

FIGURATIVE AND LOGICAL COMPONENTS OF MUSICAL SEMANTICS AS FACTORS OF PIANO PERFORMANCE INTERPRETATION

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Abstract: The reproduction of a musical work by a performer forms a special sphere of his creative being - transformative, perceived by him on a sensual level. The personified functions of performing interpretation come to the fore and acquire their own special meanings: suggestion, evaluation of the "event", imitation, contemplation, "sensual deception", actualization of the musical text into an aesthetic ideal for its subsequent reproduction. The artistic process of performing interpretation is considered in the article as its emotional and value meaning. This problematic area of performance interpretation intersects with artistic and aesthetic knowledge, the specificity of which lies in the emotional and figurative color of reality. It is shown that the piano-performing interpretation represents the universal nature of the pianist's activity. Its core is the search for the meaning of the composition, which involves not only the individual decoding of the signs and symbols embedded in it, but also their integration into a holistic concept. The object of this study is the musical language of the professional academic tradition as a system of means in a semantic projection. The subject of study is semantic clichés, formulas of meanings that have developed in musical practice as a reflection of cultural conventions, traditions and metamorphoses in their use.

Keywords: image musical text; musical concepts; musical semantics; musical thought process; musical language.

1 Introduction

The image in music turns out to be both a formative principle and a formative factor that implies immanent semantic properties and features. In connection with this and moving to the sphere of piano-performance interpretation, we would notice that the musical content contains something that is equally essential for composers and performers: the prerequisites of reification, sound detection of meaning as "superstitions" (H. Gadamer), which are held in the understanding (pre-understanding), that remain independent of symbolic fixation, but guide the logic of the formation of the musical text, the choice of musical-textual figures. This preunderstanding turns out to be the sphere of figurative intentions - before they manifest themselves in the sound or in the compositional fabric of a musical product.

The shared difficulties of the interpretive work of the composer and the performer are a reflection of the struggle between the oral and written objectivity of music, in which the composer is also involved in the oral side of the music, and the performer defends the rights and obligations of the written text of the musical work, especially those that are not directly reflected in the written structure of the musical text, although they determined it, namely, the style of thinking, stylistic attitudes of the composer.

The reason for the professional tension that can arise between different forms of musical interpretation is the difference in conditions, hence the difference in "superstitions", that is, the unconscious and conscious attitudes of the authors of interpretations. The composer proceeds from the need for the originality of the musical language and the text of the work, seeks to expand the semantic field of music; the performer is conditioned by the performance tradition, the communicative tasks of the performing language, and also strives to increase the individual meaning potential of the musical text - but within the established circle and type of cultural communication.

However, there are also such conditions of these types of musical interpretation (composer's and performer's) that contribute to the meeting of two authorial consciousnesses.

The composer's path leads from the image to its musical and conceptual basis, from experience - to the logical structure of music, from the symbolic multiplicity of musical and linguistic means - to a single iconic compositional form. These stages of

the compositional embodiment of ideal figurative time - conceptual structure, symbolic form - logical structure - compositional form, symbolic structure - conceptual form - indicate three levels of musical image formation (symbolic-subjective, compositional-logical, conceptual-semantic), and the last of them already expresses the content properties and purpose of "figurative time" of music.

Therefore, the interpretive path of the performer encourages movement from a compositional set of musical concepts, a logical, rational musical construction to the discovery of their figurative sub-base in the process of experience, from the symbolic certainty of the musical concept, the compositional limitations of musical logic, to the semantic "polyphonic" musical image; this path leads to the creation of a new conditional artistic subjectivity of music, to symbolic transformations of the musical language, i.e., reveals the figurative will of the musical-temporal process or the chronotopic will of the image in its performing sound detection, presentation.

2 Materials and Method

The use of an integrated approach made it possible to consider the semantics of the musical language in musicological, historical, cultural, and socio-psychological perspectives. The historical method served as the basis for the analysis of musical texts and cultural and historical metamorphoses of the musical language in composer creativity in the context of musical culture. The information-theoretical approach made it possible to consider the system of musical language and musical semantics from a communicative perspective.

The purpose of the work is a systematic study of the piano performance interpretation of the composition as a result of the pianist's 'multilateral dialogue': at the same time, its integrity is provided by the method of conceptual integration, which functions on the basis of a diffuse interaction of different types of perception.

3 Results and Discussion

The meeting place of composer and performer interpretations, which cannot be changed, is the logic of conceptual structures and the symbolic intentions of the experience embodied in the musical-symbolic form, in other words, the requirements of the musical text, which are declared by its genre-stylistic and stylistic qualities.

For the performing form of interpretation, as well as for the composer's, genre, language conditions and stylistic purpose of music are of fundamental importance, their interaction forms an "interpretation strategy", if to use V. Demyankov's concept [2, p. 84].

For performing interpretation, the determination of the "tonality of understanding" revealed by the stylistic direction of the composition means moving towards its figurative purpose, determining the range of possible - probable - semantic interactions of the compositional and performing texts. It is also the choice of musical-dynamic logofoms and their conceptualization, which allows discovering their symbolic depth, thereby appealing to the continuity of meaning that exists in the discrete fabric of a musical work, fills the historical and genre-stylistic distances between musical texts, forms a connective tissue of artistic, in particular, piano, tradition.

To express the unspeakable, in the temporal interpretation, means to voice the silent time, that is, to reveal the fullness of the figurative content as meaningful, determined by the specifics of musical time. An example of the research detection of figurative form as the unity of what is expressed and what cannot be expressed, explained, and inexpressible, revealed and hidden, what is audible and inaudible is S. Feinberg's analysis of

L. Beethoven's piano sonatas [4], which allows judging about the composer's understanding of the nature of musical-figurative time and its constituent components that must be perceived and reproduced by the performer-interpreter. The outstanding musician manages to point to all those levels of meaning-making in Beethoven's music that require (from the performer) figurative embodiment - representation, including a special performance form, but not only as a sound dynamic, but also as a cognitive value, individual and stylistic, as a result of which in meaning-making aspects and stylistic initiative (and as an image-functional phenomenon) the chrono-articulation process is revealed.

Moreover, the defined dominant figurative principle in relation to the entire given semantic system is contrast - both contrast and a way of differentiation, even more so - as an integrative principle that allows structuring and combining into a single compositional and logical chain all the ingredients of the musical language, giving them substantive (and semantic) certainty. Namely in music, thanks to its sonorous performance form, i.e., its interpretative-sound nature, the contrast becomes a figurative factor that determines the interaction with the principle of identity-repetition, i.e., contributes to the discovery of the antinomic structure of the composition (and the process of its performance interpretation).

The performance-aesthetic interpretological analysis proposed by S. Feinberg [4] reproduces the thinking process as the basis for understanding the concept of a musical work, reveals the basicity of the category of thinking for performance interpretation.

He also confirms the argument in favor of the idea of the sensory origin of the cognitive activity of consciousness, that musical thinking is derived from "emotional thinking" (L. Vygotsky's term) and is related to all activity of thought, to the effectiveness of consciousness as a whole. It represents the meaning-generating work of meanings that determines the nature and peculiarities of "musical concepts" - concepts expressed and formulated musically. The importance of these concepts is revealed in the following words: "The fact that I think things that are outside of me does not change anything in them, but the fact that I think affects, that I put them in other relations to my intellect and other instances, changes a lot in my mental life. Simply put, our affects operate in a complex system with our concepts..." [6, p. 126].

Due to the connection with "emotional thinking", the conceptual structures of music appear as "communication by means" according to the "scheme: person - person, person - thing - person, but not "person - thing", that is, they have a communicative and dialogic nature. Hence their function of generalization as mediated communication, which gives rise to the double functional orientation of the sign (communication - generalization, generalization - mediated communication).

L. Vygotsky derives the main "law" of concepts as "semic units" - supporting forms of meaning creation and semantic activity of consciousness: the form of communication determines generalization. Thus, it allows finding the path of musical semantics - musical meanings generated by "emotional thinking" - as a transition from the real conditions of musical creativity (performance genre forms) to the convention of compositional decisions. Therefore, in a musical text, one can find the correlation of the levels of generalization of musical meanings, that is, the correlation of the levels of concepts, and these levels represent a stylistic result, a consequence of the separation of communicative genre forms of music (forms of communication through music).

The complexly mediated relations between the phenomenon and its conceptual expressiveness are especially noticeable when referring to such terms as "meaning", "logos", "symbol", "artifact", etc., which, one way or another, have to be involved (at least one should bear them in mind) when studying such a phenomenon as musical form. The mystified - almost mystical - ability of a musical image (meaning objectified in musical art) to

become a reality of culture, without being a material reality in the direct and full meaning of these words, is connected with it.

The experience of literature as a whole is expressed in the formula "word for word addressed to word" (M. Bakhtin) [1]; such is the experience of all humanitarian knowledge. After all, it is looking for the thought that is "spoken" in the word, it is looking for an adequate verbal form for "its" semantic intentions. However, with the same right, we can use the formula "music about music addressed to music" - and, as a conceptual basis of musical self-reflection (self-growth of the musical logos), identify noetic categories and their derivatives [7].

As written by Leibniz, "...the best way for the mind to work is that it can discover for itself some thoughts, from which one by one an infinite number of other thoughts arise, just as from several numbers ... all others can be deduced one by one ... Since concepts, which are comprehended, are infinitely many, it is also possible for the concepts understood by themselves to be some..." (cited in [3, p. 13]). Musical concepts, understood by themselves, presuppose the finding of a boundary between conditional and unconditional in music, which is extremely difficult. The path to the musical meaning (figurative content of music) can legitimately start in the opposite direction of musical influence - from already conceptually defined sides, confirmed by the genre-stylistic historical practice of music, from the stable experience of endowment of music with programming, from conventional-symbolic aspects of musical perception (interpretation of music).

"Information metabolism" in music is a noetic process, because it represents a value-meaning exchange - assimilation - return - transformation - renewal. In fact, in such a circulation of meanings - in the formation and modification of symbolic forms, which conditions the possibility of other meanings in relation to the same semantic principle - meanings that lead to a renewed vital embodiment of meaning, to the expansion of "vital semantics", to the search for new signs of expression of this semantics, the main meaning of noesis in music lies.

It should be clarified that since the "return" of meanings to sense occurs with the help of symbolic forms, the restructuring, significant change of symbolic structures, in our case - the principles of the structure of an artistic (musical) form, which are related to the processes of meaning-making, occurs as "creativity of meaning", i.e., as a literal discovery, explication of a previously hidden figurative possibility to objectify meaning.

The historical hierarchy of musical symbolism testifies to the ways in which the mutual transition of the symbolic and significant sides of the image and meaning can occur in music. Possible noetic (noematic) assessments of music, including the performance form and its supporting components, are associated with this hierarchy.

Based on some provisions of O. Samoilenko's research [5], we can note that signs are "products" of music, its artifacts, they accumulate meaning and change outlines, and musical forms show "fluidity" in both compositional and historical time contexts. The growth of the symbolic possibilities of music, equated to the strengthening of its linguistic autonomy, is connected with the accumulation of convention by individual symbolic formulas. What was a meaning (an indication of the actualized meaning) in the new conditions turns into a sign (an indication of the form of realization of the meaning). As the meaning finds its new form, so the sign varies in meaning due to the redundancy of the possibilities of one and the other, which ultimately turns out to be the redundancy of meaning - the ideational Over-Addressee (M. Bakhtin).

Musical "signs" - subject-structural conceptual ingredients of music - are two-faced: in one perspective, they are directed to genre definitions, in the other - to the stylistic interpretation of known, valid and possible genre content. The first symbolic perspective of music points to the metaphorical properties of sound as an image of reality that is "on the other side" of music;

the other forms the metonymic qualities of the sound image as a "nominee" of a new musical reality.

Metaphor - genre semantics - refers to the breadth of life ideas (associations), metonymy - stylistic symbolism - refers to the power, effectiveness of artistic, to the new authority of artistic "names". The metaphoricality of the genre collects and offers a definition of the musical sound, the metonymy of the style - chooses and leaves, approves the iconic form of the sound as the self-sufficiency of the artistic form, its content "untranslatability", freedom from analogies, specific immanent "intelligibility".

Thus, symbolic structures in music, what can be considered musical-linguistic concepts, have both a figurative and a literal musical-"nominal" meaning. Starting from the 17th century, they include constant genre-stylistic methods (typical means), rhetorical formulas, stylistic models of composer poetics, stylistic models of the national school, direction, and historical period. Even in the presence of a specific authorized primary source, the listed phenomena become the "common property" of music, its anonymous conceptual branch, a common textual space that combines virtual and quite factual-subject indicators.

The formation of musical, in particular piano, semantics is the result of the figurative and substantive representation of music, which is conditioned by the abstraction of musical meanings from sound, thereby creating a new psychological reality for the symbolic and meaningful functions of music. Semantic representation is related to the translation of musical meanings into a new measurement system, including conceptual and verbal-conceptual explanation and clarification of sound.

The latter makes it possible to increase musical meanings and their programming: namely the conceptual level of consciousness provides the possibility of transferring past experience to situations that have not been encountered before, that is, the possibility of forecasting (both musical and musicological).

This is how it becomes possible to discover and study musical precedents of semantic recoding, because the latter is determined in connection with the endowment of former "stimuli" - structural formations - with new meanings and in connection with the endowment of new "stimuli" with former meanings. The musicological analysis of music is aimed precisely at the coverage of possible interactions of this structural formula (technique of the presentation) with other semantic functions and this (known) semantic meaning with other constructions.

We can approach "musical concepts" as psychological artifacts - the result of the material and ideational objectification of a person's relationship to the external and internal conditions of his existence. A psychological artifact or an artifact as a psychological phenomenon is those thoughts, feelings, sensations-perceptions, judgments-concepts about them that are symbolic for a person, that is, they express the symbolic arrangement of personal consciousness. They fix and make available for reproduction - transmission such properties of the subject's psychological activity as abilities, needs, attitudes, intentions, "views", something else.

From them, the meaning of art grows, as well as the personal meanings of consciousness in their interdependence; each of the named "meanings" has its own "conceptual objectivity", which is both correlated with the external one and free from it. The similarity in these "meanings" arises, therefore, due to the fact that art and consciousness create their external objective conditions themselves, based on their own interests. This circumstance makes to recall the rule discovered in ancient times (by Protagoras), which states that man is the measure of all things.

4 Conclusion

Thus, the research approach to the image phenomenon from the point of view of meaning and form is twofold, since this duality is inherent in the nature of the musical thought process and corresponds to the semantic originality of musical creativity. The figurative principle is universally integrative, present in all forms of musical creativity and in all aspects of each of them; it is concretized and acquires new specific properties in the context of performing creativity due to its interpretative orientation. Here, the figurative component becomes the dominant characteristic as it expresses the phenomenon of personal relationship - the author's "nerve" of interpretation.

As it is known, performing interpretation in music always presupposes the creative autonomy of the musician who creates sonorous images; but, at the same time, the musical-performance interpretation has its own auditory meaningful presumption, it is based on the oral "auditory images of music" accumulated in the cultural memory, which exist in a special simultaneous form, are composed into a certain performing image canon, and finally form a system of own concepts that can be brought to a rationalized verbal fixation (both written and oral-mnemonic). Summarizing, we note that the nature of performance interpretation is determined not only by the relationship with the performance-listening experience of music; it requires the reproduction of the compositional (composer's) logos, therefore it corresponds to the rational logical structures of music in its full historical-compositional chronotopic context. The figurative content of music, existing concepts about it, logical symbolic structures - the basis of musical sound - have the only mandatory factors that determine the qualitative indicators and intentional purposes of music: time and space in their complete interdependence and textual explanation and accumulation.

Meaning and image in music have a decisive relationship for them to the artistic structuring of time. In particular, meaning in music acts as a relation of sound to time and time to sound, which organizes both, because in music sound is structured, acquires new quantitative and qualitative indicators, values, while time is sonically objectified, therefore it can appear as a conditional object of understanding.

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Primary Paper Section: A

Secondary Paper Section: AL