

FEATURES OF PIANO INTONEMENT IN THE SYSTEM OF COMPOSER – PERFORMER – LISTENER RELATIONS

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The article explores the features of communicative interaction between subjects that create, distribute, and consume musical values: composer – performer – listener. A characteristic quality of the musical and communicative activity of this triad is intonation, which characterizes the essence of any musical and creative process, regardless of whether it is carried out by a composer, performer (interpreter) or listener. The subject of communication is a musical work, the material of which is a carrier of ideological and artistic information embodied in musical images. For the listener to perceive the piano piece, the direct participation of the performer (intermediary, translator) is necessary, who from the composer to the listener implements the sound realization of his essence. The search for an executive interpretation of the intent of the piano composition leads to the joint efforts of the composer and performer in order to enter into dialogue with the listener.

Particular attention is paid to changes in the investigated communication chain that have arisen in today's conditions in connection with the widespread dissemination of electronic music and electronic music media.

Keywords: composer, performer, listener, musical communicative interaction, piano, musical work, musical interpretation.

Чжан Цзяохуа. Особенности фортепианного интонирования в системе отношений «композитор — исполнитель — слушатель». У статті досліджуються особливості комунікативної взаємодії між суб'єктами, які створюють, розповсюджують та споживають музичні цінності: композитором, виконавцем і слухачем. Характерною якістю музично-комунікативної діяльності значаєної тріади є інтонування, котре характеризує сутність будь-якого музично-творчого процесу, незалежно від того, ким він здійснюється: композитором, виконавцем (інтерпретатором) чи слухачем. Предметом спілкування виступає музичний твір, матеріал якого є носієм ідейно-художньої інформації, втіленої в музичних образах. Для сприймання слухачем фортепианного твору необхідна безпосередня участь виконавця (посередника, перекладача), який від композитора до слухача здійснює звукову реалізацію сутності твору. Пошуки виконавського тлумачення задуму фортепианної композиції приводять до спільних зусиль композитора і виконавця з метою увійти в діалог зі слухачем.

Особливу увагу приділено змінам у досліджуваному комунікативному ланцюзі, які виникли в умовах сьогодення у зв'язку з широким розповсюдженням електронної музики та електронних музичних носіїв.

Ключові слова: композитор, виконавець, слухач, музична комунікативна взаємодія, фортепіано, музичний твір, музична інтерпретація.

Чжан Цзяохуа. Особенности фортепианного интонирования в системе отношений «композитор — исполнитель — слушатель». В статье исследуются особенности коммуникативного взаимодействия между субъектами, которые создают, распространяют и потребляют музыкальные ценности: композитором,

исполнителем, слушателем. Характерным качеством музыкально-коммуникативной деятельности указанной триады является интонирование, которое характеризует сущность любого музыкально-творческого процесса, независимо от того, кем он осуществляется: композитором, исполнителем (интерпретатором) или слушателем. Предметом общения выступает музыкальное произведение, материал которого является носителем идейно-художественной информации, воплощенной в музыкальных образах. Для восприятия слушателем фортепианного произведения необходимо непосредственное участие исполнителя (посредника, переводчика), который от композитора к слушателю осуществляет звуковую реализацию сущности произведения. Поиски исполнительского толкования замысла фортепианной композиции приводят к совместным усилиям композитора и исполнителя с целью войти в диалог со слушателем.

Особое внимание уделено изменениям в исследуемой коммуникативной цепи, которые возникли в современных условиях в связи с широким распространением электронной музыки и электронных музыкальных носителей.

Ключевые слова: композитор, исполнитель, слушатель, музыкальное коммуникативное взаимодействие, фортепиано, музыкальное произведение, музыкальная интерпретация.

Target setting. In piano and clavic culture there is a rich theoretical base including theories, knowledge and ideas related to the issues of artistic performance. A thorough search for talented artists (musicians, theorists and practitioners) capable of non-standard thinking was aimed at exploring the peculiarities of the artist-musician's creativity and comprehension of his intonation nature. With the discovery of the fact that the performance, as a kind of musical art, has an intonation essence and specificity, associated with the beginning of the history of intonation performing concept. This revolutionary breakthrough took place in the context of the development of the doctrine of intonation B. Asafiev's leading component was the study of the function of performing in the well-known music and communication chain composer – performer – listener.

At the same time, the communicative function of piano performance remains poorly understood. From our point of view, the main reason for this is the branching of musicology research into the communicative factors of the performing arts, which is studied both by the performing theory, which is oriented towards the communicative link

between performer and composer, and by music sociology, whose research is aimed at studying the performer-listener relationship.

Analysis of recent research and publications. The methodological basis for the study of piano intonation is the theory of intonation of B. Asafiev [1], whose provisions are used in modern linguistics, semiotics, acoustics, psychology, physiology, aesthetics etc. At the same time, the views on piano intonation in the performing arts are described only in separate works by V. Colonei, who considers piano performing intonation as an organic unity of a sound purpose (sound intonation) and a way of achieving this purpose in somatic intonation [7], A. Malynkovska, whose monograph is devoted to the problems of artistic intonation on piano and analysis of their development in the methodological and theoretical literature of XVI–XX centuries [9]. In T. Vierkina's dissertation "Actual intonation as a performing problem" [3] displays musical and performing art as a creative practice, a way of fixation, reproduction and development of musical experience of a person; works of Ye. Bondar reveal the problem of super-expressive intonation in the context of contemporary choral art [2].

In modern Ukrainian musicology the theoretical aspects of progressive communicative experience of musical and performing practice are investigated. Thus, researches by A. Katrich [6], A. Markova [10], V. Moskalenko [12] are focused on the performing aspect, as such, which is crucial for the communicative process in music art. The communicative factors of the performing art are studied in the works of I. Polska [13], A. Zinkevych [5], T. Roshchyna [14] and others.

The research objective is to investigate the peculiarities of relationships in the music communication system, which form the area of musical communication and organize the conditions for artistic interaction between the subjects who create, distribute and consume musical values.

Statement of basic material. As it is known, musical art expresses what cannot be defined by means of words. The uncertainty of musical expression is a consequence of a certain limitation of its ability, as a separate kind of art, to reproduce the spiritual side of human existence. That is why, of particular interest is the statement according to which the basis of the unity of arts is their ability to complement each other based on the indescribable, because it makes it possible to realize the fact that all their types are involved in a single cultural space.

As for the art of music, it is reflected in a well-known communication chain: composer – performer – listener. Studying the problems of "re-intonation", "intonation dictionary", "intonation crises", etc., B. Asafiev came to the conclusion that all this is realized in the key areas of "musical life", i.e. "the areas of music reproduction and everything that makes its existence possible and

accessible to the audience" [4, p. 70], namely in the composer's work, in the reproduction of music by the performer and in the listener's perception of it.

However, the attitude in this triad, apart from being clear and direct, also provides for a much more complex and multifaceted relationship: the components of the composer – performer – listener communication chain are combined in a vertical vector. Thus, the listener is also directly involved in the two previous components of the chain, because everyone acts as listeners, and musical perception is the basis of both performing and composing art. In other words, in the system of piano intonation exchange the listener's activity is universal, and one that includes two other types. As we can see, the role of listeners is played by both the author of a piece of music and its performer; at the same time, each of them has a specific orientation and characteristic structure. Thus, the musical perception of the listener, who is not a professional musician, is characterized by non-musical associations: program, motor, visual, etc., the direct emotional impression is of great importance. In his or her perception random motives, phrases, etc. are spontaneously put aside, and on a subconscious level they are combined with the content of the musical image. In B. Asafiev's opinion, such performances, which find their manifestation in the public musical consciousness, are "oral musical intonation dictionary".

The structure of the composer's hearing, as a creative musical consciousness, is characterized by multi-dimensionality. For example, being addressed to the surrounding world, the composer's hearing is in a continuous process of transformation and processing of information received. In this case, the hearing sphere of the professional composer becomes a certain instrument "capable of resonating to the hidden vibrating harmony of the universe" [10, p. 13]. Turning to the listener's auditory perception, it should be noted that the basic material of his auditory intonation activity is the surrounding reality, which has already undergone transformation after passing through the inner world of the composer, that is, the music recorded in the musical text.

It is impossible to convey a musical intonation from its creator to the listener without the intonation participation of the performer, with whose help the process of sound realization of its content takes place. Without the participation of the performer, it is impossible to exist and the actual musical art that flares up in time, and the time of music exists in the space between two contacting persons – the composer and the listener. In other words, the performer acts as the so-called mediator between them.

Interpretation of a musical work necessarily involves joint efforts by the composer and the performer (even if the composer has long passed

away), which are aimed at establishing a dialogue with the listener. In case of successful performing interpretation of a musical work, the maximum rapprochement of the listener and the composer's intention takes place. It is important that in the triad, the composer – performer – listener empathy, or emotional intuition, plays a leading role: “it can be considered as an ability to use another person's ‘Self’ in emotional and psychological movements without resorting to traditional communicative means” [11, p. 401]. Thus, the role of the performer (an instrumentalist without language communication) is to perform the resonance tuning of one's own “Self” to the vibrations of the composer's soul, and based on this, to organize an “emotional combination” with the listener's perception.

Thus, different aspects of the musical image can be manifested not only during the composer's direct activity, but also during their reproduction (intoning) by the performer. At the same time, it is the performing interpretation that has the opportunity to unlock the potential laid down in the composer's text from a slightly different perspective by giving the pianist the opportunity to reveal new facets of the sound image of the piano.

It is important to note that the interaction between composer's work, performer's skill and listener's audience, for all the time of cultural history, has been carried out with the help of a musical instrument, which is a material component of the musical process. In other words, the inner sound intentions of the performer-instrumentalist find their realization in the conditions of acoustic-mechanical features of the instrument. First of all, this applies to the piano, which for almost three hundred years of its existence took a leading place in a number of other musical instruments, and to some extent is a symbol of European musical culture. It is this musical instrument that has the unique ability to reproduce almost any texture (from monodic to polyphonic and cluster) like no other instrument, the piano is suitable for various arrangements, including orchestral. It is thanks to these qualities that the piano enjoys great popularity both among professional performers and in home music. A considerable amount of piano literature that appeared between the 18th and 20th centuries contributed to the rapid evolutionary development of both the instrument itself and its interpretation.

It should be noted that under current conditions the studied music and communication chain has undergone some changes due to the wide spread of electronic music and electronic music carriers. Since the 1980s, these changes have been supplemented by the introduction of digital technologies, the creation of new instruments and the emergence of multimedia computers. Therefore, in the familiar musical and communicative chain appeared new specialties – sound engineer, music programmer and the like. However, it should be

noted that contact with people of these specialties arose at musicians-performers long enough – already appearance of microphones on the stage has introduced in the listener's practice other criteria of evaluation of musical sound. In well-known concert halls of the world acoustics is provided by the necessary equipment and specialists, which is taken care of by any performer playing an acoustic instrument.

However, in this aspect there are certain problems that require attention in today's conditions. From our point of view, the first is that the emergence of electronic media, instruments and technology in itself does not mean novelty in art. One can manipulate the new sound a lot, but if there is no aesthetically significant event, none of the new media will be relevant.

We believe that acoustic instruments will not disappear from musical practice for the reason that living and being close to people, they give the opportunity to feel the sound of a continuation of the inner “ego” of a person through subject-object interaction. Sensual empirical sensations of sound can be considered as a practice “that creates the world of man, and theoretical – in his ability to expand to the creativity of the spirit that makes man the whole world” [8, p. 44].

A pianist who has put his soul into his instrument gives birth to the feeling that the movements of his hands directly bring to life sounds in which his will and fantasy reign. Thus, at the moment of playing he does not realize the complexity of the mechanism that transmits the movements of his hands to the hammers, the performer lives with the sound that is born under his fingers, he “guides” the sound space.

Conclusions. So, the intonation relations in the composer-performer-listener communication chain are combined into various spheres of manifestation of musical consciousness – into three leading types of musical activity. In this case, each of them is special for musical art, as a specific art-organized communicative form of human relations, and is intonation in its content. Next to it, in the system of cultural and musical exchange in the society, each of the three elements of the communicative chain has its own characteristic functions, and in its own way realized in the process of intonation. This is confirmed by B. Asafiev's statement, in which the researcher clarifies the relation in the system under study: “Music does not exist outside the intonation process. When creating music, the composer improvises on the piano or intonates within himself. The listener intonates ‘in memory’ by playing or singing something that made a special impression. And of course, taking into account the essence of his own activity, the performer, by intonation, performs music: that is why the special importance of preserving the performing style follows” [1, p. 297].

The conducted analysis does not exhaust all the issues connected with the research of peculiarities of communicative relations in the system composer – performer – listener. **Further research** is required on psychological research of the performer in his intonation communication with the audience; questions relating to the listener-performer feedback.

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