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***GENRES OF PIANO MUSIC IN THE WORKS OF COMPOSERS OF THE
TWENTIETH CENTURY : THE QUESTION OF CANONICITY OF MUSICAL
THINKING.***

The article deals with the interaction between canonical and original system of musical creativity. In the context of this problem there is characterized the place and importance of the genres of piano in the works of composers of the twentieth century. There is compared the principles of piano thinking of S. Prokofiev and D. Shostakovich.

Key words: piano genres, genre canon, style canon, musical thinking, piano poetics.

Two methodological features of the piano art of the twentieth century enable us to find in it a special subject of musicological study. On the one hand, the academic tradition of piano music is one of the most stable, you can even say – conservative genre areas, observing, first of all, all the rules of construction of large and small circular forms, maintaining the priorities of composite structures such as sonata allegro and miniature. On the other – piano work, and the most often other organological and semiographycal kinds of musical art, becomes the basis of various experiments, radical innovations, unprecedented stylistic intentions. The central principles of interaction between genre and style arrangements of piano works, which are due to the evolution of the composer's thinking in general – this seems the closest subject matter of the actual musicological assessment processes taking place in the piano works of the twentieth century.

Despite the entire encyclopedic work of L. Gakkel [1] dedicated to the development of the piano art of the twentieth century, proposed by its theoretical approaches now need substantial upgrading and refinement. First of all, it concerns the problem of semantic priority piano poetics. For the composers of the XX century musical semantics is the ability of music, primarily because of its genre content, carry certain recognizable and important meanings, and unfolds as an objective historical reality of music (culture), and as a personalized image; also as assimilation, recreation (transmission), and as a contrast, the invention (creation-opening). Hence the constant

conjunction of interest in composite innovation and in the universal properties of music (genre) form – non- authorizing of value choices, their depending on their spiritual status of "composite humanity."

Based on the abovementioned, the purpose of this article is to determine the approaches to the piano heritage of the twentieth century which allows you to define the dominant trends in the interpretation of the composer genre forms, rules of piano music genre academic tradition, identify its classic examples.

In all cases of semantic preference genre position of the author is "genre atmosphere", "genre forming styles" is associated with two factors of piano genre forms: with the programmed depending on traditional genre norms, the author's original renaming of the genre, synthetic or pure nature of the genre, and finally, plot and conceptual background and the consequences of the musical conception; with stylistic complexity of stylistic models, that is, the increasing complexity of the nature of style, it polyphonization, transforming stylistic range of the author's wide-oriented polylogue.

One may talk of that fact that in the piano music the phenomenon of stylistic synthesis joins the phenomenon of polystylistics. The latter presents a variety of styles of interactions in the context of the individual authors and creative composition of a separate product. The term "polystylistics" as it is known, was introduced by Alfred Schnittke, i.e. reflected primarily the needs of the composer's consciousness. Schnittke viewed polystylistics in wide sense as a way of dialogue with the music, in particular, with its stylistic past and very specifically as a number of techniques, such as quotations, stylistic adaptation, allusion, collage and some others. But the most important thing for polystylistics, including its quality, which emphasizes Schnittke is the ability to express notional opposition within the meaning of the image, creating the intonational tension, until the tragic, to combine incompatible.

Consequently, polystylistics is created to identify (create) the distance between "personal" and "foreign" stylistic material to sharpen the boundary between the stylistic terms of the image, to declare the non-identity of stylistic norms.

In this regard, there still exists the relevance of the analytical approach proposed by V. Kholopova due to the fact that the very notion of "analysis" the researcher

interprets much wider. It is directed not only to the specific compositional decisions of individual works, but to the nature of the shaping of music in general, and, consequently, to the aesthetic and semantic parameters of music as a special art form (as distinguished from painting, literature, architecture etc.).

B. Kholopova notes: "Semantic are the songs themselves – their types, varieties, individual cases. Musical forms imprint a character of musical thinking inside, and moreover, multilayered thinking reflecting ideas of the era, the National Art School, the composer's style etc. Thus, the object under consideration of the form, composition of musical works, – and methods of analysis should be linked to the expressive-semantic sphere of Music" [7, p. 53]. The category of "musical form" of Kholopova associates with meaningful, expressive-semantic, intonation essence of piece of music. In connection with this musical form can be regarded as a universal factor in the development of music as a form of artistic creativity. Kholopova proposes to consider this phenomenon in three levels.

The first of them is determined by the content of the musical form as a phenomenon, in fact – the aesthetic purpose of music as its "special style": "... it is the ideal world of the beautiful, carrying in itself an ethical idea of kindness to man, the idea of the aesthetic harmony of the universe and psychologically – emotion of happiness... Accordingly, science about musical form is the science of musical and beautiful, perfect, "special" music content layer "[7, p. 72].

The second level of functioning of the musical form associated with historical composition typing, which is carried out as the emergence of the genre including genre semantics. This level is compared to the first one as specified and separated but within a common genre forms. What is particularly important for this level, in our opinion, is the interaction of piano music with extra-musical artistic elements; at the heart of any genre is a specific program – the idea of the aesthetic, compositional logic, which is close to the narrative, the way of figurative comparison (contrast or lack of it) and so on. Semantic explicitness, certainty, the availability of this program is due to long-term coexistence of music and literature, entertainment types of art (it is enough to remember the study of W. Kohnen "Theater and Symphony", revealing a literal

continuity of "pure" symphony in relation to the opera). Programming in the music reveals its main purpose in connection with historical types of genres, contributing to the preservation of the old genre of semantics and move to a new one. This movement occurs as a stylistic renewal of the genre, emphasizing the complex and dynamic nature of the latter.

Thus V. Khlopova hasn't mentioned in this case about interaction of genre and style, in other works she finds in the phenomenon of style the same hierarchy as in the phenomenon of the musical form. Therefore, consideration of the musical form as an individual composition of its product concepts directly related to the study of individual author's style. Non-typicality of musical form in the works of a composer can be found only on a background of stable principles of music as a language, therefore, requires a sufficiently broad context for their detection. Kholopova writes: "Out of the three levels of the musical form content the first, i.e. meta-level, is versatile and is present in all pieces of music. The second level is closeto the category of the genre in the semiotic sense, the most accurate semantically – historically local. The third level is unchangable, but the graduation of its range from a minimum deviation from the standard template to a unique, unique musical composition "[7, p. 75].

Confirmation of the thought that the formation of the genre due to the development of programmed beginning in music, is a characteristic of aesthetics, literary and poetic prototypes, compositional and dramaturgical principles of romanticism in the piece of music. Kholopova suggests that the main achievements of romantic music are associated with entering through the programming to the imaginative world of poetry, mastering its notional logic; According to Kholopova, apart from literary and poetic orientations music acquires a different attitude towards the category of time: instead of the classic isolation and stability tends to openness and variability; acquires a new philosophical attitude of Good and Evil: along with the hope of divine justice and goodness, views the presence of the world's satanic beginning and evil.

New genres of piano romantic music were distinguished by intentional mixing of different compositional principles of different classical forms; The result of this confusion can be regarded as the emergence of a fully mixed and individual forms. The

novelty of the romantic shaping effect in shaping the use of the temporal sequence of musical sound, that is, how to deploy procedural music composition.

In principle, all of these types of Kholopova romantic musical forms have a cyclical quality. From classic cyclicism romantic shaping differs in programmed and content installation, justification of the cycle. The method of cycle formation indicates the dominant aesthetic of the piece of work. It is important to note that these observations are related both to the piano, instrumental and theatrical, operatic music of romanticism. Of particular interest is the separation by Kholopova two varieties of sonata form – sonata and cyclic and sonata-suite. Addition to the last, in our opinion, can serve a contrast-component form.

As one of the most exciting discoveries in the music of romanticism, contrast-component form affects the principles of formation in all genres. In connection with this very interesting definition of the form suggested by Kholopova: a contrast component form is called a form, consisting of two or more parts, with its contrast of cyclic type (tempo, theme, ludoacoustic), an independent form of one or more parts, continuous sound, motivic thematic connection of the parts. It is important to emphasize that the contrast-component form can be implemented in one-part composition. It causes its definition as the one compositionally- cyclic and compositionally -suite, together, continuous cycle and continuous suite imposed by L. Mazel and V. Zukermann [3; 4]. We can add to this definition of G. Kancheli – cycle, compressed to synchronism [2]. In romantic music of contrast-component form – cyclicism accompanied by poeticness cycling, and the latter, as we know, anyway shows you the interaction of genre and individual levels of compositional form.

However, offering such a program-oriented approach, V. Kholopova does not imply it. It can be assumed that due to this it does not allocate special, inherent exactly to romantic methods, techniques of genre-stylistic dialogue, which will have a significant impact on the composer in the tradition of the early XX century. In other words there are unnoticed background and origins of neo-romanticism that is significantly approved in the European music of the early XX century exactly in shaping the content and interpretation of form. Very briefly there is highlighted the question of sonata-suite form

associated with dance and song genre. Meanwhile, the convergence of sonatas and suites can be considered one of the paradoxes of romantic piano music as sonatas and suites are fundamentally different in nature cycles. How can be this paradox explained and what meaning are getting dance semantics in bringing together the different types of cycle? Kholopova cites the example of the mixing of the two suites of dances – tarantella and Canzone Napoletana – with the sonata form (also with variations of the second theme) – Tarantella "Venice – Naples» g-moll of "Years of Wanderings" by Liszt. Here, the main part is Tarantella minor, collateral part of the exposition – Canzone Napoletana, which in repeat by genre transformation becomes a major tarantella, synthesizing the main genre of the party with the theme and fret of the collateral part.

In his piece of work "The forms of the pieces of music," regarding the musical forms of the first half of the XX century, V. Kholopova highlights two main, we can say polar tendencies of creative directions. [8]

The first trend is represented by "modernism", and later – "avant-garde", the second trend here occupies a subordinate position, is expressed more in the direction of the "neo-classical" (neoclassicism, neobaroque).

One of the characteristic features of the music of the XX century was as defined by V. Kholopova, "pluralism of subcultures", born in XX century [7, p. 34]. The phenomenon of neo-romanticism, as the narrower towards the "neo-classicism" in the broad sense (i.e. as interest to the already known "old" in terms of new products, redefining the old forms and the introduction of these new expression, a kind of "temporal echo"), it doesn't stand out as an isolated phenomenon, and absorbed by the latter. Thus Kholopova does not touches upon the question, in our opinion, no less important issue of interstyle, intercultural "echo".

The peculiarity of shaping of forms in music of the first half of XX century, as correctly pointed by Kholopova, is that the main types of forms that are oriented by composers remained unchanged (classical, baroque, romantic), but their organizational elements of musical language were modernized – thematism, harmony, rhythm melody, texture.

As typological features piano cycle can be noted the use of stylistic canons of a

number of genres, simultaneously, their saturation by new dismissed elements of the musical language, becoming through-composed monointonational author's style indicators, genre "author's image." For example, in the works of Prokofiev in drama cycle leading are two seemingly opposing approaches. The first relates to the isolation, genre and stylistic consistency of each play, with the completion of each section of the composite cycle ("closed nature"), which generally corresponds to the logic of suite cycle. The second – addressed to create a slight correlation between all music pieces; This correlation is also "determination" of their authorizing, that is, of the original character of the implementation of the objective reality of the musical language ("positive data") what way Prokofiev considers first of all traditional genres and in a broad sense – experience of the tradition as a whole. In this regard, a surprising closeness of creative principles of S. Prokofiev and D. Shostakovich, suggesting stylistic unity of these authors, due to the unity in the interests of neo-classical piano music. In particular, it is created by some stylistic devices, passing from one genre and stylistic sphere to another, that is semantically neutral and therefore universal – in constructive.

Such techniques include, for example, the prevalence of rhythmic synchrony of voices with underlining the strong metrical parts, motivic ostinato, reliance on triad harmony - even in difficult bitonal complexes, chromatized supporting voice, harmony in melodic movement, polarization of volume dynamics, graphic visualized nature of the image including by presenting of orchestral timbre-register play, latitude of styling, a new understanding of the performing role and much more.

These methods remain important in large (sonata, concert) cycles of the mentioned authors, although they lead towards a greater sense connectedness and, at the same time, the sense of image variation. In the composition of piano sonatas by S. Prokofiev semantics of "childishness" plays an important role as well as in the development of the principles of the suite and retains its leading genre and stylistic trends. However in sonatas there becomes more evident dual play function scherzo – marcia, scherzo danceability: on the one hand, the style of the scherzo is associated with the work of imagination – the lyrical sphere – and delusive and surreal, fanciful images; on the other hand – it embodies a real game, effective and dynamic aspects of life metamorphosis carnivalized world perception – effective scope – and deduce from the world of fairy tales – into the world of adult problems remaining between childish and adults (such transitional scherzo images in musicological analyzes are often defined as youth).

Just a simple list of piano pieces of music by D. Shostakovich¹ characterized his way

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Sonata No 1 D-dur, piece of music 12; Sonata No 2 h-moll, piece of music 61 (1943); Eight Preludes, piece of music 2 (1918–1920), not published; Minuet, Prelude and Intermezzo (about 1919–1920), not completed; Three fantastic dances, piece of music 5 (1920–1922) «Aphorisms», ten music pieces, piece of music 13 (1927); Twenty-four Preludes, piece of music 34 (1932–1933); «Children's book», seven, piece of music 69 (1944–1945); Twenty-four Preludes and Fugues, piece

of following the two basic principles for the piano pieces of music of cycling – suite and sonata. However, based on the generally accepted canons of genre composer creates the author's artistic conception, becoming principal conductor of his stylistic ideas.

In relation to the Shostakovich is becoming increasingly clear that his music contains important forecasts of the compositional style of the XXI century – at least because the method is based on Shostakovich's widely understood method of using allusions and method of intertextuality (transition method – translation of stylistic and thematic images). From this point of view, as the connecting link between the twentieth and twenty-first century, Shostakovich's creative work is still poorly studied. Also, strange though it may seem, it remains understudied unique stylistic technique of Shostakovich, based on of contamination (mixing) the entire volume of musical intonation material and well-known style models of music. In this regard, the personality of Shostakovich has become a central axis for the musical culture of the twentieth century, also compared to the personality of I.S. Bach. The composer finds his own author's ways and methods of synthesis of the music of the academic tradition which precede the technique of writing of the latest generations of composers, i.e. the end of XX – beginning of XXI century.

Style of D. Shostakovich is a reflection of the major stylistic trends of self-determination of music of the twentieth century, confirming the "transition" as the paradigm of his musical thinking. Attitudes of M. Mikhailov [5], V. Kholopova [7; 8], allow us to understand the style as a coherence of semantic units, the transfer of personal meanings, even when it comes to the culture style. Therefore, we can say that a universal stylistic slice of contemporary composer's experience of D. Shostakovich allows to play antinomic foundation of spiritual culture of the twentieth century. The latter causes the author polylogue that arises in the music and as a particular implementation of the principles of polystylistics and how semantic

of music 87 (1950–1951); Seven dances of the dolls» (1952); Suite fis-moll for Two Pianos, piece of music 6 (1922); "Merry march" for Two Pianos (1949); Concertino for Two Pianos, piece of music 94 (1954); Tarantella for Two Pianos (1954), some other.

polyphony in its two senses: in the sense of a one-time pairing of a few more contrasting meanings and polyphony of meaning, i.e. multidimensionality and variability of semantic beginning, in fact, points to its symbolic inexhaustibility.

The phenomenon of style polylogue in the piano piece of works of Shostakovich becomes a part of the complex mechanism of genre transformations: polyphony of style is interdependent by dialogic genre. It is no accidental in the theory of M. Bakhtin notion of "polyphony" and "dialogue" touches upon each other, mutual transition. A study of mutual transition underlies the Bakhtin's concept of polylogue as an architectonic, i. e. value-semantic, phenomenon.

Considering piano works of Shostakovich from the point of view under these polylogue, i. e. and "as the music about the music, addressed to the music" can be explained by a number of specific features of neo-romanticism and, more broadly, neostyle trends of modern music. Even seemingly unprecedented innovation of contemporary authors in the light of polylogue are included in the general direction neostylistic searches; among them – the return to bright sound complexes of strict cultic polyphony, i. e. neo-renaissance trend; the development of the Baroque principle of ostinato forms, a kind of neo-baroque.

Thus, the rise the author's style to the level of "style of the era" is directly related to its generalizing and integrative capabilities, i. e. with its ability to polysemantic formations. Only in this case there is a necessary resonance of the author and response times. At the same time, due to the individual stylistic decision, the music of the twentieth century has opened its most important and polyphonic meanings. The involvement in these processes can also help us to depict the purpose of piano poetics of D. Shostakovich.

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