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MUSICAL RHYTHM AS MUSICOLOGICAL CATEGORY

This article considers the concept of rhythm in its two main aspects: broad and narrow. It was found that "rhythm" as a musical category may be treated as one of the categories of dialectical development. Also, the presence of broad and narrow definition of rhythm determines its movement on all levels of the musical whole: syntactic (musical rhythm in the narrow sense), compositional and dramaturgical (rhythm in the broad sense) and genre-style (rhythm in the broadest sense).

Keywords: *rhythm, musical rhythm, dramaturgic rhythm, compositional rhythm, sense rhythm, genre-style rhythm.*

Rhythm is a fundamental phenomenon, both in nature and in art. It can manifest itself in a variety of processes and forms, repeatability and cyclicity, in the multiplicity and diversity. The comprehension of processuality of the musical genre existence comes through understanding of space and time. These categories are inseparable and processed in our minds with the help of rhythm, which, in its turn, detects structural and organizational features. The concept of rhythm is used widely in all the humanities, as well as musicological directions. The polysemy of "rhythm" category and dissonance in its definition required detailed analysis of the content of the conceptual apparatus of the rhythm theory.

Rhythm has long attracted the attention of several generations of researchers. Philosophy, literature, history, astronomy, biology, medicine, geography, psychology, aesthetics, musicology, cultural studies, and others – such is the wide range of sciences, seeking to explore rhythm problems. Rather extensive volume of literature about the rhythm becomes the richest material in the formation of the scientific concept of this work – the works of Plato, B. Asafiev, E. Petrovsky, V. Sagatovsky, L. Krysin, B. Teplov, P. Smirnov, G. Ivanchenko, G. Makarenko, M. Kharlap, B. Meylaha, V. Bobrovsky, I. Sposobin, L. Mazel, T. Bershadskaya, A. Kulakovsky, B. Yavorsky, Ya. Denisova, V. Kholopova A. Sokol, O. Deychuk, M. Afonina, T. Marinchuk, Yu. Kholopova, M. Bonfeld, N. Burkova, I. Yudkina, V. Vakhromeeva V. Efimova, A. Myasoedova et al. [22, 2, 32, 16, 35, 15, 23, 36, 37, 38, 25, 5, 33, 4, 45, 12, 42, 41, 11, 3, 24, 39, 7, 8, 44, 9, 23, 27]. However, not all the sides of concerned problem field received sufficient precision and clarity of the scientific justification and definition.

The existing definitions of rhythm (in particular, of the musical rhythm) show *wide* and a *narrow* understanding of the term and the phenomenon.

In musicology "rhythm" in its broadest sense demonstrates the peculiarities of the interaction of large time intervals (units of higher order), structuring the form of a musical work; in the narrow – the ratio of sounds in time.

One of the first who has puzzled itself formulating the concept of rhythm became Plato, who calls the rhythm "a certain kind of order of movement, encompass[ing – Yu. F.] by itself almost the entire reality, starting from human life, individual and social, turning to the sphere of arts, and ending with the movement of the cosmos as a whole" [21, p. 478 – 479]. This definition reflects a broad semantic view of understanding the definition. Here the focus is on the *order of movement*, the essence of which is "any change" (M. Mozheyko) let us continue, repeatability, striping, regularity / irregularity [26, p. 288].

In musicology rhythm is considered from the point of view of **movement**. According B. Asafiev the phenomenon of rhythm manifests itself "in the interaction of accented and non-accented durations, and in the coexistence of the factors mechanizing movement – automaticity and repeatability – with the factors breaking them down and at the same time still supporting r h y t h m as the regular movement and regularity of movement" [2 , p. 184 – 185].

In their turn, most of the definitions of "rhythm" often have synonymous categorical pair of "movement – process" (from Latin *processus* – moving), interpreted as "a succession of phenomena, states in the development of something" [46]. For example Ye. Petrovksaya calls rhythm the perception of the "processes occurring in time" [28, p. 458]. V. Sagatovsky speaks of rhythm as of the "*time[ly – Yu. F.] form[– Yu. F.] organization* represent[ing – Yu. F.] *certain order of changes in any process*" [31, p. 219]. L. Krysin refers to rhythm "well-established course of smth. [something – Yu. F.], measured pace in the course of smth. [something – Yu. F.]" [16]. B. Teplov argues that rhythm is "some definite organization of process in time" [35, p. 270]. M. Kharlap positions rhythm in the form of temporary structures" of any perceptible processes formed by accents, pauses, division into segments, their grouping ..." [37, p. 386].

A broad understanding of rhythm in musicology from the standpoint of movement / process can be found in P. Smirnova. Following the position of K. Bucher, the music theorist argues that "rhythm – is necessary, sequential, periodic,

multiple repetition of comparable (or regular) cycles, phases, elements of which consists process or phenomenon" (quoted by [23, p. 53]). This interpretation of rhythm can be found in G. Ivanchenko, who, relying on "Asafiev's understanding of rhythm as a universal dramaturgical principle, covering by its action all the constituent elements of musical form", formulates its own definition, where rhythm is the identification of the "functional relationships of the commensurating elements forming the musical process" [15, p. 7].

As a result, it becomes apparent that "rhythm" positions itself as a formative element in the construction of musical integrity, where its "acts as both the process and as its organization" [15, p. 7]. This interpretation of the definition is present in the vast majority of musicological works. For example, G. Makarenko refers rhythm to one "of the most common categories, which appears in the form of flow in time of any processes" [23, p. 53]; M. Kharlap defines rhythm as "the basic form-making principle of all time arts, their total primary form from which specific forms of each develop" [38, p. 22], and treats it as a "perceive[d – Yu. F.] form[– Yu. F.] of any processes flowing in time course" [36, p. 12]. A similar position in the interpretation of rhythm as one of the "structural, form-making principles of creativity" can be found in the integrated study of the creative process of B. Meylakh [25, p. 5].

The above definitions of rhythm suggest the availability of internal organization of "variously functional" logically interfaced, different in graphic structure (or genre appearance), composite units" [5, p. 78] in musical form. Consequently, this rhythmically organized form of musical work becomes one of the "foundations of immanent musical beauty." This is related to the aesthetic perception of awareness, deepening understanding, exacerbating "emotional and intellectual pleasure" from art and reinforcing "its impact" [5, p. 107].

It is important to note that in musicology understanding of "rhythm" in a broad sense is often related to the **musical form**. So, I. Sposobin treats rhythm as "the ratio of durations of small and large isolated parts of form" [33, p. 27]. And "in the structure of musical form – according to the scientist – is very important the proportionality, i.e. compliance of the basic parts of the form in duration" [33, c. 27]. L. Mazel and T. Bershadskaya "relations between small constructions, larger parts up to the ratio between the parts of the cyclic works", namely regularities of "scales, proportions" define as "rhythm in an increase", "rhythm of the highest order" [22, p. 134], the units of which

are harmony, form, etc. [4, p. 30]; G. Kiselev and A. Kulakovsky represent "a particular pattern of correlation of integral parts of the musical work, the proportionality of its total structure" as the rhythm of the work [19, c. 46]; B. Yavorsky interprets rhythm as "the ratio of the durations of all the parts of a musical work" [45, p. 8]; Ya. Denisov argues that complex rhythm "is formed by a combination of rhythmic groups periodically returning under the same or similar forms, so that these groups constitute a complete whole" [12, p. 6].

Rhythm as a structural-procedural category, providing the unity of artistic-imaginative forms of a musical work is related to intonation. "Rhythm, – according to the theory of B. Asafiev – is of course, always – constructing and organizing, but closely fused with music elements principle of "breathing" and the regularity of movement. It always designs and organizes something, and not only schematizes.<...> it is an intonation core "[2, p. 311 – 312]. Being an intonation category ("There is no non-intoning rhythm in music, and there can be none" [2, p. 311]) rhythm shows the unity of thematism and its transformations in musical form.

From the standpoint of **intonation** the definition of rhythm is formulated, for example, V. Kholopova and A. Sokol. Thus, rhythm – according to V. Kholopova – is seen "not as dead scheme of durations on paper, but as a living system of impulses of expression, unfolding in time. <...> Rhythm absorbs the currents of expressiveness of melody and harmony. Rhythm formulas are rhythm intonations, and they are the units of "lexical" row in musical language and the analysis has the nature of semantic analysis of music" [41, p. 4 – 5]. Musical rhythm for A. Sokol is a "'live" pronunciation of each moment of intoning – longitudinal, dynamic, agogic, pitch, timbre – in all their contextual relationships and unity" [32, p. 17].

Asafiev's thesis of three general functions of development (initium/impulse / – motus/movement/ – terminus/ ending/) becomes the starting point in the concept of B. Bobrovsky regarding the rhythm of the musical form. Here the rhythm of the musical form operates on two levels – *compositional* and *dramaturgical* [5, p. 54]. "Compositional rhythm – according to the musicologist's definition – acting at all levels of the form, from the core to the cycle, forms based on functional similarity the whole system of structurally different formative principles, united by a common functional basis" [5, p. 80]. Dramaturgic rhythm is determined by the "expressive-

dramaturgic functions" that are detected through regularities of content pattern of musical events. Because of this, expressive-dramaturgic functions form the dramaturgy of musical work [5, p. 57]. In addition to this, figurative-semantic essence, expressed by modification, for example, of the topic, perceived as a moment of time of musical work for Bobrovsky is one of the most important dramaturgic elements of form [5, p. 109].

In musicological literature the definition of compositional and dramatic rhythm are not always clearly defined and marked. Often, the analysis is given of the rhythmic organization of various musical elements, namely: sounds, melodic intonations and to appropriate to them lines, timbres, volume levels, tempo, agogics, harmonic functions, strokes, cadences, types of texture, tutti-solo, etc. These elements of musical language show the internal musical logic of form and are included in the concept of the so-called compositional rhythm. For example, O. Deychuk states that "compositional rhythm that is developing and acting is implemented through the alternation of phrases, stages and their proportional relations" [11, p. 70]; G. Kiselev and A. Kulakovsky "call rhythm the general character of movement in music, determined not only by the purely temporal relations, but also the sequence of mode-harmonic, metric, and other elements" [19, c. 46]; V. Kholopova considers musical rhythm "temporar[y – F.Yu.] and accent[ed – F.Yu.] side[s – F.Yu.] of melody, harmony, texture, timbre and all the other elements of musical language" [42, p. 230]. A similar position is held by A. Ivko and T. Bershadskaya¹, [4, p. 30]; N. Afonina "temporal organization of repetitive elements of musical fabric" defines as a rhythm [3, p. 4] T. Marinchuk understands rhythm as "Unity of all time components of a musical work", involving the allocation of accents (separate "details" of rhythm) as the means of metrics [24, p. 94]; for Yu. Kholopov rhythm – is "the succession of time durations – both elementary and compound," and the meter is their "regularity and cohesion into major organically growing integrities" [39, p. 109].

Dramaturgic rhythm is understood as a system of expressive means and methods of realization of the central conflict, unfolding in certain sequence plan of musical-artistic work. All this is reflected in the repetition, periodicity of various expressive means [17, col. 299].

¹ Rhythm is the organization "in time of sequence of comparable musical text elements– syntactic constructions of various scale, harmony, texture, etc." [4, p. 30].

As a dramaturgical mediator, rhythm is able to coordinate the dynamics of deployment of the compositional whole, determine its semantic accents and discover the content layers. As a result, rhythm becomes "a true director of the whole musical action" [15, p. 8]. As a result are actualized such as concepts "semantic rhythm", "figurative rhythm." For example, M. Bonfeld under *semantic rhythm* understands "the rhythm of those relationships that occur between the material, different in its semantic characteristics: change of its types, ways of existence and functions; change and relationship of material different in intonation-thematic appearance"[6, p. 110]. N. Burkova defines rhythm as the "core" of musical composition, where "metrorhythmic relationships become an indicator of changes in the temporal organization at all levels of the form" [8, p. 8].

Rhythm in the broad sense is considered by some musicologists at the level of musical performance. As a result, rhythm is positioned as a "virtual object" (I. Yudkin), which is perceived upon the presence of expressive components like agogics and dynamics defining the rhythmic structure and accentuation in musical performance [44, c. 9].

Along with a broad understanding of rhythm in musicological literature extensive coverage has also received its *narrow* understanding.

Here in numerous formulations of rhythm is accented functioning in time *certain order* (ratio, organization, sequence) *of sound durations* (durations of the sound, sounds in duration, durations). This position is reflected in the formulations of rhythm in the works of L. Mazel [22, p. 134], I. Sposobin [34, p. 47; 33, p. 26] M. Kharlap [36, p. 13], V. Kholopova [40, col. 657], V. Vakhromeeva [9. 39], T. Vakhromeeva, V. Medushevsky and O. Ochakovsky, N. Panova [29, p. 11] I. Geynrikhs [10, p. 9], G. Darvash, A. Dadiomov, M. Dolmatov, V. Efimov [14, p. 119] V. Vassina-Grossman, B. Chechchot [43, p.5], E. Maximov, G. Kiselyov and A. Kulakovsky [19, p. 46], V. Taranuschenko, A. Myasoedov [27, p. 37], and others.

Duration in these definitions is considered from the position of **temporal value**, forming the sound fabric of musical work. But this interpretation of rhythm is not sufficiently full, as the unit of time can be not only sound, but also its absence – pause². This pattern has been noted, for example, in the definition of A. Myasoedov, namely: "rhythm in music is the organization of sounds and pauses in their duration" [27, p. 37].

2 According to G. Conus, for example, pause is "a sign of the duration measuring silence" [18, p. 115].

In defining rhythm in its narrow sense important becomes reference to the possibility of functioning of rhythmic organization **out of pitch**. For example, the length property of the sound – as V. Chechot believes – defines "musical rhythm, which, although is intrinsically connected with the sound, but must be different from the last theoretically, as it can also occur independently of music, and even of sound" (V. Chechot) [43, p. 5]. This situation allows distinguishing the rhythmic pattern from the melodic pattern.

The vast amount of understanding rhythm affects such a definition as a meter. Being an "element of diversity" (A. Puzyrevsky), rhythm is associated with accentuation, that is with **metric of organization** [30, p. 35]. Moreover, the "regular alternation of musical sounds, along with the meter" becomes "for-making beginning in music" (L. Krysin) [16].

At the same time, joint functioning of rhythm and meter forms unity, underlined by such concepts as "metro-rhythm", "metric-rhythmic." Thus, for example, L. Mazel, offering separate formulations of rhythm and meter³ does not exclude their "joint action." This position can be traced in O. Andreeva, namely "alternation of different sound durations in musical work is called rhythm and mix of rhythm and meter that do not exist in isolation – metro-rhythm" [1, p. 15]. "The correlation of sounds in duration and force (dynamics, accentuation) – according to G. Kiselyov and A. Kulakovsky – "comprise the metro-rhythm of music structure" [19, p. 48].

V. Sposobin defines rhythm as "organize[d – Yu. F.] sequence of sounds of the same or different duration <...> [or – Yu. F.] the organize[d – Yu. F.] sequence of sound durations" [34, p. 23; 54, p. 26]. The musicologist focuses on the ratio of sound durations with meter, referring to the rhythm "in the narrow sense of the word" the aggregates of "durations of separate sounds" [33, p. 27]. The commensuration of durations and their relationship to the metric pulsation was noted by V. Kholopova: rhythm is "regular alternation or repetition, and based on them commensuration <...> In music such an understanding of R. [Rhythm – Yu. F.] leads to its identification with a uniform tempo or tact – mus. [musical – Yu. F.] *meter*" [40, col. 657].

3 "... rhythm is only "correlation of durations, regardless of one or another their metric grouping" [22, p. 137]. "Musical meter – is the side of rhythm, which, firstly, determines the sense of some kind of unified *m e a s u r e* – the time share, measuring durations (in other words, meter introduces into rhythmic relationships commensurating beginning), secondly, creates a *u n i o n*, *g r o u p i n g* of temporary shares into larger integrities around some *c e n t r a l*, *s u p p o r t i n g* points one way or another qualitatively determined "[22, p. 137].

Accentuation as one of the characteristics of the musical meter is presented in the definitions of rhythm by such musicologists as L. Sabaneyev, S. Pavlyuchenko, A. Spasskaya, Ya. Denisov [12, p. 6], L. Mikheev, L. Berezovchuk, A. Dolzhansky, H. Pilhofer, V. Gour dov. The above values are reduced by musicologists to the fact that under rhythm a particular scheme is understood of alternations (relations) of various musical durations and accents, regular and irregular pulsation in music.

M. Bonfeld expands this definition. Firstly he indicates following in time of not only sounds, but also pauses of the same or different duration; secondly, he uses the formulation of the concept of rhythm, pointing out the interaction of accented and non-accent sections of temporary chain, and on which the rhythmic fabric is based. So according to M. Bonfeld, "rhythm is a sequence of sounds (pauses) in time of the same or different duration, organized as a system of interactions of accent time and attached to it (directed at it) non-accent" [7, p. 60]. Such a definition of rhythm can be found in T. Bershads kaya, who indicates that "musical rhythm is a system of organization of musical time, based on the ratio of the durations of sounds and interaction of accentuation and non-accentedness" [4, p. 30].

Some similarities are found in the definitions of rhythm by A. Puzyrevsky [30, p. 35] and A. Ter-Ghevondian. In both cases rhythm refers to uniform alternating of sounds of the same or different duration, which obey meters (uniform count); A. Ostrovsky, L. Krasinskaya and V. Utkin wrote about rhythm as a succession (alternation) of sounds of the same or different durations, organized by meter. The definitions of G. Vinogradov, E. Krasovskaya and P. Glushkov, E. Krasovskaya somewhat extend this definition, pointing to the movement of not only sounds, but also pauses, various in length on the background of some meter. But one way or another, all of the above definitions associate the concept of rhythm and meter.

The opposite position is in the study "Fundamentals of linear counterpoint" by E. Kurt. According to him, rhythm can exist without meter and measure. So, on the polyphonic music (in particular, of J. S. Bach) Swiss musicologist and theoretician writes: "... the line of polyphony historically goes directly to the Protestant chorale <...>, but this linear principle of design goes back to its basic features even further, to the Gregorian chant melody, ie to the era where long time *there has been no outer division into bars* <...>. For plainchant hides in germ the historical origin of the principle of form, resting on the freely unfolding line; its accent, as well as the

structure is defined by the dependence on the rhythm of speech "(Emphasis added. – Yu. F.) [20, p. 133].

Developing the position of E. Kurt, K. Dzhagatspanyan says that "*meter cannot exist without rhythm, but not vice versa* <...> meter without rhythm is the same as an attempt to divide time into empty, dead areas. Rhythm becomes the content, breathing of meter, its necessary component only when its movement causes the sensation of is uniformly-periodic symmetrical relationship between durations of the small segments of time. Thus, meter, and together with it measure, are born from a special kind of rhythm, and only in this case becomes the inner and integral being, which leads to "confusion" on the issue of communication of rhythm and meter" (Emphasis added. – Yu. F.) [13, p. 105].

Summarizing the above, it should be noted that the narrow understanding of rhythm can be seen:

- (conventionally) out of intonation and metric subordination;
- in identity with meter and pitch of sounding.

The comparative analysis of the different interpretations of the concept of rhythm leads to the conclusion that, as a musical category "rhythm" acts as a structural organization of space and time that exist between them in a certain unity, and thus rhythm as a phenomenon can be considered as one of the categories of dialectical development. Also, the presence of broad and narrow definition of rhythm makes it possible to determine its movement at all levels of a musical whole: syntactic, compositional, dramaturgic and genre-stylistic.

Finally, let us define the considered definition in its two musicological understandings (interpretations):

The generally accepted definition of rhythm in the broadest sense can be defined as **the ratio of durations of small and large separate form parts, as well as a certain order of comparable elements of musical fabric**. Such a definition of rhythm can be found on the compositional and dramaturgical levels of the musical whole.

In the broadest sense rhythm – is **a temporary structure of various musical-intonation processes formed by the alternation of accents and pauses; the same type phenomena, transformations, periodically returning to the same or similar forms that take place at regular intervals (both precise and imprecise), which may fix the boundaries of the corresponding periods, stages, steps or other time**

intervals separated by repeats of the same type. This definition goes beyond the limits of a musical work and is applicable already to any music genre perceived (being on the stage of evolution) in space-time. This kind of rhythmic movement can be detected on the genre-stylistic level.

Rhythm in the narrow sense is applicable on the syntactic level of a musical work as a **specific order in time of the same or different durations (as of pitch, and out of pitch), pauses, organized as a system upon interaction of accentedness and non-accentedness.**

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