

## **МИСТЕЦТВОЗНАВСТВО**

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### **MUSICAL FORM AND MUSICAL STYLE AS UNITS OF INTONATION AND MEANING PROCESS**

*The article theoretically substantiates and investigates the specifics of musical form and musical style as units of the intonation-semantic process. Based on the analysis of the latest publications and researches of domestic and foreign musicologists, as well as works on the theory and practice of instrumental performance, it was found that intonation as a factor of meaning creation in performance is a theoretically and empirically unformed concept. Being an all-pervasive, guiding principle, intonation is involved in all problems of artistic performance and creative interpretation, as evidenced by a number of such important issues of artistic performance related to the intonation dimension, such as: timbre aspect of sound; reproduction in the process of performing the form of the work; reproduction of multi-element musical fabric in various textured types; use of means and techniques of musical expressiveness and regularities of their interaction; rhythmic expressiveness, etc. However, the authors of works devoted to performance intonation consider it mainly from narrow perspectives. It is proven that the embodiment of musical form in the process of performing a piano piece is manifested through the pianist's ability to demonstrate the reproduction of music as a meaning-making process; musical style is an intonation phenomenon, an artistic-technical and figurative-intonational unity; technical mastery is only a means of the pianist's intonation and meaning activity. The methodological basis of the research is dialectical and systemic methodologies used in the field of musicological research. General scientific and logical methods of analysis, synthesis, induction and deduction, historical and comparative research of the problem are used. By using scientific approaches (systemic, art-based), through the prism of intonation theory and in the context of modern knowledge about the nature of musical intonation, the article examines the specificity of the meaning-making factor of musical intonation in performing arts.*

**Key words:** *intonation, intonation, meaning, meaning creation, performance art, intonation theory, musical form, musical style.*

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## МУЗИЧНА ФОРМА ТА МУЗИЧНИЙ СТИЛЬ ЯК ОДИНИЦІ ІНТОНАЦІЙНО-СМИСЛОВОГО ПРОЦЕСУ

*У статті теоретично обґрунтовано та досліджено специфіку музичної форми та музичного стилю як одиниць інтонаційно-смыслового процесу. Базуючись на аналізі останніх публікацій та досліджень вітчизняних і зарубіжних музикознавців, а також праць із теорії і практики інструментального виконавства виявлено, що інтонування як чинник смыслоутворення у виконавстві є теоретично та емпірично не сформованим поняттям. Будучи всепроникним, керівним началом, інтонування причетне до всіх проблем художнього виконання та творчої інтерпретації, про що свідчить низка таких важливих питань художнього виконання, пов'язана з інтонаційним виміром, як-от: тембровий аспект звучання; відтворення у процесі виконання форми твору; відтворення багатоеlementної музичної тканини в різних фактурних видах; використання засобів та прийомів музичної виразності та закономірностей їхньої взаємодії; ритмічна виразність тощо. Однак, автори праць, присвячених виконавському інтонуванню, розглядають його переважно у вузьких ракурсах. Доведено, що втілення музичної форми в процесі виконання фортепіанного твору проявляється через уміння піаніста продемонструвати відтворення музики як процесу смыслоутворення; музичний стиль є інтонаційним явищем, художньо-технічною та образно-інтонаційною єдністю; технічна майстерність є лише засобом інтонаційно-смыслової діяльності піаніста. Методологічну основу дослідження становлять діалектична та системна методології, що застосовуються в області музикознавчих досліджень. Використано загальнонаукові та логічні методи аналізу, синтезу, індукції і дедукції, історичного і компаративістського дослідження проблеми. За використання наукових підходів (системного, мистецтвознавчого), крізь призму положень інтонаційної теорії та в контексті сучасного знання про музичну інтонаційну природу, у статті досліджено специфіку смыслоутворювального чинника музичного інтонування у виконавському мистецтві.*

**Ключові слова:** інтонація, інтонування, смысл, смыслоутворення, виконавське мистецтво, інтонаційна теорія, музична форма, музичний стиль.

**Introduction.** In instrumental performance art, as one of the brightest phenomena of artistic creativity of the European area, a prominent place belongs to the study of the problem of intonation. In the embodiment of artistic imagery, intonation is one of the main means of forming a musical expression, revealing the author's idea, the main factor in creating new informational meanings. As a centralizing, guiding principle, it is involved in all aspects of creative interpretation, including such important components of piano performance as timbre; reproduction of multi-element musical fabric in various textured types; executive formation; motor sphere of the performer; use of means and techniques of musical expressiveness and regularities of their interaction; rhythmic organization, etc.

At the same time, performing intonation is the main sound carrier of the musical meaning contained in the musical text, an individual embodiment of the artistic associations potentially embedded in it. Its essence lies in the transmission of an emotional and meaningful code to the listener, the most accurate transmission and perception of sound information. The extremely possible concretization of the content of a musical work by means of intonation is the real essence of music.

Able to perform meaning-making, meaning-expressing, communicative, expressive and expressive functions, intonation also has the property of preserving meanings, stereotypes, ideas, life models of past eras, and passing them on to future generations. On this «foundation», according to their own profes-

sional and artistic guidelines, each performer creates his individual interpretation.

Analysis of recent research and publications. Authors of works devoted to performance intonation consider it mainly from narrow perspectives. Thus, in modern Ukrainian musicology, the question of plasticity in piano-performance intonation has been investigated (В. Колоней (Колоней, 2004)); topical intonation as a performance problem (Т. Веркіна (Веркіна, 2008)); over-expressive intonation in the context of modern choral work (С. Бондар (Бондар, 2005)), intonation as a factor of meaning creation in piano performance (Чжан Цзяоухуа (Цзяоухуа, 2020)).

**The objectives and tasks** of the article consist in the study of musical form and musical style as units of the intonation-semantic process. Disclosure of the goals of the article is based on existing provisions about the nature of musical art, consideration of musical form and musical style as ways of social functioning of music in the process of its reproduction.

**The methodological basis of the study** is the dialectical and systemic methodologies used in the field of cultural studies. General scientific and logical methods of analysis, synthesis, induction and deduction, historical and comparative research of the problem are used.

**Statement of basic materials.** The key problem of researching the issue of piano intonation as a factor of meaning creation is consideration of musical form and musical style. Based on existing provisions about the nature of musical art, the form is considered as a way of social discovery of music in the process of its

reproduction. A fundamentally new approach to the consideration of this phenomenon is proposed thanks to its understanding as an intonation phenomenon, and one that was born directly in the process of intonation. Scientific studies emphasize the importance of this specific aspect of the musical form, as opposed to the descriptive understanding that has existed for a long time. Thus, all attention was focused on the spatial-static phase of a musical work, and the real, temporal nature of musical art, and especially the fact that art lives in the process of performance, fell out of sight (Бортник, 2011).

Thus, in B. Asafyev's work «Musical form as a process», a prominent place is given to the question of intonation formation of the form, and a number of studies gave the author the opportunity to come to the realization of the musical form as a phenomenon that is understood in the unfolding of the content, that is, in the process (Jiaohua, 2020). The key parameter of the study of form can be considered the provisions regarding its two interrelated components, namely: the musical form is organized in the process of development, as a result of which it has a certain structure. Form as a process and form as a crystallized scheme are two sides of the same phenomenon (Jiaohua, 2020). Therefore, the study of form is complemented by its knowledge as a process of formation of artistic meaning. Based on the views of B. Asaf'ev, it can be argued that the musical form of the work, which is the carrier of emotional and ideological content, grows out of musical intonation – as the primary expressive and meaningful center of the creative process. At the same time, the researcher paid special attention to the process of unfolding the content of the musical work, to the formation of the form as an intonation movement that unfolds in time.

Thus, on the awareness of movement, as one of the foundations of the specificity of musical art, the concept of «form – process» is built, which assumes the latter as a continuous formation. The basic premise of this concept is the proposition about the dialectical nature of form formation, considering the formation of a musical form as a dialectical process. The process of intonation-semantic formation is internally heterogeneous, and represents a dialectic unity of continuity and fluidity, which are formed due to the alternation of supporting sounds, just as a continuous language is divided into separate words. Thus, one of the laws of the dialectic of musical formation is the continuity of the musical flow and the internal meaningful discontinuity. Considerable attention is paid to the stimulating factors of musical development, which confirm the dialectical orientation of the understanding of form and form formation.

B. Asaf'ev's intonation theory contains an innovative classification of forms according to the principle of their development: forms based on the principle of identity; forms based on the principle of contrast. This division was based on the recognition of repetition or the distinction of dissimilarity in the process of perception: «The constructive norms of the musical form are determined mainly by motor-auditory sensations» (Черкасов, 2013). The dialectical synthesis of the procedural and the constructive remains in consciousness, affects the psyche and evokes intellectual emotions, and the form as becoming, in the executive aspect or in the aspect of perception, is grasped by consciousness in the coexistence of opposites: in imprinted schemes and transforming relationships.

As we can see, these statements emphasize another important aspect in the study of musical form: consideration of its essence in the unity of the composer-performer-listener triad. Therefore, identifying the procedural side of the musical form becomes especially relevant in the aspect of the problems of performing art.

Of special interest is the relationship of the musician-performer to the creation of forms. Thus, the analysis of scientific sources makes it possible to state that performers can reveal the constant formation of music by the very essence of their performance, which is manifested in the synthesis of the sound element and intelligence, thanks to which the process of form formation takes place. The view of musical form as a dialectical unity of two principles (static and one that unfolds in time) was particularly vividly observed in the analysis of the playing of outstanding pianists. Thus, on the one hand, we note the «coining with form» in A. Lyadov, «clearly forged form» in the pianism of A. Shnabel, on the other hand, the process of form formation during the performance itself is followed. For example, O. Glazunov, in the very process of playing, creates figurative «weighty forms» with sounds.

It should be noted that the interaction of the opposites outlined above was traced on the example of the playing characteristics of only one musician – S. Prokofiev. Each piece in his performance is a slender composition that has a natural development, sounds finished, and therefore is perceived from beginning to end as an appropriate unfolding of the material and as a dynamic and intensive development of sound meanings. This development is consistent, rational, and plastic. In this regard, Prokofiev achieved an amazing harmony and unity.

Practical and theoretical research tasks that arise in connection with the study of the intonation-semantic process are related, in particular, to issues of

musical style. So, this phenomenon is considered both from the standpoint of impact on perception and from the standpoint of its artistic advantages, i.e., in communicative and value aspects. Due to its versatility, this category refers to performance, musical perception, and creativity. The process of studying stylistic problems led to the clarification of the concept, the emergence of a number of its definitions. Thus, musical style is considered as a complex of expressive means, the discovery of a concept directed by the artistic and creative will, and also as a factor that unites the means of musical expressiveness in the process of fulfilling the goal (Зав'ялова, 2008).

Interest in the phenomenon of musical style determined by a certain historical era and its culture was especially vividly manifested in the last period of B. Asaf'ev's work. He noted that he does not perceive style only as a means of expression and a technical manner, but understands it as a complete musical and intonation signature of the era, ethnicity and the composer itself, which determines the characteristic features of music as a living language (Черкасов, 2013). The formation and development of intonation theory had a significant impact on the definition of the concept of style. Thus, the approach to style in the intonation context is primarily based on meaning-making. We believe that outside of intonation, style is always somewhat limited. In the phenomenon of intonation and active selection of means of expression, a realistic justification of stylistic trends, regularities and norms arises. His justifications either remain outside the music or are added to it rationalistically.

The dictionary of musical terms gives the following definition of the concept of musical style: «Style is a manner, characteristic features, quality, totality, system of expressive means» (Тимків, 2017). A broader understanding of the category of style is expressed in the concept of «intonational and

expressive constancy» formulated by B. Asaf'ev. Thus, defining musical style as an artistic-technical and intonation-organized unity, the musicologist held the opinion that in musical art, the main quality of style is the constancy of intonations characteristic of these stages of development.

Therefore, the understanding of style as a phenomenon that is perceived in direct musical and auditory experience, perceived on a sensory level, as well as the statement about the need to study style of practical life experience have become relevant for the study of musical art in general and instrumental performance in particular. So, the sphere of direct functioning of the specified category is the execution itself. The need to observe style during musical performance is traced in the statement: «the feeling of live form is determined by the qualities of the material and stylistic tasks» (Сазонова, 1982), which involved the task of performing musical style.

**Conclusions.** So, the systematization of B. Asaf'ev's views on piano performance as a phenomenon of intonation, the substantiation of the intonation nature of the means of musical expressiveness, musical form and musical style as units of the intonation process, the view of the pianist's professional skill as a means of realizing the performance image reveal the significance of the provisions of intonation theory as a methodological apparatus for analyzing the problems of meaning-making in instrumental performance.

Regarding the prospects of further research in this direction, it should be noted that this study does not exhaust the multifaceted theoretical and practical search for solving the specified problem. Further research can be aimed at studying such aspects of instrumental intonation as the structural unity of artistic means of performance and their specificity in different stylistic contexts; psychophysiological regularities of the performance process, determined by genre and style features of music.

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