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MUSICAL AND PLASTIC NATURE OF CHOREOGRAPHIC ART.

Objective. The article reveals the visual-plastic nature of some musical and expressive means and the techniques of their performing in choreographic art. **The research methodology** consists in applying general scientific approaches and principles – systemic, synergistic, historical, evolutionary approaches, as well as comparative, aesthetic-culturological, historical methods, musicological and performing approaches. **The scientific novelty** of the work consists in deepening the ideas about the cognitive-performing processes of musical and choreographic dramaturgy in their comparison. **Conclusions.** Against the background of the fundamental processes of spatial-visual materialization of time, the plastic choreographic beginning corresponds to the organic ratio of musical and choreographic intonation in the centripetal approximation of specific expressive means of different arts. Thus, the melodic-intonational structure of music is mainly embodied in the contour-graphic image of choreographic gestures, movements and lines. But important for stylistic deployment is the organic integrity of all means of musical and choreographic solutions.

Keywords: musical and choreographic art, interpretation, cognitive performance properties, means of expression, visual plastic aspects, melody.

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Музично-пластична природа хореографічного мистецтва

Мета роботи. У статті виявляються візуально-пластична природа деяких музично-виразових засобів та прийоми їх виконавського втілення у хореографічному мистецтві. **Методологія дослідження** полягає в застосуванні загальнонаукових підходів і принципів – системного, синергетичного, історичного, еволюційного підходів, а також компаративного, естетико-культурологічного, історичного методів, музикознавчого і виконавського підходів. **Наукова новизна** роботи полягає у поглибленні уявлень про когнітивно-виконавські процеси музичної та хореографічної драматургії у їх порівнянні. **Висновки.** На тлі ґрунтовних процесів просторово-візуального уречевлення часу пластичне хореографічне начало кореспондує до органічного співвідношення музичного та хореографічного інтонування у доцентровому зближенні специфічних виразових засобів різних мистецтв. Так, мелодико-інтонаційна структура музики в основному втілюється у контурно-графічному образі хореографічних жестів-рухів та ліній. Але важливим для стильового розгортання виступає органічна цілісність усіх засобів музично-хореографічного рішення.

Ключові слова: музичне та хореографічне мистецтво, інтерпретація, когнітивно-виконавські властивості, засоби виразовості, візуально-пластичні аспекти, мелодика.

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Музыкально-пластическая природа хореографического искусства.

Цель работы. В статье выявляются визуально-пластическая природа некоторых музыкально-выразительных средств и приемы их исполнительского воплощения в хореографическом искусстве. **Методология исследования** заключается в применении общенаучных подходов и принципов - системного, синергетического, исторического, эволюционного подходов, а также сравнительного, эстетико-культурологического, исторического методов, музыковедческих и исполнительского подходов. **Научная новизна** работы заключается в углублении представлений о когнитивно-исполнительских процессах музыкальной и хореографической драматургии в их

сравнении. Выводы. На фоне фундаментальных процессов пространственно-визуального овеществления времени пластическое хореографическое начало корреспондирует к органическому соотношению музыкального и хореографического интонирования в центростремительном сближении специфических выразительных средств разных искусств. Так, мелодико-интонационная структура музыки в основном воплощается в контурно-графическом образе хореографических жестов-движений и линий. Но важным для стилизового развертывания выступает органическая целостность всех средств музыкально-хореографического решения.

Ключевые слова: музыкальное и хореографическое искусство, интерпретация, когнитивно-исполнительские свойства, средства выразительности, визуально-пластические аспекты, мелодика.

Relevance of research topic. In music from ancient times, two basic concepts of perception and thinking are known - they are melodic and rhythmic. Thus, the ancient Greek thinkers differentiated the melodic and rhythmic as interconnected, but the antinomic qualities of musical art (the melos "ineffective and formless", although "reflects the essence of matter through the ability to the opposite"; the rhythm "cleans melos and moves in a strict order, highlighting the position of those who create to what is being created" [2, 240]. Thus, the priority semantic value of the rhythm was built up (from the second half of the XX to the beginning of the XXI century its relevance again emerges at the forefront of musical semantics). Further, in the XVI - XVIII centuries, "Melopee" is widely distributed due to the development of the texture complex in favor of polyphony and harmony. V. Kholopova points to the dependence of the types of musical culture development on the nature and degree of semantic loading of these musical-expressive systems: the essence of European melopean music, African - rhythmopean [10, 33-34], which reproduces the "philosophy of the soul" and "philosophy souls through the body" in these regions respectively. The phenomenon of African "rhythmic music" is in inseparable unity with gesture, plasticity, movement (including dance), which becomes an essential phenomenon in the XX century (I. Stravinskyi, S. Prokofiev, B. Bartok, O. Messian, P. Bulez, A. Schnittke, E. Denisov, K. Stockhausen, etc.).

Actually, above all, the rhythm sphere is a "common denominator" of the two arts - musical and choreographic. After all, one and the other embody the musical or choreographic image of the specific means of sounds or movements, respectively; they develop in time. M. Kagan calls it "the intonation of the movement", which makes the last "bearer of emotional and poetic information" [7, 305] and points to the difference between the art of choreography (figurative movement) and sports (technical movement, even for music - aerobics, artistic gymnastics, figure skating). Postmodern choreographic traditions may even abandon music as such, "having rhythmic sound, splashing, blows, even words,

singing of the dancers themselves (play "Rose has a scent of rose", Scene of actual dance, post of L. Venediktov)", which confirms "the presence of the synthesis of choreography not only with music (in particular, the rhythm as its basis), but also the dramatic art (because tempo-rhythmical drawing is not tied to the musical material)" [4, 8-9], as well as the absolutization of specific ("untranslated" means in music - about this see [11]).

However, the interrelation of these two arts is much deeper (with the preservation of the specificity of artistic embodiment techniques). The subject of this article is its parameters in the field of purely musical instruments, for example - melodies, which are rarely investigated in terms of choreographic, visual and plastic aspects, in contrast to the common for both arts rhythm sphere. The specified parameters reveal the relevance of the chosen topic.

Thus, **the aim** of the study is to determine the specific parameters of the performing embodiment of musical and expressive means on the basis of visual and plastic aspects of the existence of both types of art, music and choreography.

Presenting the main material. The imaginary nature of both arts, as it was indicated above, reveals common ground. However, it would be wrong to emphasize only the reliance on expressiveness of the intonations of human speech in music, and in choreography - the expressiveness of the human body movements. Both arts show the ability to wider coverage of figurative sources. The originality of the origin of emotional and rhythmic foundations from music to dance [5, 22] or vice versa (primary musical dance genres) is non-uniform. In music, in addition to speech intonation, the role of motion-space principles is important, and in choreography there is an emotional (physical) tonic dynamics. Also, the basis of the choreographic statement is not only the moving-spatial scenario, pure rhythm, literary basis, but also purely musical dramaturgy, which is always based on the emotional-expressive aspects of the melody, texture, harmony of themes. In their correlation, contrast, deployment, development dramatic conflicts and ideas born of life are embodied.

On the organic synthesis of scenario and musical drama, which creates a "real drama of the dance and plastic choreographic action" D. Bernadskaya points out, following V. Vanslov: "The significance of music in the context of illumination of the issue of its synthesis with choreography, first of all, is that it is saturated with choreography images of content, based on ideas and images of the literary or dramatic basis embodied in music ... it outlines feelings, states, characters; it reveals the situation and the development of action, the

leitmotifs, giving awareness of the idea, the idea of the work "[4, 9]. So, using forms of symphonic development, music can transmit the process of gradual growth of a certain quality (state), compare them, show the reincarnation of one another, find the relationship between different, and the difference in such. The peculiarities of music penetrate both into drama, and often in the structure of choreography and its form, architectonic quality. D. Bernadskaya points to the widespread concept of "symphony dance", based on the affinity of some dance forms with the forms of symphonic music development as an increase in dramatic dynamics up to the culmination with a qualitatively new emotional (cathartic, philosophical) result. Deployed massive choreographic compositions in this case are based not on the literal mimetic nature of life phenomena, characters and plots, but on analogy with the composition and forms of symphonic music development - symphonism. A striking example of symphonic dance is the staging and performing embodiment of M. Petip [5, 25]. At the same time, the relative autonomy and autonomy of the arts involved in artistic synthesis, which is preserved even at the deepest unity of them, is also found here. It would be a mistake to understand dance only as a simple visual representation of music, based on the exact "translation" of the musical rhythm into a plastic one [ibid, 29]. The significance of such an industry of the existence of the ballet genre as "the actual musical score, the musical text itself, which is born and lives according to its own rules," indicates K. Dulov, considering the ballet score in the context of modern textological issues of its study and publication, and covering the specifics of the plan and components of the ballet play

The more complex is the connection of choreographic means and receptions with music - melody, texture, harmony, etc. According to E. Sintsova, artistic thinking roots in the plastic development of a man of the world, in the correlation of this world (again, with the help of plastic) with the human body. And the synesthetic theory of J. d'Udine also pointed out so, who believed that all the feelings of man reach the only gentry, mimicking it in one form or another. Touch of d'Udine is tied with movement. The unity of these two beginnings forms the plastic foundations of artistic creativity, which is understood by the researcher as an expression of emotion through body movements. This is especially true of music. It is she, who, first of all, through the rhythm, penetrates into other types of art, revealing in them the latent presence of gesture and plastic grounds, which provides "translation" of different types of art to each other. J. d'Udine's concept is organically a part of the broad context of the research of the beginning of the XX century, which developed the theory of plastic. The idea

of gesture and plastic bases of music also came into musicology (in the first place, thanks to B. Asafiev). But, in the opinion of Y. Sintsov, "a gesture to acquire artistic and aesthetic qualities, should at least partially break away from their material carriers ... to be understood not only as a physical material act, but as a mental-spiritual effort" [8, 20]. The gesture activity of the artistic and creative nature of man has affected various kinds of arts. For example, a person is referred to as "another kind of space, where it can reveal for itself and others its gesture and artistic activity to the sound". Its visible embodiment can be considered, for example, the art of the conductor, which, as it were, "cleans" the sound mass during her birth. It is no accident that the ancient Egyptian way of recording music wore a gesture character. According to Y. Sintsov, "the gesture, becoming a mental entity, has moved the body and plastic forms of human activity into its spiritual and intellectual sphere" [8, 21]. In connection with what the researcher justifies the concept of "specific thought and gesture".

Principles of choreographic comprehension of musical and expressive means to some extent are associated with techniques of conducting comprehension of the figurative and structural composition of musical material, as well as with separate forms of instrumental and performing movements (and vice versa - musical performances, including with choreographies). For the choreographer, pure musical instruments such as melody, texture, harmony, and timbre can be the starting impulse (in our article we deliberately do not analyze the common metro-rhythmic, time aspect for both arts). For musically-associative lines of melodramatic feelings, for example, a picture is often suitable for moving and spatial, including the gesture and choreographic imagery. The perception of not segmentation of music into composite elements (melody, texture, harmony, timbre, instrumentation, rhythm, etc.), and the integral unity of all sense - shaped, stylistic elements is important in the analysis of individual musical expressions that find their plastic refraction on a ballet or other choreographic scene. Deductions for consideration of some of them (as we do in this article) can be dictated only by the convenience of analysis of the most important terms of plastic comprehension of music.

The melody "and, more broadly, the intonational sphere, phraseology, thematism, are most accurately answered in choreography because it is possible to designate, like a picture, a linear contour, and a plastic dance relief... transformed into a linear outline of a choreographic figure. So, the wave-like type of melody mostly corresponds to the natural,

smooth and unpretentious plastic drawing, etc." [1, 21]. Details of such linear choreographic transformation of a melodic pattern (or detachment from it) are determined, of course, by individual artistic tasks and stylistic guides. Classical choreography can be used here for greater accuracy, but modern can not neglect the meaning of the intonational, melodic and phraseological sphere of music. However, any semantic correlation of expressive means of music and choreography by its nature is symbolic and even metaphorical rather than allegorical.

The most talented choreographers-artists, such a transformation of the melo-wild-intonation sphere of the musical text into the linear plastic topography of the dance, can be very subtle and insightful. These are almost all the works of J. Balanchin, about which I. Stravinskyi said: "Balanchin adapts so well the symphonies for ballets, that I involuntarily had the idea of creating a special symphony already by the very purpose of the dance..." [cit. 1, 22] (this plan remained unfulfilled). But from 1925 to 1972 Balanchin put 27 ballets on Stravinskyi's music. In turn, the choreographer attracted the composer's ability to "invent a work from the very beginning. He creates even the sounds of an orchestra. His instrumentation is amazing" [9, 170]. Thus, artists from different fields of art were feeling and carrying out a kind of mutual exchange of expressive means as if the border between different "dimensions" is impossible.

Balanchin consistently embodied the idea of perception of pure dance, brought to the degree of conventionality, generalization, musical and dramatic (symphonic) deployment, which is only in music. The ability of the choreographer to "transform any, including concert and symphonic musical forms into organic choreographic scores" [1, 23] is manifested at the level of musical instruments: "The rhythmic system of music is perceived as a texture relief of melodic deployment" [ibid.].

Thus, in the opinion of Y. Abdokov, in the ballet "Jewels" (on music by G. Fore, I. Stravinskyi and P. Tchaikovskyi in three parts respectively), choreography embodies various types of melodies of composers of various styles a lot in a plastic and graphical way.

In the first part - "Smaragdah" - to the music of G. Fore to "Pelleas and Melizanda" and "Sheylok" - under the accessories of romantic texture in music symbolic, pre-impressionist, baroque on the new harmonious basis of the principles of musical thinking (Balanchin emphasizes the spirit of the French classicism) are hiding. Musical licit melodic lines of broad breath are transformed into broad front choreographic lines, delicate dance

fabric. Plastic choreographic "phrasing" corresponds to the architectonic melodic development. In these works Fore the elegant and timbre color, which are usual for the composer, "inferior" to simple monotheistic or mixed sounds, muffled string sound with contrasting dense, legate sounds of the wind. Continuous musical formation; the "simple" beauty of the folk of Fore is brilliantly revealed by the means of classically clear choreographic poetics of the choreographer: "Neoclassicism of Balanchin has never been removed, abstract, plastic dogma or formal aesthetic experiment... in the "Emerald", the classic plastic vocabulary is very much in harmony with the simple and clear logic of the relief melodic line-wide breathing" [1, 26].

The second part - "Ruby" - for music by I. Stravinskyi Capriccio for piano and orchestra. In music there are rehearsal "formulas", motor types of motion, "monochrome" of orchestral color, baroque timbre rhetoric, the ratio of light and shadow - unfolds in the field of melodic and rhythmic relief. It is it, very "juicy" and rich, optimally developed in the choreographic movements of "Ruby" - sharp, fun, artistic, piquant and ironic. There is a protracted dialogue of rivalry between the composer and the choreographer. The neoclassical game of arts and their means goes to a higher level.

The third part of the ballet - "Diamonds" for music from the Third Symphony by P. Tchaikovskyi (without the first in the symphony itself, "non-choreographic", for Balanchin) is the development of exalted and elegiac, "wave-like" melodic material. Balanchine not only embodies long lines, dramatically wide choreographic cantilines in large diagonals - the intonational melody of Tchaikovskyi, but incredibly implements the principle of the motive development of the thematic material: "Choreographic broad-band lines are deliberately interrupted, dismembered, syncopated, and vary adequately in melodic-intonational development of music" [1, 27]. Here is the slow Adagio elegiaco.

In general, the "Jewels", in the conditions of isolation and incompatibility with the other parts of each part is a string symphonic cyclic form. Such architectonic harmony is achieved, including the arched principle of the melodic and intonational order of the extreme parts (Forek - Tchaikovskyi) with the corresponding choreographic reading. The contrast of "difficult music of the XX century" (Stravinskyi) is more likely to reinforce the whole form. American researcher Tim Shall describes "Jewels" as follows: "Bypassing the aspect of the relationship between the body and space, they looked as though they were above-a-hovering to the atmosphere" [3], demonstrating the quality of musicality of choreography.

Conclusions. In historical development choreography demonstrates the orientation from the imitation of traditional dance (ritual, hunting, and labor) to the conditional art of a symbolic character, which reveals its musicality. The emerging parallels between stylistic means of expressiveness of music and choreography serve as a universal instrument for a new choreographic language.

On the background of thorough processes of space and visual time correction, the plastic choreography corresponds to the organic correlation of musical and choreographic intonation in the centripetal convergence of specific expressive means of various arts. Thus, the melodic and intonational structure of music is mainly embodied in the contour-graphic image of choreographic signs-movements and lines. But the organic integrity of all components of musical and choreographic decision is important for the style deployment.

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