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SOUND AS A SEMANTIC ENERGY FIELD (ON THE EXAMPLE OF PLAYS FROM THE CYCLE “MUSICAL DEDICATIONS” BY B.M.FILZ): PERFORMANCE ASPECT

The Article studies the phenomenon of the pianoforte sound as “energetically” filled meaningful carrier. The various theories of features and structure of the musical sound are being analyzed. The performance aspect of the theory of sound has been considered in the context of the genre “Musical Dedications” on the example of pianoforte plays by B.M. Filz.

Keywords: *sound, performance form, energy, meaning, and genre.*

Appeal to the genre of plays-dedications sets a number of complicated tasks for a performer, dictated not just by a dialogue composer-performer, but by a dialogue composer - composer - performer. We meet this genre of pianoforte plays starting from the works of Romantic composers (play-portraits from the cycle of “Caravan” by R. Schumann - Chopin, Paganini, etc.; Debussy - “Rameau’s Dedication” from the cycle “Images”; Ravel – “Tomb of Couperin”, etc.). The cycle “Musical Dedications” continues the development of the genre, and has a special place in the pianoforte work of one of the leading modern Russian composers - Bohdana Mikhaylovna Filz.

The analysis of the performance form of the pianoforte plays of the genre of musical dedications gives an opportunity to talk about the importance of the semantic, loud and dynamic, and agogical levels. However, first of all, in our opinion, it is necessary to say that this genre requires special sound from the performer, which has a large energy field, through which the performer and the listener might plunge into some specific temporary space in which it is possible to experience and join the “dialogue of Composers” (in this case, a dialogue with the departed B.M. Filz composers - L. Revutskiy, D. Sichinskiy, V.Barvinskiy, A. Kos-Anatolsky, E. Kozak, N. Kolessa) [8].

Sound is an area of endless search for the performing musician; the sound as a “carrier” of a certain sense tells performing musicians (E. Virsaladze, V. Horowitz, G. Gould, S. Richter, V. Sofronitsky, etc.), educationalists (A. Goldenveizer, K. Igumnov, B. Krainev, G. Neuhaus, S.Feynberg etc..), art (M. Arkadev, E. Kurt, V. Medushevsky, A.Samoylenko, B. Jaworski, etc.), psychology (K. Martinsen,

E. Nazaykinsky, E. Kurt, etc.). The pianoforte sound is spoken about in the context of a specific genre, writing style, era; in the analysis of the specificity of the authentic performance of early music; however, questions relating to performance characteristics of the genre of piano pieces, initiations require deep research.

E. Kurt in the study of the phenomenon of tone said that the true wealth of experience, filling the tone takes place only at a time “when the tone permeated musical energy” [2, p. 620]. Phonic effect tone decomposed, the researchers note, “on two elements: the timbre due to the sound of the instrument, and quality - a particular impression associated with a particular sound” [2, p. 622]. However, in our opinion, the tone is not only due to the sound of the instrument - it depends on who it extracts (all marked special “Richter” sound, paint a completely unforgettable sound was at S.V. Rachmaninov, and V.V. Sofronitsky, etc.).

Talking about a great number of experiences that are difficult to isolate from the general tone of integrity, E. Kurt notes that the tone is quite impossible to decompose into its individual components. The sound creates a huge amount of experience and hearing inherently illusory sensations are mixed, vague impressions associated with different categories of perception. “Communication of such imaginary experiences with the concept of height allows already at this stage to conclude that a particular phenomenon of musical space, shows that different, seemingly heterogeneous impressions can merge with each other. With certainty, you can only say that is included in a separate note the various elements of the outside world at the moment of perception are combined in some new qualitatively different integrity” [2, p. 624].

The touch of the piano will determine whether the extracted tone just the physical sound or sound - riddled with tension and different gravity, which reflect the mentality of the performing musician. At this level, we can talk about the “dark” or “light” sound, the “cold” or “warm” perception of pitch or harmonic progress, etc.

“The strength of the pulse, the initial state or the culminating tension, all forms of growth or recession defines a special life, the sense of taste. A variety of energy can penetrate it so powerfully that sometimes fully draw all our attention. Therefore,

musical talent is not only connected with the auditory data, but also with the ability to perceive the experience of the auditory as a supported form of power” [2, p. 633]. Thus, different types of touch not only give rise to a different tone as embody certain types of energy, a person born artist, and this position is very important to us for further analysis.

The researcher identifies three phenomena that make the sound turns into the inner world of music and begins to obey the laws of mental and turn from “sensory phenomena in the sense”; it is energy, space and matter [2, p. 642].

The sound as “a special sound matter-energy” is talked about by A.I. Samoylenko and by analogy with the “quarks” allocates its properties such as: *vibration, color and flavor*. “The color of a quantum particle in its musical projection is shown in timbre; “Flavor” is a psychological quality of sound, occurring as a result of perception - apperception of the sound matter, its awareness of possible values” [6, p. 209].

In the opinion of the remarkable musician, teacher, N.E. Perelman, “for a musician sound is creation with taste, color, volume, beauty or ugliness, force, weight, length, and all that can only provide a musician with imagination”. Musicians talk about the sound using various associations: juicy, soft, gentle; bright, dim, sunny, pale, white; round, flat, deep, shallow, heavy, light, and long, short, etc. However, one of the most important tasks of meaning for the artist, said N.E. Perelman, with work on the sound is an understanding that, first and foremost, “sound should be smart” [3, p. 8]. According to V.G. Razhnikova, every sound must be placed in some musical events there discovered as a living, that is, radiates a certain event-energy [5].

A great number of researchers in the analysis of the meaning of music are based on the concept introduced by Losev, acting as instruments of comprehension of the musical essence of the immanent sense of music. For K. Zenkin he notes that, in fact, Losev made one of the first attempts of constructing a scientific theory that is called the musical content. Scientists introduced three options – “tension”, “design” and “personal urgency” are understood as different abstract forms of tension, which find their expression in tones. K. Zenkin notes that according to the theory of Losev,

“tension” is “impersonal, passive, non-willful tension; it’s a tension of element”. “Execution” is again impersonal power of music crystalized in the subject, it is the strength and stability of a “musical crystal”, resisting the chaotic elements. “Personal urgency” is a tension action and personal will” [1, p. 16]. The important point is that in the music “personal relevance” is associated not only with the energetic, active rhythms, but also with chiaroscuro, discovers the will to move into a different quality. This “other” is so special that we think distinguishes the genre initiations.

When interpreting the genre of pianoforte plays - musical dedications by B.M. Filz, a performer faces both named phenomena - energy, space and matter, and the still very important - a phenomenon - time. At the same time the composer conducts a dialogue with the departed composers in the context of large and small-time (Bakhtin’s terminology), and in the context of performing time - as the rhythm of the highest order. The analysis of two plays of the series B.M. Filz “Musical Dedications” – “Elegy” (dedication of Levko Revutsky) and “Echoes of the past years” (dedication of Denis Sichinskiy), provides an opportunity to talk about the importance of all the aforementioned items in their interpretation of the musician.

Both plays are opened with a short introduction (in the first play it is two strokes, in the second - four), which not only prepare the entry topic, but is administered in a particular psychological state “crossroads” of the real and illusory worlds (of time). Note that in the play “Elegy” as introductory, musical phrase of L. Revutskiy is used, which is a symbol - a repetition of it in the beginning and at the end of the play B.M. Filz how-to “closes” the circle of images produced in memory.

There is a similar structure in the play “Echo of the Past Years”, dedicated to D. Sichinskiy. The analysis of the performance form of the plays suggests that these plays are united not only by genre features, the form of plays has a similar structure (introduction, main material, end of the entry on the material); semantic level reveals a close circle of images. A lot of general is revealed in the dynamic drama: Introductions and endings have a quiet loud-dynamic level with full sound at the end of the dissolution of the plays; the main section of the plays is characterized by a gradual increase of the dynamic and remission, and the contrasting dynamic

comparisons.

The combination of melodic clarity and melodiousness (with a strong reliance on folk intonation) with quite a complex harmonic language (as the vertical level of the chord, and horizontally at the level of deviation and modulation) is of a particular interest. Such complexity of the compositional style requires special sense of time (note a large number of agogical remarks in the text), more - much dialogue in due course by the artist.

Talking about the features of the process of composing music, V. Silvestrov pointed out that “there is the material side of music, and there is an invisible side. It is made in the hearing. Anyone who does is the first listener. Writing - repeated listening. You have to throw the touchstone - music you do not respond, you pull it - it is you do not respond, then the dialog box: yes - no, yes - no ...” [4, p. 3]. And if the way the composer - from heard to the structure and meaning of the text, the way Executive reverse - from the text towards meaning in his “objectification” in the energy-filled and permeated (“electrified”) sound space.

So, to create a special, full of energy and emotionally sound space not only a rich spiritual and emotional experience of the performing musician is needed, but also to a large extent the development of creative imagination, where relevant to the sound of its semantic content and timbre is one of the leading indicators. The words of M.S. Starcheus are as follows “the more active the musician’s timbre imagination, the richer the timbre palette of the sound of music is” [7, p. 173].

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