

**He Wenli**

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

applicant of the Department of Music History and Musical Ethnography of The  
Odessa National A. V. Nezhdanova Academy of Music  
[OdHeWenli@gmail.com](mailto:OdHeWenli@gmail.com)

## **BALLAD COMPLEX AS MUSICALLY LANGUAGE MODALITY IN PIANO**

### **F. CHOPIN'S CREATIVITY**

**Article purpose** – to define intonational and stylistic components of a ballad complex in F. Chopin's creativity, to open their semantic functions, the reasons and consequences of their modal unity, to prove the importance of a concept of a musical and speech modality when studying art thinking of Chopin. **The methodology** of a research is caused by its purpose and includes musicological genre and stylistic approach, the methodical principles of an intonationology and the theory of a modality, separate provisions of the theory of piano performance. **The scientific novelty** of work follows from definition of initial semantic functions, figurative expediency of methods of creation of the concept of the musical ballad in Chopin's creativity; it is caused by consideration of a ballad complex as the semantic modality isolating summation of musical and speech modes gets difficult polyphonic construction, reflecting the main style installations of the composer and their stylistic components. **Conclusions.** The ballad complex as a certain type of musical thinking derivative of initially and secondary and genre literary and musical prototypes accumulates stylistics of all creativity of Chopin, defining forms and ways of intoning – the intonational and thematic modalities capable to entry into other genre contexts. The ballad musical and language modality including as the ways and indicators of intoning, piano and performing receptions, means of expressiveness specific to a performing form and the invoice is formed.

**Keywords:** ballad, piano F. Chopin's creativity, musical and language modality, intoning, stylistics, text.

*Хе Веньлі* – здобувач кафедри історії музики та музичної етнографії  
Одеської національної музичної академії ім. А. В. Нежданової

#### **Баладність як музично-мовна модальність в фортепіанній творчості Ф. Шопена**

**Мета** статті – визначити інтонаційно-стилістичні складові баладності в творчості Ф. Шопена, розкрити їх семантичні функції та причини й наслідки їх модальної єдності, довести значущість поняття музично-мовної модальності у вивченні художнього мислення Шопена. **Методологія** дослідження зумовлена його метою та включає музикознавчий жанрово-стилістичний підхід, методичні настанови інтонатології та теорії модальності, окремі положення теорії фортепіанного виконавства. **Наукова новизна** роботи впливає з визначення вихідних семантичних функцій, образної доцільності прийомів створення концепції музичної балади в творчості Шопена; зумовлюється розглядом баладності як семантичної модальності, що виокремлює сукупність музично-мовних модусів, набуває складної поліфонічної побудови, віддзеркалюючи головні стильові установки композитора та їх стилістичні компоненти. **Висновки.** Баладність як певний тип музичного мислення, похідний від первинно- і вторинно-жанрових літературних та музичних прототипів, акумулює стилістику всієї творчості Шопена, визначаючи форми і способи інтонування – інтонаційно-тематичні модальності, здатні до входження в інші жанрові контексти. Формується баладна музично-мовна модальність, що включає до себе, як способи й показники інтонування, фортепіанно-виконавські прийоми, засоби виразовості, специфічні для виконавської форми і фактури.

**Ключові слова:** балада, фортепіанна творчість Ф. Шопена, музично-мовна модальність, інтонування, стилістика, текст.

*Хе Веньли, соискатель кафедры истории музыки и музыкальной этнографии Одесской национальной музыкальной академии имени А. В. Неждановой*

### **Балладность как музыкально языковая модальность в фортепианного творчестве Ф. Шопена**

*Цель статьи – определить интонационно-стилистические составляющие балладности в творчестве Ф. Шопена, раскрыть их семантические функции, причины и последствия их модального единства, доказать значимость понятия музыкально-речевой модальности при изучении художественного мышления Шопена. **Методология** исследования обусловлена его целью и включает музыковедческий жанрово-стилистический подход, методические принципы интонатологии и теории модальности, отдельные положения теории фортепианного исполнительства. **Научная новизна** работы вытекает из определения исходных семантических функций, образной целесообразности приемов создания концепции музыкальной баллады в творчестве Шопена; обусловлена рассмотрением балладности как семантической модальности, обособляющей совокупность музыкально-речевых модусов, приобретает сложное полифоническое построение, отражая главные стилевые установки композитора и их стилистические компоненты.*

***Выводы.** Балладность как определенный тип музыкального мышления, производный от первично и вторично-жанровых литературных и музыкальных прототипов, аккумулирует стилистику всего творчества Шопена, определяя формы и способы интонирования – интонационно-тематические модальности, способные к вхождению в другие жанровые контексты. Формируется балладная музыкально-языковая модальность, включающая в себя, как способы и показатели интонирования, фортепианно-исполнительские приемы, средства выразительности, специфические для исполнительской формы и фактуры.*

***Ключевые слова:** баллада, фортепианная творчество Ф. Шопена, музыкально-языковая модальность, интонирования, стилистика, текст.*

**The relevance of the topic** of the article is determined by several factors. First, the intonational and stylistic nature of F. Chopin's music remains a constant subject of analytical study in musicology [2; 6-7; 12], because it possesses a unique semantic thesaurus, has a special emotional activity and suggestiveness, which must be studied and explained at once at two deep levels - the cognitive structure of the musical text and the psychological structure of personal consciousness. Secondly, in recent years, the common basis for the study of the thinking process (including the musical) is the theory of modality, developing both broad, in the philosophical sense, and deep, reaching into the linguistic mechanisms of human consciousness [8– 9]. These mechanisms are best revealed in art, through artistic and intonational activity, which also becomes a relevant subject of scientific study, contributing to a new understanding of the category of intonation [10–11]. And this is the third factor of interest in the chosen topic of the article and substantiation of its scientific significance. Particularly noteworthy is the isolation of the phenomenon of ballad, which takes on a paradigmatic significance for the musical thinking of Chopin. It is this Polish master who enhances the intonation model of the ballad to the status of a permanent music-textual syntagm, fixing certain semantic functions according to certain stylistic formations. Moreover, the ballad complex is quite complicated, providing a logically organized set of

author's rhetorical figures, which, in general, summarizing the experience of the entire composer's creativity, are formed into a single modal system. Remaining entirely authorial, this system also expresses the most typical musical features of the ballad genre, which become indicative of the further use and development of the ballad sphere. Knowledge of initial semantic functions, figurative completeness of ballad techniques in Chopin's music is a basic condition of the performer's (piano) interpretation, co-creative explication of the author's ideas of the composer.

**The aim of the article** is to determine the intonational and stylistic components of ballad in F. Chopin's art, to reveal their semantic functions, reasons and consequences of their modal unity, to prove the significance of the notion of musical and linguistic modality in the study of Chopin's artistic thinking.

**The main content of the article.** Without resorting to the specific facts of the literary history of ballad and balladness, it should be noted that the phenomenon and concept of ballad are entirely of verbal origin and literary significance, in such a quality preserved until the beginning of the Romantic era. At the same time, in the medieval genesis of the name "ballad" there is an indicator of its primordial syncretism and connection with the choir and song art. The transformation of the ballad genre into a purely verbal-poetic genre of descriptive-narrative character takes place together with the formation of professional literary foundations in the sphere of literature, that is, during the birth of an artistic word with its necessary rhetorical and poetic generalizations. Further internal semantic, and stylistic linguistic differentiation of the ballad industry occurs as a result of the development of a specific ballad plot, dictated by the desire to provide a verbal account of dramatic expressiveness. Therefore, a new, secondary genre, birth of the ballad becomes its transformation into the creative work of artists of the romantic era, and with the spread from the verbal sphere to the visual and musical, and not only with a direct nominative definition, but also under various programmatic "names", sometimes with entry to new genre syntheses as part of a broader artistic and stylistic whole.

Thus, the ballad returns to its holistic artistic character, no longer syncretic, but synthesizing and interspecific, so it enhances and improves its own properties of intertextuality and gradually acquires the meaning of cross-cutting artistic and linguistic realities. The figurative content of the ballads also expands, but retains as a demonstrative

genre-semantic setting a historical and legendary theme, which allows to combine historical essays with psychological typology of characters, *effectiveness with lyricism*.

Due to the variety of figurative qualities, the genre of the ballad was highly sought after in romantic poetry (in England it was referred to as a genre-compositional form by Coleridge, Southey, Wordsworth; in Germany - Heine, in Russia - Zhukovskiy, Lermontov and in Poland - Mitzkevich) precisely as a type of artistic expression and artistic character (in the case of personification). The ballad's musical and artistic journey begins with the field of chamber-vocal creativity, for which it is natural to rely on national poetry; the pioneer of the genre form and its associated stylistics is F. Schubert, whose innovation in the linguistic foundations of the music-making process has not been sufficiently identified yet. And with respect to the ballad, Schubert lays down the textological foundations for revealing her paradigmatic stylistic and linguistic properties, translating the language of the genre (genre style with its specific structural-semantic formulas) from the vocal sphere to the piano.

F. Chopin "takes" the ballad not "from the hands" of Schubert, although, of course, the influence of the Austrian artist is felt in the melodic material and texture of his works. But the closest sources for the Polish composer are, firstly, music and folklore genres, first of all vocal-songs ones; secondly, national literature, first of all in its poetic form, which in solidarity with the spirit of the letter solidifies with ballad content.

It should be noted that in the XIX-century Polish literature, the ballad was the conduit of patriotic-revolutionary, freedom-loving ideas and images, in descriptive moments it called for action, and in the reproduction of certain events was guided by their socio-cultural vitality, relevance. Therefore, the language of ballads was set on increased drama, the poetics of contrasts, including the switch from an external narrative to an intimate psychological and characteristic plan. F. Chopin considers such a feature of the ballad as the basis for the author's interpretation of the genre for which the language of the ballad becomes equally national-style and authorial, generalizing and introspective-individual. We also add that Chopin's understanding of the national style principle is devoid of direct folklore, and is an indirect reflection of a way of worldview inherent in Europeans who uphold the independence of their people. That means that Chopin's musical national well-being can be recognized as idealized and alienated from specific ethnic circumstances. But it is in ballads, like in mazurkas, that he comes closest to the primary Polish genre prototypes, removing from them those that are able to fit the needs of the author's musical lyrics.

The peculiarity of the author's embodiment of the semantic model of ballad in music is the orientation on the scale and principles of constructing a poem form, and, following some of the features of a poetic poem, musical poem, as well as ballad, acquires a completely separate specific-specific interpretation. The only thing that definitely brings the verbal and musical “ballad experience” closer together is the author's freedom in the compositional development and the dramatic combination of the images. Therefore, it is rightly noted that in the choice of musical construction, including methods of thematic presentation, Chopin behaved much more freely in ballads than in scherzo, polonaises or sonatas, even in nocturne and waltzes, mazurkas, where the authority of the primary genre model continued to operate [1; 3; 6; 8].

The four ballads of F. Chopin combine freely and authorically the signs of sonatism, variability, rondo, complex threefoldness, poemicity and through development (sonata form most determines the construction of the 1st ballad; variational - the 4th; the rondal - the 2nd; the most free - the poetic and theatrically-bright appears 3rd). Despite the individual composition and thematic plan of each of the ballads, they form common techniques of presentation, both at the level of imaginative content and intonation-expressive modes, which allows to characterize *the author's ballad music* vocabulary as separate and determined by immanent logical principles of thinking. These principles, acquiring a semantic position, can be represented as follows.

*The narrative, the sensibility of verbal and spoken intonations* in the development of declamation and monologic themes and in the formation of the melody contour of the exposition sections are combined with a specific *cantilence - a singing* originating from three main sources: the folk song, the operatic lamento and Italian origin. In this way a *melos plan of composition* is organized, focusing not only horizontally-linear but also vertically combining the ways of temporal unfolding of the work. Texture techniques explain the polyphonization of the work fabric, which interacts with the polystilistic composition of individual themes, attests to the crucial importance for Chopin of the reception of simultaneous contrast, which corresponds to the phenomenon of *semantic polyphony* and is consonant with (literally) the semantic complexity of the musical image.

The desire to achieve the highest cantilever expression, the continuity of the intonation presentation inspires the composer to fill harmonic voices with melody moves, their melodic stratification - transformation. This gives rise to an additional subheading-contrapuntal plan

of thematicism, and a mixed homophonic-polyphonic presentation leads to *the phenomenon of polymelody*, equipped with ornamental-figurative techniques.

In melodic harmonic figurations, Chopin reaches the pinnacle of his piano lyrics: they not only determine the most recognizable pattern (even in the musical notes) of Chopin's texture. This thematic development plan reveals some of the allusiveness of Chopin's style, which, in the face of neoclassical tendencies, restores the textural techniques of J. Bach and W. Mozart's clavier music, early romantic sketches and fantasies, develops a particularly soldered smooth intonation dependent on a fine finger game, can provide the piano legato, pedal legato and precise the differentiation of sound. Chopin Passage figurines acquire the role not of virtuoso decoration, redundancy, but of the main melodically enriched material, which forms a significant textural volume of the image - the spatial coordinates of its sound, while pointing to the register restrictions of the piano. Due to the development of *figurative melos*, its loud and temporal rhythm and tempo dynamics, significant polar images of *catastrophe-breakdown* and *lifting-resistance* are created for the ballads, which usually penetrate into the culminating moments of musical dramaturgy and at the conclusion of the whole work, i. e. responsibilities; because Chopin's conception of a ballad has a predominantly tragic orientation, one can even say that, together with Scherzo and Sonata, the concept of ballad form for the composer is a specialized embodiment of the tragedy.

Due to the enriched melodic-figuratively textured development in Chopin's ballads, a piano-like, register-timbre symphony arises: *the holistic concept of the ballad can be understood as a musical harmony in harmony with the whole consonant picture of the tragic collisions of the boom collisions*. Objectivation, socialization of lyrical images is due to the involvement, of course, in significant author's reworking, genre prototypes of choir, song, march, recitative-monologue. But therefore, a crucial feature of the *pianistic interpretation of ballads* is to preserve the generalizing nature of piano intonation, without forcing sound production and unnecessary exaggerations of rhythmic agogic, so, without emotional overload.

Despite the integrity of textural development, continuity of musical fabric, wide placement of harmonies that require some physical effort from the pianist, Chopin's piano intonation is characterized by lightness and transparency, special acoustic harmony, especially due to the soundness of observance.

The balance and harmonious interaction of all components of the musical text is facilitated by its clear tempo-rhythmic construction, as evidenced, in particular, by the author's remarks. Chopin in most of his works determines the choice of the basic tempo, provides agogic techniques that should contribute to the *flexibility* of the wholeness of the sound flow, its plasticity, which has a timbre and rhythmic expression [1; 7; 13].

The most specific of the Chopin ballads' performance form is the question of the use of rubato, which goes from technical admission to the level of semantics, permeates the whole textual organization of the work, and is combined with the reception of ligation, phrasing and articulation. As it is noted by researchers of pianistic style thinking of F. Chopin [4; 5], its leagues build up a time of musical performance - the realization of a musical text both in a wide range and in a stroke, and their heightened role is caused by the importance of easy sound - an effort to force the instrument to breathe in a free manner that does not interfere with expression; therefore, the ligation technique is extremely individualized, depending on the pattern and direction of movement of the melody line.

Temporal function is noted and the reception of tenuto, reminiscent of the effect of sound (content emphasis) and verbal chanting, influences the creation of expressive, ariotic in origin, piano melody. Staccato reception also contributes to the articulatory weighting, consistent with the overall contrast of intonation, which also appears to be multifunctional and semantically weighty, although pointing to a fragmented play. Like using a pedal, this technique emphasizes important melody sounds, harmonious and dynamic peaks.

The richest sphere of expressiveness in ballads is the *loud dynamics*, which really directly expresses the power and weight of musical sound - either its growth-approaching, or distance, concealment, disappearance. It is marked in detail by the composer and influences the character of the image as a sign of its effectiveness or contemplation, generalization or intimation. Low volume detects a wide range of gradations - from *ppp* to *fff*, refined in verbal remarks.

Returning to the idea of non-stylish features of Chopin melos, which influence the concept of ballads and acquire a slope that is specific for balladic modality, we note that the emotional weight of Italian opera-ariotic melodies is reflected in a special interval smoothness; equally significant is the impact of recitative opera techniques, in particular in the introductory and transitional mid-sections of the text.

A special issue is the question of Chopin's Mozartianism, which is manifested not only in the moving playfulness of instrumental themes and the lyricization of general formulas of movement, but also in the special clarity, clear sculptural molding of the intonational "plot", the increased benevolence of aesthetic position, *and artifice in full classical music style.*

Not less noticeable, though completely transformed into a romantic image, is Chopin's bahianism. It manifests itself in the polyphonic texture and logic of multilayered melodic development, in the use of fugue forms and in the broad involvement of the sphere of humanity in its demonstration for Bach's chord and contrapuntal interpretation. The sphere of influence of bahianism symbolism is the introduction of the Dies irae formula and other modifications of tragic musical symbols.

Balladic modality, with its internal stylistic polyphonicity, includes the elegiac type of melos formed in the works of Polish composers (e.g. Ogynskiy, Lessel), tends to chromaticize the harmonic contour, to attract chromatic sounds to decorate the diatonic, melodic basis, unexpected tonal juxtapositions, melancholic minor frets, and in general the *diminution* of musical development. An organic combination of vocal and instrumental ways of intonation, the desire to poetize the musical image as illusory-sublime comes from the Polish school to Chopin's musical speech.

An essential feature of balladic intonation is improvisation, applied to the melody-thematic circuit, as spontaneity, directness of musical expression, which must emphasize its present meaning and personal appeal, addiction. This musical-speech improvisation predetermines the pianistic specification of the musical texture in ballads, that is, the specific performing character of musical intonation, when a special emotional atmosphere is created with subtle changes - transitions, color effects, play of light and shadow, approximation and distance; in general, the process of the emergence of *beautiful musical materia* takes place in the near future, and this makes *the musical chronicle an independent aesthetic value.*

To sum up, we note that **the scientific novelty of the work** follows from the definition of the semantic functions, figurative expediency of the methods of creating the concept of a musical ballad in Chopin's work; considering ballad as a semantic modality that distinguishes the set of musical and linguistic modes, acquires complex polyphonic (polylogical) construction, reflecting (in the context of this genre form) the main stylistic settings of the composer and their stylistic components.



**Conclusions.** In general, ballad as a certain type of musical thinking, derived from the primary and secondary genre of literary and musical prototypes, accumulates the style of all Chopin's art, defining forms and ways of intonation - intonation and thematic modalities capable of entering into other genre contexts. The unity of Chopin's style explains the importance of ballad as a stylistic linguistic paradigm and semantic modality in the system of his creative principles. This is how a balladic musical-linguistic modality is formed, which includes both methods and indicators of intonation, piano-performing techniques, expressive means that are specific to the performance form and texture.

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