

ЗАГАЛЬНОТЕОРЕТИЧНІ АСПЕКТИ МУЗИКОЗНАВСТВА

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SEMANTIC STRUCTURES AS MARKERS OF MEANING FORMATION IN A MUSIC WORK: AN ANALYTICAL APPROACH

Research objective. *The purpose of this article is to highlight the semantically significant structures of the musical text, which distinctly represent the original compositional style, but not in terms of their uniqueness, but as a complex multi-layered semantic space. The methodology.* *The proposed method of analysis allows not only to understand the complex semantic processes that unfold in the musical artwork, to identify different styles, plot schemes and constructive models that form its intertextual space, which reflects different cultural texts and extra-textual reality, but also to understand the worldviews of the composer which exists in the context of musical discourse. The scientific novelty is to identify semantically significant structural elements of the musical text at the pre-textual, textual, extra-textual, context and other levels of meaning. Conclusions.* *On the example of the analysis of three miniatures “Postludien” by the modern Ukrainian composer V. Silvestrov the semantically significant structures of musical texts are revealed; the structural elements of the composer’s musical speech are analyzed; the intertextual associative connections at the level of contextual figures and their function in the context of musical formation are analyzed, where they acquire the meaning not only of the structural component but also of the semantic core around which the meaningful levels*

of musical text are concentrated. This allowed us to understand the logic and principle of organizing the musical discourse of the second half of the twentieth century, in the context of which various quotations and allusions are thought of as an important means of constructing the meaning of a musical text. Practical meaning. The information can be used for further research and development of courses of lectures and seminars on the history and theory of Ukrainian culture.

Key words: semantic levels of musical text analysis, structural elements of composer's musical language.

Гятницька-Позднякова Ірина Станіславівна, доктор мистецтвознавства, доцент, доцент кафедри музичного мистецтва Миколаївського національного університету імені В. О. Сухомлинського

Семантичні структури як маркери формування смислу в музичному творі: аналітичний підхід

Мета роботи — виокремлення семантично значущих структур музичного тексту, що яскраво представляють оригінальний композиторський стиль, але не з погляду їхньої унікальності, а як складний багатопаровий семантичний простір. **Методологія дослідження.** Запропонована методика аналізу дозволяє не тільки зрозуміти складні семантичні процеси, які розгортаються в музичній тканині твору, виявити різностильові складові частини, сюжетні схеми та конструктивні моделі, що утворюють його інтертекстуальний простір, у якому віддзеркалено різні культурні тексти та позатекстова реальність, але й вийти на рівень усвідомлення світоглядних орієнтирів творчості композитора, що існує в контексті музичного дискурсу. **Наукова новизна** полягає у виявленні семантично значущих структурних елементів музичного тексту на дотекстовому, текстовому, позатекстовому, контекстовому й інших рівнях смислоутворення. **Висновки.** На прикладі аналізу трьох мініатюр “Postludien” сучасного українського композитора В. Сильвестрова розкрито семантично значущі структури музичних текстів; проаналізовано структурні елементи музичного мовлення композитора; виявлено міжтекстові асоціативні зв'язки на рівні фігур інтексту, проаналізовано їхню функцію в контексті музичного формування, де вони набувають значення не тільки структурного компонента, але й семантичного зерна, навколо якого сконцентровано змістовні рівні музичного тексту. Це дозволило зрозуміти логіку та принцип організації музичного дискурсу другої половини ХХ століття, у контексті якого різні цитації й алюзії мисляться як важливий засіб конструювання смислу музичного тексту, що свідчить про володіння композитором особливим видом текстової імплікації. Практичне значення. Інформація може бути використана для подальшого дослідження та розроблення курсів лекцій і семінарів з історії та теорії української культури.

Ключові слова: семантичні рівні аналізу музичного тексту, структурні елементи музичної мови композитора.

Purpose of the article. Semantic dimension of a musical text is heterogeneous in its composition, so identification and awareness of such invariants as markers of meaning formation in the context of this article is carried out both at the micro-level (the level of elementary structures) and the macro-level (or complex structures: image, intext, form-sign, etc.). At the same time, the process of analyzing a musical text also takes into account the type of semantics of musical signs which, depending on the encoding principle, can be either conventional or non-conventional. It must be noted that the difference between them is that musical signs with a conventional type of semantics allow fixing extra-textual connections that have not only musical, but also various extra-musical images while the unconventional type of semantics does not provide for them, but appeals to the identification of implicative signs that are broken with the help of immanent means of musical art (thematic or cross-cutting development, metro-rhythmic figures, etc.). That is, conventional semantics performs the function of specifying the connections between the textual and non-textual score but it cannot be considered as an immanent characteristic of the composer's musical speech, since the degree of its saturation is influenced by both external and internal factors.

Recent studies and publications. A thorough review of the then trends in the work of composers of the second half of the XX – the beginning of the XX century testifies to the renewal of musical drama, the emergence of its various types, forms, and new genres, which were conceived as a “multiple, diffused, open phenomenon” [7, p. 12]. In addition to the neo-style trends, the principle of genre renewal played a significant role.

The genre of postlude is characterized by an extremely elegant musical time-space, in which intonations that have already been heard but continue to exist in the overtone dimension, acquire an important role, and semantic subtexts acquire visible forms. That is why we turned to three miniatures of the Ukrainian composer V. Silvestrov – “Postludien” (1981 / 1982), which became the first postludes in his work. The genre correlation of these pieces surprisingly deeply conveys the semantic levels of the work as an intonation space where the sound is directed to the deep layers of the listener's memory, and the musical time-space does not disappear but is filled with the movement of meanings.

In general, the genre of postlude in the second half of the twentieth century acquires a wide variety of incarnations, from the

final parts of classical cycles (for example, № 3 В. Lyatoshinsky, quartet I. Karabits, etc.) to independent genres. However, it was in the work of V. Silvestrov that the postlude acquired stylistic features of creativity, which led to the renewal of the composer's musical speech: "In a developed culture that has already tried everything, it is enough to connect to the past experience for the manifestation of creative energy. <...> There is something like this process: the moment flashes and an echo appears. Forms of postludes are like traces of moments that fade away" [3, p. 47]. This bright and surprisingly poetic metaphor deeply comprehends by V. Martynov in the work "Music opus post" [4] concludes that the situation in the musical art of the second half of the twentieth century indicates that "life and drama came true, and only the postlude remained", that is, "modernity" itself took place and "we found ourselves in a state that comes after the completion of "modernity", that is, in a state of "postmodernity" (постсучасності), or, in the terminology of V. Silvestrov, "Postlude".

Since the 70's of the twentieth century, after polystylistic experiments, V. Silvestrov turns to the music of "silence", a meditation that allows you to discover a deeper world. The genre of postlude at this time is presented as expanded endings (cantata codes, vocal cycle "Quiet songs", etc.). In the early 80's, the postlude in the composer's work takes on the characteristics of an independent genre where deep philosophical reflections receive the meaning of the main idea. There are several works of this genre, including postsymphony (Fifth Symphony), postlude DSCH, postludes for solo violin, cello and piano, piano and orchestra, etc.

The last third of the twentieth century in the composer's work is focused on the search for harmony in the sphere of pure lyrics, and the genre of postlude takes on iconic forms, where the ideas of the postscript receive a new understanding: "In fact, postlude in my understanding is a certain state of culture" [6, p. 16].

For the composer, this is a kind of afterword in which the sounds have faded, but the echo does not fade, but "continues contrary to the laws of acoustic vibrations". The author himself characterized the genre of postlude as an open shape, but which is open "not at the end", which is more familiar, but "at the beginning", that is, compositionally, the work begins from the moment from which it should end. If in literature the appeal to the "confessional prose" has led to the emergence of a trend where the feelings of silent silence, meditateness, and dynamic statics of an external action

become important, then new forms of convention arise in music, one of which is the genre of postlude as a kind of iconic space, as a “quiet voice” of the inner world of the artist’s personality. The fact that the genre of postlude acquired some transformations in the twentieth century indicates the complexity of the era: “Music of the twentieth century turns out to be a grandiose cataclysm that stuns the very foundations of traditional musical thinking. Contiguous short links in a long chain of changes are very similar to each other, non-contiguous ones already seem to belong to the same chain. Renewal and innovation have become the norm” [8, p. 52–104]. The processes of the musical language renewal contributed not so much to quantitative as qualitative changes, but during the transition to a new quality, the appeal to existing genres turned out to be paradoxical. Perhaps this is why there is a kind of rejection of the renovated language, which is similar to the use of already known symbols to indicate a new quality.

This approach is typical exactly for complex musical periods in evolutionary terms which turned out to be the second half of the twentieth century with its laboratory nature of research which as a result influenced the formation of a new musical paradigm. Genre canons and already forms are beginning to co-exist with new trends that are slowly distancing themselves, but do not lose touch with the tradition, each time turning to “someone else’s word” for the sake of understanding their own. Even if the composer’s musical discourse presents an innovative compositional process, to explain it, the artist turns to traditional forms, which in theoretical musicology is called “irrelevance of paradigms” (in T. Kuhn’s terminology), or “painting law” (in Le Corbusier’s terminology).

This indicates that even in the work of innovators there is always a tradition, which was repeatedly noted by the musicologist A. Zinkevich: “The dialectic of the artistic process is determined, as is known, by the interaction of two opposite tendencies, on the one hand – the desire to overcome the normativity that has developed in previous experience (which in everyday life is defined as “innovation”), on the other – the tendency to stability (“tradition”)” [1, p. 9–10].

Complex processes of the renovation of the musical language of the twentieth century leave a new mark on the genre of postlude where the idea of “Echo” begins to play a dominant role. This is a kind of “minus-space” (according to the definition of A. Shnitke), in which there is a sound effect after completion when

the psychological time-space does not end with the last sounds, but seems to continue beyond the real sound, building its laws of dynamic statics, where “time should feel like reincarnation” [3, p. 105].

In postludes, there are no bright, thick musical colors like “coloristic spots”, the climax centers seem to be dispersed throughout the work, and linearity becomes the principle of shaping, arranging the infinite time-space with its meditateness, pauses where “the moment flashes and then the echo” [3, p. 134]. This is quite an important characteristic of the genre of postlude, as well as “after-sound” which is thought of as an acoustic background in which sound lives.

The genre of postlude can be considered a kind of sign of the twentieth-century era, full of a rather deep aesthetics of content, meditative lyrics, the perception of which allows you to feel inner harmony. At the same time, the vector of perception is directed to the past, which is “re-lived” and comprehended in a new way. That is, the musical time-space takes on material dimensions and affects the formation of the content of the genre itself. It seems from the outside that a static form is being built, devoid of the conflict of drama, contrast, and dynamics, but this movement is transformed from external to internal, giving the overall drama a dynamic development. Therefore, the musical dimension acquires “overtone meanings”: “music has a semantic overtone sphere, which is present in both composing and performing in the form of astral bodies, halos” [3, p. 107].

It is this internal dimension that is more saturated while the external structure is characterized by the dominance of slow tempos, stops, and fadings. This opposition of the inner world to external means of an embodiment is not an example of polarity, but of synthesis designed to understand semantic subtects. Fragmentariness and openness finally build a dispersed form of postlude and the dimension of intonation can reveal the semantic layer of a certain historical and cultural time.

“Postludium” (1981/1982) by V. Silvestrov is a triptych in which each play is dedicated to three epochs that have already flown by. The first “DSCH postlude” for soprano, violin, cello and piano borders on the genre of the memorial, where a variation on the theme-monogram of D. Shostakovich is vividly presented, which preserves the principles of musical thinking and features of the composer’s style. Referring to the lexis of another composer

has a manifestation at the level of using a monogram as a quote, which gives rise to various seemingly unrelated motives.

Thus, in the first sounding of the monogram, two images are read, built based on lamento intonation, but different in character and semantic content, where the ascending second (d-es) sounds sharp, dramatic, and dynamic, while the descending (c – h) – lyrically tragic. In this context, the monogram itself is read as a sign of an entire era with its characteristic intonations of crying, loneliness, and the thematic material seems to be torn into separate “fragments”. In this postlude, almost opposite images are combined organically, in which the very principle of the postlude is manifested. The tragic intonation dissolves into a lyric-enlightened sounding, which, like a living stream, merges into the dramatic canvas of the work, and the ascending second sequence motifs, finding no basis, fall off with unfilled quintal intonations, which are picked up by the piano part.

The appeal to D. Shostakovich lexis in the context of the first postlude is organic, since the very principle of postlude was also characteristic of the composer’s work, which was manifested in the last String Quartet № 15 (E-Flat minor), where the slow tempo of sound without pauses sounds *attaca* and creates an almost universal tragic image. The use of D. Shostakovich’s monogram and the choice of it is dramaturgically justified and motivated by an invisible connection between the two composers. The voice of the piano complements the voices of the strings, where on the refined nuance of “*dolcissimo*” from the vocalized “a” a barely perceptible “Amen <...>” is born, as if “dissolving” in space as a sign of farewell to an era that has already passed. This is a bright longing for the past and at the same time a sincere gratitude for the fact that the future is filled with it. This is an awareness of what has sounded but not disappeared in musical time-space.

In the postlude, there is a “movement backwards” from what was mentioned, in order to feel a barely noticeable trail of the past. In particular, the lamento descending motifs in the soprano part first “fade out” (4 Vols.), and in the repeated they sound in mirror execution (9 Vols.). But in the middle section, the principle of repeatability acquires a textured organization of the material which is based on the triplet-terz group in the violin and piano part (f-d, Vol. 15), which is a kind of invariant structure that is always recognizable, even if it receives further transformations. A kind of stopping of the triplet group on the upper third creates the effect of

shimmering overtones, barely perceptibly amplified by the quarter-fifth motive on the nuance *pizz.* of the cellos.

The repetition of the reprise section increases it in volume and leads to some fragmentation of the musical material, which is based on a descending lamento motive (the second part of the monogram), the semantics of the tragedy of which (on the nuance of *ppp* with a dash of *dolcissimo*) is transformed into a mournful “fragment” of the monogram (“Amen <...>”). In this way, the composer emphasizes the importance of the reprise section, in which the principle of postlude is manifested. In general, the principle of repetition in V. Silvestrov’s postludes has a cadential character, regardless of its position in the context of the form of the work, and is a kind of invariant in the formation of variable semantically important structures that renovate intonation material.

The second in the cycle is the Postludium for Solo Violin which is thought of as an allusion to the baroque type with a characteristic improvisational development, as indicated by a large extra-textual range of meanings. Significant is the composer’s appeal to the melody of “someone else’s word” – an old ballad that was already voiced in “Quiet songs” earlier. An important formative role in postlude is acquired by the descending quint’s intonation-the epigraph as an interval, from which the following motifs appear (TT. 5–6, 12, 18–19, 24), the semantics of which have a whole range of meanings – from illusory emptiness to cosmic harmony.

The third piece of the cycle – Postludium for cello and piano – is a kind of allusion to the romantic elegy, in which the development process is almost absent, and the construction is based on a sequence of two-bar cadences, which dynamically and tempo gradually disappear, freeze texture, but as if continue to exist in pauses. Characteristic is the repetition of harmonic and melodic expressions turnover which each time sound in a new reading as a manifestation of the principle of unity in diversity, variant multiplicity. The quint’s intonation, semantically related to the vocabulary of the elegy genre, is the basis of the postlude motif, which is imbued not only with a melodic-harmonic, but also with a textured plan, forming a sequential material. If in the second postlude the initial intonations are consonant with the final (expressive turnover), which sounds in d-moll, then in the third postlude the tonic triad D-dur sounds at the beginning as “someone else’s word”, which is typical for the completion of instrumental and vocal works of romanticism.

The last postlude from the cycle appeals to the genre of elegy, which “cannot be exhausted” [3, p. 127] and is perceived as a kind of “after-sound”. Postlude with the share of conditionality can be understood from the point of view of elegiac modality (in the interpretation of E. Nazaikinsky), while the modality of the postlude itself is read as a derivative in relation to romantic elegy, reflecting into the context of imagery, which has a manifestation at the level of musical and speech means. However, it is not imagery that determines the choice of musical means, but the composer’s musical speech itself that allows us to talk about recreating the features of the elegy genre with its special worldview. Such allusions to the genre of elegy are not accidental, because the principle of postlude is characteristic of elegy with its special type of drama, ascending quarts and descending seconds intonations, iambic rhythm, harmonic pulsation, orientation to being chamber-like and concentration on internal time-space.

In this context, the genre of elegy is read as a kind of sign space with an inherent vocalized type of melody, close to verbal speech, free rhythmization, emphasized by the diatonic plan of consonant space, in which there is a comparison of distant keys, the variability of harmonic functions, read as a search for unattainable harmony. This feeling is made possible by the use of the technique of “avoiding the tonic”, the constant search for support (stability), which leads to a feeling of loss of reality. This is a kind of projection of the principle of elegy with its dual essence, which emphasizes the consonance with the time that has passed, leaving only an “elegiac trail”. The appeal to the semantics of the elegy genre is quite organically embodied with the help of musical vocabulary, the mode of utterance of which also has a past tense (already sounded, remembered, flashed), slow tempo, miniature form and semantic subtext of “deciphered moments” and “cosmic pastorals” (as expressed by V. Silvestrov). “Semantics of the farewell”, from the composer’s point of view, is characteristic of the genre of postlude as a whole which is the embodiment of the after-sound space which allows the listener to plunge into the world of images. All pieces of the cycle are characterized by background pedals and slow tempos, so that even pauses acquire sound, and the dispersed texture reflects internal fragility and lightness. The characteristic features of the postlude genre led to the expressiveness of V. Silvestrov’s musical speech with characteristic dynamic static and conflict-free dramaturgy.

The principle of constructing a postlude from a cadential turn affects the type of its dramaturgy and is the dominant characteristic of the genre as a whole which arose from the final section of

the musical form. In particular, in the first “DSCH” postlude, these are the first five bars, which in the future (TT. 28–31) sound on the opposite nuance of $p > ppp$ with a dash of *Meno mosso*. However, at the beginning, the melodic expression turnover sounds on the nuance from $mf > p$ to $mp > ppp$ and is perceived as the culmination of the entire piece. In this context, the opinion of E. Nazaikinsky is quite valuable.

He noted similar processes in the codes of musical works, where the final phrase “tends to the logical-semantic side of the content” [2, p. 279]. A structural role in the formation of postludes is also played by the principle of repeatability where motifs echo in other voices of the score.

In postludes, there is a large number of agogical gradations where the stroke becomes a full-fledged element of the semantic dimension and affects the type of dramaturgy of the genre, which in the works of theorists was called “meditative” (in the terminology of V. Kholopova), “open” or “disclosed” (in the terminology of E. Chigareva). Among the main semantic associations of the term “meditative” there is reflection and concentration, but meditateness can be considered a quality of the creative process itself, with its inherent free flow of thought, self-absorption and reflection. In postludes, meditateness is realized with the help of agogical (*dolcissimo leggier, sotto voce, lontano*) techniques, detailed dynamic shades ($MF > pp; p > ppp$), characteristic techniques of “overtone plume” that envelop the after sound with a sonorous glow, blurring them, which enhance the effect of “flickering” of thought. Metro-rhythmic features of meditateness with imaginary statics acquire the features of internal conflict at the level of combining clear rhythmic formulas with dispersed, fluid forms (Triol groups with sounds under the league).

Surprisingly meaningful are the detailed author’s remarks, which have the most subtle gradations and are a kind of vector of direction of the listener’s attention, so that it becomes possible to discover the value of a piece of music, and performing characteristics “enter the text and become an integral part of it” [3, p. 115]. In particular, the marks for slowing down are composer, which has not so much a functional role as a semantic load; remarks like “insignificant” *rit.*, *temporary m.m.*, or “modulation of a doubled sound into a piano tone”, which the author thinks of as a semantic space of a musical text, and so on. It is in such clarifications, peculiar quasi-characteristics of the musical text that the semantic space of V. Silvestrov’s postludes is revealed. Detailed agogics can be

considered a characteristic feature of postlude as a genre with its fragility of forms, transparency of texture, static dynamics, plasticity and continuity of thought.

Elements of musical lexis in postludes acquire not so much individualized features as sign ones, filling the semantic layer of the genre. The transparent texture of the composer's postludes is read as a sign structure, thanks to which the musical space becomes dispersed, and the temporal space acquires the functions of organizing musical material that exists in its own space where slowing down the sound is perceived not as "sound immobility", but as an overtone space. At the same time, individual voices that have already been heard can be picked up at other textured levels and continue to echo in different voices in a single pedaled sound.

Linearity is read as a principle of development of melodic expressive turnover in the postlude, which, despite stops and repetitions, synthesizes various musical material, giving it structural integrity. At the same time, melodic lines do not acquire the meaning of a separate means of expression, but are organically "interwoven" into the musical canvas of melodic material, creating a single sound ensemble. Important characteristics of postludes are the miniature form, the principle of motivational movement, long pauses, and a transparent image that has a dispersed structure of individual voices, which together form a kind of moving statics. The presence of citations and textual allusions as an important means of constructing the meaning of a musical text reflects the specifics of the worldview and the nature of the composer's artistic thinking, which has a special type of textual implication.

The composer's sound is perceived as a psychological phenomenon and has many gradations of pitch. In particular, during perception, even its spatial codes are included which allows acquiring additional characteristics, namely: density, dispersion, mirroring, concentricity, symmetry, which generally form the architectonics of the sound space of a musical piece. The composer refers to images of various signs-icons, both changeable and fleeting, majestic and unknown, implemented using a variety of means: duplication of intervals (quart, quint, triton); the effect of a sound (dynamic) wave; combining a diatonic scale and using pedaled sound, etc. This is a kind of quintessence of the composer's semantic field in which the philosophical problems of Being are understood by means of music.

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