusion that it is the “articulation movement” (or motor-articulation skill) that is the polysensory “organ” of music perception.

Musical motority as a performing phenomenon is a peculiar form of understanding the complex system determination of the process of controlling specialized human actions when performing music. This form, in comparison with the previous one, is more specific since it is inherent directly to the performing musicians. It is not by chance that researchers in the field of modern musical psychology are beginning to give special meaning to the notion of “motor melody”. The term means the “extra-movement” that unites individual playing movements in action of a performing musician.

V. Koloney [3] writes about the primacy of motority in performing. The author points to the primary plastic genre basis of performance, based on the motor physical self-expression of a person. That means that the work of opposing muscles, controlling the pianist's fingers, the singer's vocal chords, the violinist's hand is in direct proportion to the performer's imagination. At first, the imaginary property of sound becomes a motorized representation, then the complicity of both types of muscles leads to taking the sound according to the image of the imagination.

Consequently the embodiment of the musical language is due to the system of motor (gestural) techniques. In other words, the substantive aspect of the performance statement is directly born from the confluence of the motor-visual, plastic, and sound representations.

As the scientific literature shows, the problems of rhythm-plastics somehow remained relevant throughout the twentieth century. Thus, almost simultaneously Jacques-Dalcroze and B. Yavorsky put forward the idea of a gesture-symbol "which should correspond to the symbol of movement, volitional, flying, emotional" [7, p. 38], that means he associated the movement with its plastic expression, visual sign, referring to a certain type of figurativeness. The scientist was convinced that "the structure of the movement of hands directed to the keys determines the structure of the performance and its perception by the listener" [7, p. 108]. In other words, B. Yavorsky united the play technique, its physiology and the semantic plan of the performed music with a single connection.

Musical motority in a constructive and informative aspect is a form of its comprehension as the energetic structure of a musical movement. That is, the genre-stylistic formulas of motority can act as notions with the help of which music can be analyzed as a moving object and which explain the very image of movement in music.

Scientists' generally accepted view of the basis of musical art unites all moments of movement in music in one comprehensive notion of rhythm. It is noteworthy that this musical theory in which the study of rhythm and meter is comprehensive, according to E. Kurt, "certain units of duration and distributions of accents, does not concern the essence of rhythm - its striving forward, its inherent movement and persevering power, whereas they are the source of a rhythmic beginning" [4, p. 66]. And then, "the entire rhythmic beginning is only a special form of movement, which is limited by certain more specific phenomena. The origin of the word "rhythm" from the Greek  $\rho\acute{\epsilon}\omega$  - "to flow" indicates movement as its

source, compared to which the ratio of durations and the distribution of accents is of secondary importance”.

In our opinion, the phenomenon which E. Kurt defines as “a special form of movement” in music, and modern researchers call “rhythm in a wide sense” (including metric, tempo, articulation and strictly rhythmic patterns) is a musical motority phenomenon.

Based on our definition of the phenomenon of musical motority which reflects the special quality and temporal ordering of the process of movement of musical matter and, accordingly, the process of movement of the composer’s consciousness, we make the following states:

- musical motority is a constructive-procedural phenomenon, ensuring the integrity of the artistic and imaginative system of music;

- musical motority is an aesthetically meaningful phenomenon which determines the emotional movement of the “artistic-emotional flow”, thickens and dilutes the temporal changes in it, due to the idea of the work, its drama, the development of its content.

We want to clarify. Structural and organizational properties of musical motority act simultaneously in aesthetic and epistemological qualities, contributing to the integrity of the artistic system, actually creating it. But ensuring the integrity, it acts as an invariant of the musical movement, as its regularity. Speaking more specifically, the movement of music becomes isomorphic to the movement of objective reality through the motority. Consequently, the regularities of reality are objectified precisely in musical motority.

V. Bobrovsky writes about this from the standpoint of the synthetic capabilities of a musical rhythm: “The rhythm of a musical form is the most important composition factor. The inclusion of any expressive means in the rhythmic movement turns it into a formative means. Similarly, the system of expressive means, with their full inclusion in the rhythmic movement turns into a system of formative means ”[2, p. 79]. In other words, general compositional motority at the level of the entire figuratively expressive system of a musical work is the only core basis of its development and functioning. “Because of this, the musical form can be defined as the measurement of time using intonational connections” [2, p. 106-107].

Consequently, the motority in music makes the transition of objective time into artistic, “turns” it into the form of aesthetic integrity. The aestheticization of the temporal process,

expressed in the form of a motile intonation form, is another one of the most important aesthetic properties of musical motority.

On the one hand, musical motority provides interrelations in the system “musical image - musical time”, as a result of which time is never perceived as “empty”, vapid. On the other hand, due to the inexhaustible sense-forming energy of motority, musical time is never perceived as a value in itself.

The problem of motority, that is to say a kind of metalanguage, necessary for describing and analyzing meter-rhythmic processes is inevitably connected with taking into account the historical forms of meter-rhythm development. It is indicative that the analysis of the history of the meter-rhythm is becoming one of the favorite aspects of research in musicology of the last century. The works on this direction can be divided into two large groups. On the one hand, these are the works in which researchers try to trace the entire evolution of the musical rhythm, sometimes with an attempt to analyze the causes and peculiarities of the transformation of system-forming factors. On the other hand, these are studies that analyze the rhythms of any particular period, sometimes a genre, or even a work.

We believe that the basis of rhythmic and metric thinking is the concept of musical motority. At the same time interdependence is built between the meter-rhythm and the motority. On the one hand, it is the concept of motority that determines the possibility of the existence and development of one or another meter-rhythmic thinking, and on the other, the concept of motority does not exist without its implementation in smaller temporal structures.

According to our concept, the habitual categorical pair “meter-rhythm” can be extended to “tempo-meter-rhythm-articulation”. In modern musicology there are attempts of such an extension of notions. Thus, S.Ship suggests the term “tempo-meter-rhythm” for consideration of the temporal organization of music broadcasting [10, p. 91].

It should be noted that a characteristic feature of the dictionary of the humanities is a combination of synonyms and, at the same time, redundancy of notions. The redundancy of the language of the theory of rhythm is connected, as we believe, with the diversity of approaches to the notion of rhythm, as well as the belonging of many aspects of musical organization to the universal ontological basis of musical art - its temporal nature. We are convinced that it is precisely the notion of musical motority that can be the foundation that can structure all meter-rhythmic systems.



**Conclusions.** The category of musical motority generates a wide conceptual field containing a system of categories of lower order, that is to say a different level of understanding of musical motority. We propose to consider the primary genre and secondary genre spheres the most generalized areas of comprehension of musical motority. Both areas, in our opinion, contain two aspects of a possible understanding - in the areas of scientific-conceptual and artistic-conceptual systems. In the scientific-conceptual system musical motority appears in the psycho-physiological and constructive and substantive aspects. In turn, the psycho-physiological scientific understanding of motority can exist as an auditory and performing phenomenon. By musical motority as an artistic notion, we consider its conceptualization as a composition and conductor phenomenon.

As a result of such analyzes, it is possible to appeal not to the intuitive perception of the concept of musical motority, but to the possibility of its theoretical substantiation and understanding.

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