

GENERAL THEORETIC ASPECTS OF MUSICOLOGY

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SEMANTICS OF MUSICAL LANGUAGE ELEMENTS AS AN INDICATOR OF DIFFERENCES OF WESTERN AND EASTERN THINKING

The article considers the issue of the possibility of penetration into the system of thinking of such kind of art as the music. It emphasizes the particular specificity of the music language elements, namely the semantics of each element of musical language is originally already a creative act: sound, rhythm, texture, harmony, melodic, timbre, register, dynamics, etc. Relying on the opposite directions in the artistic thinking: East - West, it reveals the possibility of penetration into the systemic organization of each of the proposed poles. Different types of musical thinking provide a basis to evaluate the expressive-constructive organization of different types of thinking, starting from the sound and to the whole form-making process of the artistic whole.

Keywords: *semantics, creative thinking, constructive expression, functionality, musical space, elements of the musical language, specifics of style: East-West, sound system, metrorythm.*

In modern music, as well as in earlier periods, the formation of the laws of musical thinking extends its stages of formation, development and transformation of ideas on the common system of formation of musical language and methods of its development. In this context, the issues of "modernity" of musical language and its aesthetic interpretation – are relevant at all times. Theoretical studies of music at this stage differ (as well as in other areas of scientific activity) by in-depth penetration into the *microstructures*, organizing musical form based on their genre-style evolution as a major potential of their expression in the historical perspective, from the sound to the compositional integrity of the entire artistic whole.

In other words, entering such kind of art as the music begins with the understanding of elementary units, which determine the basic framework of the fact of its existence. This special role of the structural elements of the language of music is largely due to their specificity. *The semantics of each element of the original musical language is already a creative act: sound, rhythm, texture, harmony, melody, timbre, register, dynamics, etc.* Each of them has its own level of expressiveness, its structural system of interdependence, its specificity of performing functional load

both *individually*, and in *general parameter of the artistic whole*. This is not typical and is not a fundamental aspect of the language elements in the other arts. "The musical language has no direct prototypes outside music (...) Musical symbols (...) "grasp" the aesthetic orientation of experiences allow the musical sound to become – according to A. Samoilenko, – a special "sign" of the state of human consciousness". A little further, A. Samoilenko emphasizes an interesting idea that music "creates a special emotional fullness of time moments and psychological process through it refers to the world of objective processes, mediating, "appropriating" their content" [14, p. 44].

Trying to penetrate into such a system of common expressive-design regularities, we try to present schematically a bundle of world music space on two great poles. It refers to such opposite directions in the art of thinking as **East - West**. Naturally, each of the areas represents a distinct system of individual creative aspects in music. In other words, penetrating into the systemic organization of each of the proposed poles, we get the opportunity to observe expressive-constructive organization of various types of musical thinking, different from each other, starting from the *sound* of the whole system of musical language elements and to all the form-making process as a whole.

Music is the art of sound. It is such an element of musical language as *sound* that defines all its parameters. According to V. Zaderatsky "...sound is a whole world, organizing space..." [7, p. 79]. Sound is the phenomenon of evolution, it is deeply rooted in ancient historical times, and dates back to the first sound in nature, which was informational, spiritual-emotional technique and method of learning.

In other words, the sound has become musical only on the basis of a long creative process, which contributed to its separation from all other sounds around us. It appears as a certain amount of vibrations, ensuring its height. The depth of the information field of sound in contemporary music is becoming as important aspect of it, as well as at the stage of its inception, which significantly affects all the other elements of the musical language. Self-sufficiency of sound becomes one of the axes of a new paradigm of musical thinking of the XX century. "Listening to the sound,

the feeling of tone as the macrocosm, – remarks A. Zharkov, – generates a general trend of global tonal synthesis ..." [3, p. 107].

Let us consider each of the assumed poles individually. On the one hand, **in the music space of the East** – one can observe: a tendency to slow, meditative deployment of musical thought. The essence of most philosophical trends of the East – is the fact that the understanding of the world is accompanied by *silence* (Xun Zi, Lao Zi). This is about the *harmony with the world, which provides peace of mind, for human is part of nature*. It is such unity with nature that provides the essence of human existence. The internal movement of this slowly deployed musical idea differs with regular irregular regularity of rhythmic breathing. One can watch the unpredictable pattern of rhythmic formulas that emphasizes the improvisational nature of the change of the reference signals and special freedom of time measuring beginning of the whole artistic space. Upon soft, "flowing" as if from nowhere and dissolving to nowhere special *meditativeness* of musical expression one can observe – high overall tone of the inner *tension* of the narration.

The predominance of the *improvisational* type of development, the apparent freedom and unpredictable independence of intoning is clearly based on certain laws that clearly fix the verges of improvisational freedom of presentation. Freely flowing saying outlines such laws as the standard character of nodal intonations, melodic turns, defined by specific given mode; a plurality of foundations, their variable character; the dominant role of the lower tonic; prevalence of untempered folk modes etc.

Interestingly stands out micro intoning sound system (meditation in the music of non-European cultures), segregating sound into a separate system with its texture and specific sphere of expression. B. Zaderatsky especially highlights these traditions, he writes: "... the cultural space of non-European peoples has expanded dramatically. The arrival of European values has not superseded own traditions. These people exist in bicultural field where globally significant European origin does not suppress its national, but rather emphasizes it, promotes conservation and preservation. It is obvious that the tempos of evolution of European and traditional

non-European cultures are radically different" [7, p. 7]. The energy of sound, in our view, has its amplitude, able to absorb and give expression of "aura" of musical tone, concentrated as in the focus of the degree of information depth of musical thought.

Therefore, by understanding the patterns of sound relationships, the essence of sound itself, as the center of the system, one can reach the level of the laws of thought of the epoch, and penetrate into the system of learning the specifics of artistic styles. "The sound is the very fabric of music – believes G. Neuhaus – ... perfecting it, we raise the music to great heights" [13, p. 54, 56].

A completely different system of organization of musical space is represented by the so-called – **music pole of Western European culture**. The center of this other system is dominated by dissection, accentuatedness, bright change of tension signals with a wide vibration amplitude of dynamic, register, timbre, rhythmic shades, single-timeness of climactic zones with their special long-term training and their gradual demagnetization.

Besides these two, classically existing poles: **East - West**, we can note the special dispersion of modern music into the multiplicity of other artistic-information zones. But ... if the music culture of the East continues staying in the framework of its laws that *preserve* their foundations, which have turned into a kind of canon, the musical panorama of the Western art is continually and substantially *modified*. Music has never before found such a variety of forms of its existence, as the musical culture of the XX – XXI centuries. So, naturally, in contemporary musicology there raises the question of the system of the modern musical language analysis.

Neutralization of many previously classically unchangable foundations in the professional (and not only) music leads to the emergence of different kind of polycombinations (polytonality, polymodeness, polystructure, polystylistics etc.) They arise as a consequence of the revival on a different time-space level of polyphony laws, the so-called polyphonic Renaissance of the XX century.

The multiplicity marked of us, for all the originality and artistic independence of its constituents (classics and pop music, dodecaphony and folklore, the revival of ethnic cultures and techno music) lead to the process of diffusion and the more there

appears a need for the search of original constant for the assessment of the phenomena of contemporary music art.

Permeating the time from today – the beginning of the Millennium III – to the origins of musical culture – there are no doubts that as one of the main positions of the analysis, three coordinates remain unchangeable: *time, space, density* (tension). Therefore, very interestingly B. Asafiev wrote that musical form is "sounding matter", implemented by human consciousness into a slender body and energy spent on overcoming the resistance of the material and on its implementation (in other words, the density, tension), is what is called *content*.

Perhaps not coincidentally, in most of the fundamental researches of the late XX century there is and holds a central *evaluation of space-time coordinates and especially III measure – the depth, density or tension* (E. Nazaikinsky V. Zaderatsky, V. Bobrovsky, R. Skrebkov, N. Gerasimova-Persidskaya, A. Sokolov, R. Ship and others).

Changing ideas about classical foundation as such in musicology directs thought away from those eternal coordinates, without which there can be no art in general and music in particular. It is, first of all, the psychology of thinking, for creates, makes, interprets and perceives music *Human with a single set of psychological patterns*. Therefore, as is known, the issues of the psychology of creative thinking and perceptions are in the sphere of scientists' attention (B. Teplov, A.N. Garbuzov, V. Medushevsky, Nazaikinsky and others).

We can assume as one of the possible ways of research and modern music and generally any direction – the analysis of those elements without which there is no music as an art form. They are – *sound* and *rhythm*. In most studies and tutorials, for example, sound is evaluated on an equal basis with others, or is implied. But in removing from the pedestal of mode, pitch, changing the idea of vertical and horizontal – come into force other laws of forming types of texture not in terms of harmony and polyphony. A deeper and closer estimate of the *sound* rise on a particular level, and thus the *rhythmic* standards of its design in the music space.

It is from this point of view, in our opinion, it is possible to penetrate into the

thought system of the epoch, the composer, the specifics of a particular style. And, accordingly, reach the level of evaluation of the laws of thought such as East - West. The microchromatics, for example, of oriental music systems (14-, 17-, 24-step scales) is based on the relation to the sound on the level of the *atom* and, accordingly, the processes of its splitting, which creates an enormous energy reserve of information capacity, exquisitely colorful ornamentation of melodic lines of different genres of musical culture of the East: Azerbaijani mugham, Uzbek makom, Kazakh kui, Indian raga, etc.

In Western music system, that has passed its way of individual centuries-old formation, sound is also in the center of the system, but, in our opinion, at the level of *molecule*, with a clear 12-step division of the scale. Here we see historically evolving alternate arrangement of accents on *linear* (polyphonic) or *vertical* (harmonic) gravities.

Drawing attention to the relationship and interdependence that exists in Western European music between the coordinates of the sounding space B. Asafiev writes: "Depending on which of the functional values of the tones as maximally expressive is directed the consciousness of the epoch and the composer, there appears the predominance of *vertical* systems over the *linear* gravities and back. The acting forces in each of the types of musical formation *change*, and the force that dominates *in one case*, can hardly be taken into account in *another one*. (...) From this point of view, *each of the systems* of acoustic phenomena with a view to the possibility of *organizing the music* within the needed in this medium *range of intonations*." (Emphasis added, G.Z.) (1, p. 57-58). At that, the dramaturgy of the form is step-by-step: from the motive to the period, from the period to the artistic whole, let us say, of sonata-symphonic cycle.

Such different nature of the "sounding" of the sound is largely predetermined by the origins of music culture. Comparing the two different in the Spirit ideologies proves that it is about *two models of learning* the World: *East - West*. Through systematic and logical thinking, on the one hand, and through imaginative thinking, irrational – on the other. That is why the philosophical systems of the East are so

humanized and internally *closed* and the philosophical schools of the West are so *contradictory*. But any philosophical system exists in its entirety only in theory, and the development, evolution of creative thinking based on them creates its own laws and commandments of figuratively-emotional reflection of reality.

*The system of **rhythm** organization is also that complex.* It should be noted that **sound** is a **single phenomenon** inherent only of such kind of art as music. **Rhythm** is a **comprehensive concept** inherent in of all the living things on the Planet. From the original function of sign-symbolic meaning to the ritual, more artistic aspects of accompanying festivities based on the basic system of the foundations of rhythmic organization of specific movements-symbols. The rhythmic skeleton, in fact, characterizes the expression of one or another ritual meaning, in other words, rhythmic pulsation *merges* with the logical-semantic function of the ritual action. Rhythm in the historical evolution of mankind, as well as sound, was a way of expressing certain feelings, the personification of the artistic aspect of thinking. O. Messiaen, in particular, understood rhythm as the primary source of music art in general: "I believe that rhythm is the primary origin and perhaps the essence of music; I think it really emerged before melody and harmony ... "[11, p. 214].

Each epoch brings its understanding of the essence of the musical rhythm that determines the specific intonation-thematic procedurality of form-making principles. "The proportions of the vibrations frequencies, the periodicity of micro-forces and weakening in the sound process of the tone form a natural potential foundation of both high-rise and rhythmic relationships of music, organization of texture and form-making ... time is metrical, steady and "mediated" [17, p. 158-159].

The ideas of the composers of different epochs in terms of the specifics of rhythmic pulsation are radically different. It is noteworthy that in the music of the XX century, rhythm re-entered the arena as an independent unit of artistic and creative aspect. Rhythm, for example, has become the expressive foundation of bright jazz compositions, reflecting the specifics of thought of a particular culture layer. It is appropriate to quote A. Messiaen - "Rhythmic is the music that despises repetition, squareness and symmetrical movement, which is inspired by the natural movements,

loose and uneven in duration" [11, p. 214]. According to another author, V. Kholopova: "... the rhythmic analysis has the nature of the semantic analysis of music" [18, p. 4-5].

In conjunction of *rhythm and sound* there appears the most unique achievement of music as an art form, the most demonstrative and characteristic for it – *melodics* that defined the *intonation* basis of musical thinking, creative process and defined the basic constant of genre-style searches of individual authors and creative directions, and style epochs. But for all its independence melody is "pronounced" at a certain level, colorful and high-rise, that is, in a certain *register* and a certain *timbre*. And, of course, at a certain tempo and dynamic execution. This process of *chain dramaturgy*, which sets the whole system of interconnectedness, interdependence combination of elements at the level of their artistic interpretation –is, in our view, the *fundamental law* of music. This is one of the aspects of the general mutually reciprocal universe law, based on the projection of the whole in single and the reflection in the single of general laws of the structure.

It is on the "work" of this law that primary musical form emerges – period as a method of presenting the basic idea, the basic thesis that the starting point from which the process of birth, formation and morphogenesis of the total composition of a musical work occurs. The type of theme as in focus incorporates all the genre and style features, of the work itself, and its author, and the epoch in general. The most striking example is **the theme of the fugue** (as the highest form of polyphonic thinking) and **the theme of the sonata** (the highest form of manifestation of homophonic-harmonic style). The thematic appearance of a particular genre miniature and the main party of symphony. Such examples are innumerable. From the *sound to the theme* occurs the process of formation, construction of musical space, executed in the form of some *type of texture*, which is a characteristic, expressive element of the artistic whole, also determining the specifics of the genre and style of the work. The most important factor in this, as noted by V. Zaderatsky, is "the concept of the primacy of linear processuality in the organization of figure-background relations" [6, p. 13].

The process of intoning the whole composition from the sound to the final chord, for all its linear to processuality (*horizontal*) can not rely on the vertical "support." The specifics of this vertical is completely depending on the style, from the logic of the deployment of the musical drama, the specifics of musical language. This is the so-called *harmony*, but in the broad sense of the word. Harmony as a particular method of controlling the musical matter, as the other main component of musical space – *vertical*.

It is at the intersection of two main coordinates (horizontal and vertical) that there appears a music work in the full range of its expressive tasks. It is about the system of expression, which reflects the *functionality* of each component and the musical language (as the system of communication of the author) and all the constituent units that construe the composition of the artistic whole. Therefore, there occurs the reflection of the *common system of musical thinking* in a work of art, completely relying on the genre-style system of the author's thinking.

From the sound to the total composition there occurs the process of understanding a piece of music – from the miniature to the symphonic cycle. In the XX and early XXI centuries there was outlined the process of interaction between the two poles of artistic thinking that is sure to provide interesting sprouts of new genres, styles and updating of the language system itself. The process of deep and thoughtful exploration of the best achievements of the musical culture of other nations, past and present, the search for new means of expression, the sources of which are enclosed in the national folklore and in the professional composition creativity, are leading to the updating of national cultures.

In the creative composer practice of the East (Abu Bakr Khairat, Gamal Abdel Rahim Aziz ash-Shauan, Kamel Salib and many others) monophonic improvisation inevitably gives way to polyphonic scores. The composers of the East use polyphonic and structural technique of the West to develop the melodic, rhythmic and structural elements embedded in the national musical heritage. Combining Western composition technique with national traditions, the representatives of modern music culture of the East create the phenomenon which can be described as the "third"

language, the language that unites national origins with modern composition technique.

We are witnessing at the moment, at the juncture of two centuries, the desire of composers of various thinking systems (both East and West) to penetrate into the psychological structure of folk music, find the music solution, corresponding to the psychology of one people or another. Apparently, it is not about the use of folklore but of certain *manifestation of the composer's thinking at the level of folklore*, of a new level of their *organic unity*. The complex of folklore elements becomes the *internal* basis of the composer's language that is traditionally inherent of *folk* music. And this national language feature is shown not just by separate folklore elements of music of speech (such as markings), they become the *basis of composer's thinking system*. With unique originality of national color are permeated the works by K. Karayev, A. Khachaturian, M. Skorik, G. Sviridov, G. Kancheli. Folklore, combined with the most modern techniques of writing determines the musical language of B. Bartok. With good reason it can be noted that such an interrelation, such, a complication of relations with folklore is observed in general in modern music.

Observing the main trends of the development of contemporary music art of various directions, we believe it is possible to suggest a hypothesis about the appearance in the III millennium of completely new syncretic genres, combining all the achievements of the music of the XX century in all its diversity of style and genre varieties, based on in-depth *interaction between different systems of thinking*.

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