

MUSICAL AND INSTRUMENTAL FORM CREATION AS A STRUCTURAL AND PROGRESSIVE PHENOMENON: GUIDING PRINCIPLES

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Abstract: The article addresses the issue of form creation in instrumental music, which is considered one of the central topics in musicology. Instrumental music, due to its "purity" and lack of extramusical elements, serves as a basis for analyzing the structure of musical form. The author emphasizes the importance of musical form within the cultural system and its connection to the genre and stylistic features of a work. The article explores the role of theme, cyclicity, and programmatic elements in constructing a musical composition, as well as the significance of performative form, which is manifested through repetition. Special attention is given to the interaction of semiological, epistemological, and praxeological approaches in the study of musical form.

Keywords: musical form, musical-instrumental form creation, principles of form creation, methodological pluralism, musical thematism, musical chronotopes, dichotomy of identity and renewal, repetition, cyclicity, programmatic content.

1 Introduction

The problem of form creation in instrumental music is one of the most fundamental issues in the study of musical art' nature and specifics, as instrumental sound exemplifies "pure" absolute musical expression. It is devoid of extramusical elements and relies directly on the principles of musical thinking, presenting sound images free from verbal and visual origins. The structural norms of musical composition and its procedural logic - both as an existence within a specific time-space and as a realization under defined communicative conditions - are determined by the foundations of instrumental genres (see more in [3; 2; 18]).

The concept of form in music carries its own connotations, shaped by both musicological discourse and creative practice. It reflects the collective experience of music within the cultural system. In this regard, the phenomenon of form in music is central and organizing, perhaps even to a greater extent than in other art forms. In a broad sense, this concept encompasses the characteristics of musical content, as both an artistic-aesthetic and technological process, with specific outcomes that are immediately integrated into the cultural dynamics of movement and change [17]. The category of musical form pertains not only to the overall constitution of musical art but also to its structural components, extending to individual linguistic means and the uniqueness of its symbolic formations.

The relevance of the issues addressed in this article arises primarily from the fact that musical form lies at the intersection of semiological and value-aesthetic approaches to musical creativity, particularly regarding the specific temporality of music and its communicative and suggestive properties [1; 14]. Recently, this concept - musical form - has increasingly been examined in terms of genre and style formation, necessitating the activation of epistemological and praxeological approaches and their combination based on musical textology [8; 12]. The engagement of these approaches highlights the need for methodological pluralism in studying musical form creation, and growing attention to the performative elements of the musical process, along with the expansion of functional resources in musical interpretation [5; 6; 9; 11; 15].

Genre and style nominations help to clarify the form-content possibilities of musical material and action. This, in turn, allows for the refinement and typologization of compositional structuring principles and the construction of individual works - differentiating and defining the text-based time-space of musical art. Ultimately, the formal features of a musical work serve as conduits for the semantic intentions of the musical content, explicating principles of thought through the structural qualities of the musical text, including its melodic and harmonic

construction [7]. A critical aspect of studying musical form creation is thematism, specifically the concept of the theme, which gains full autonomy in the context of a musical composition. It reflects the continuity and discreteness of musical thinking within a defined text, a necessary antinomy manifested across all genre and style environments [13; 16].

Given the importance of the self-realization of the musical text as a collection of specific musical syntagms, the concept of performance form is integrated into the theoretical discourse of musical form. Performance form is a relatively stable result of music's existence in live sound, transmitted orally and performatively, representing the most articulated and formalized aspect of musical communication (see more in [8; 4]). The significance of the performative aspect of the musical creative process is reinforced by the fact that this action-based sphere embodies and affirms the essential principle of repetition in musical form, particularly repetition across various levels of temporal organization, from compositional time to historical and cultural time. Notably, in no other art form, besides music, does the principle of repetition hold such a fundamental position, which can be attributed to the dominant temporal nature of musical sound and action.

Thus, considering the complexity and integrity of musical form creation, with its inherent and performance-driven procedural characteristics, this article aims to identify the main structural-compositional, genre, and stylistic precedents in the construction of instrumental musical form and its unfolding in time and space. The unity of genre and stylistic evaluations of instrumental musical form creation (as the most "pure" type of musical thinking) allows for a sufficiently abstract level of typologization in the textological organization of music.

2 Method

The research is based on the methodological principle of a holistic historical study of musical performing arts. The scientific and theoretical basis of the research is made up of works in the field of aesthetics and composition techniques in music, aesthetics of music and art, and musical experimentalism. The work uses philosophical-aesthetic, cultural and musicological methods, as well as musical-textual and creative-performing analytical approaches, which create a unified methodological basis for the research.

3 Results and Discussion

Starting from the Baroque era, when instrumental musical practice became sufficiently independent, stable principles of musical-textual presentation began to form. These principles interact and combine within a single work, with one principle typically dominating as the foundational one. This foundational principle, which assumes the status of a rule, governs the overall temporal structure of the work and the norms of spatial organization, including performance conditions and communicative situations. As S. Shyp aptly notes [18], in most instrumental compositions, a leading principle of form creation can be identified, even when the composition is considered "free". According to Shyp, the universal keys to a composition's structure are determined by its complexity, the prevailing method, the number of parts and thematic sections, the nature of thematism, and the composer's approach to developing themes.

Furthermore, all formal means are, to some extent, secondary to the artistic idea, conceptual design, and aesthetic experience - that is, to the ideal components of the work of art. Form, as a material-technological entity, is ultimately necessary only for the embodiment, transmission, or perception of certain semantic content. As Shyp asserts, "technique" is the most organized, visible, and rational component of artistic creativity. The process of transitioning content into form begins in the realm of imagination and thought, grounded in deep psychological

foundations; any musical ideas are already formalized representations, possessing a structure and symbolic markers [18]. Even in relation to an ideational phenomenon such as style, Shyp observes that in a stylistic system, the unity of formal means and techniques predominates, through which specific artistic and conceptual demands are conveyed.

The semantic approach, which emphasizes the unity of technique and its conceptual-meaningful significance, is reflected in semiological definitions and consistently requires in-depth analytical perspectives, as seen in the studies of V. Kholopova [16–17]. Kholopova notes: “Both semantic and musical compositions - their types, varieties, and individual cases - reflect the nature of musical thinking. This thinking is multilayered, reflecting the ideas of an era, a national artistic school, a composer’s style, and so on. Therefore, within both objects of study - the forms and compositions of musical works - the methods of analysis must be connected to the expressive-meaningful sphere of music” [16]. The researcher correctly associates the category of musical form with the expressive-meaningful thematic and intonational essence of a musical work, aiming to characterize musical form as an aesthetic phenomenon with a “special style”: “...it is an ideal world of beauty that carries the ethical idea of goodness toward humanity, the aesthetic idea of harmony in the universe, and, psychologically, the emotion of joy... Accordingly, the science of musical form is the science of musical beauty, science about the ideal, ‘special’ layer of music’s content” [16]. This highlights the distinctive general-stylistic function of musical form, operating at the level of the integral nature of musical art, which can be further specified based on the historical typology of musical composition through genre semantics.

The level of genre semantics is more specific and distinct, as Kholopova explains: “Of the three content levels of musical form, the first, a meta-level, is universal and present in all musical works. The second, closely related to the category of genre in a semiotic sense and the clearest semantically, is historically localized. The third level is essential but ranges from minimal deviation from the standard of typical form to a completely unique, unrepeatable musical composition” [16]. This third level is specifically linked to the authorization of musical form, both through original composition and performance interpretation.

In the transition from the second to the third level, two primary precedent conditions emerge: cyclicity and programmability. The former pertains to the organization of compositional time and the individuation of musical chronotopes; the latter refers to integration into the spatial context of culture and the alignment of musical and stylistic positions with the broader artistic worldview. A key observation is that these two foundational principles of musical form construction interact at both the highest stylistic level and at more specific genre levels, allowing for a multiplicity of interpretive decisions by composers and performers.

It should also be noted that certain prerequisites for transferring the phenomenon of cyclicity from the realm of composition to the logic of performance form are revealed in works that offer semantic evaluations of musical pieces as processual-dynamic, taking into account the specificities of the performance chrono-articulatory process (see: [4; 9; 13]). The general theoretical justification for cyclicity is strongly supported by V. Bobrovskiy’s systemic aesthetic-semiological approach, which develops a dichotomous evaluation of musical form as a unity of identity and renewal, similarity and contrast. He sees these phenomena as a total convergence of the aesthetic and logical-compositional functions of the musical text. According to Bobrovskiy, musical form is a multi-level hierarchical system whose elements possess two inseparably linked aspects - functional and structural - existing in indivisible unity. The functional aspect, as the researcher notes, refers to everything related to meaning, dramatic roles, and the figurative and logical purpose of the element within the compositional system proposed by the creator. The structural aspect, on the other hand,

pertains to the material embodiment and the specific appearance of particular form-building components. Bobrovskiy introduces the crucial concepts of functional and structural similarity, which serve as indicators of the equivalence and transitivity of certain system components. These elements, existing at different levels, always ensure the system’s integrity. In the context of musical form, this primarily concerns methods of thematic organization and the logic of texture. The transition of an image from an aesthetic function to a logical-compositional purpose within a theme is fundamental, as it connects the embodiment of an ideal phenomenon with the materiality of intonational-thematic combinations. Bobrovskiy proposes a method of functional analysis that studies the principles governing the connections between musical phenomena based on multi-level functional-structural relationships. This allows for a rhythmically and harmonically organized process of thematic comparisons and development [3].

Bobrovskiy also suggests focusing on the processual nature of music, as it best corresponds to the essence of the art form. Musical form, organized purely through musical means, represents a unity between the tendencies toward similarity and renewal, present at all functional levels of the thematic formation process, and by extension, in the creation of genres and styles.

Bobrovskiy’s functional approach enables E. Nazaikinskyi to provide a comprehensive rationale for the phenomenon known as the logic of musical composition. Moreover, Nazaikinskyi’s research emphasizes the interdependence of cyclicity and broadly interpreted programmability, viewing them as sources of meaning and narrative in music, while highlighting their reliance on repetition.

Nazaikinskyi’s theory of musical composition [13] synthesizes the principles of instrumental music within the European academic tradition, examining them in a broad historical context that incorporates natural conditions, social life, and musical culture as a whole. The primary focus of his study is the principles of chronotopic formation in musical composition, from which the semantic factors that shape musical texts are derived.

According to Nazaikinskyi, it is the logic of musical composition, rather than the system of forms and their technical features, that serves - alongside intonational syntax - as a shared element for composers, performers, and listeners. This common element enables them to follow the development of images, emotions, and ideas within a musical work. It also forms the basis for constructing a performance plan that aligns with the composer’s vision or poetically describes the artistic impressions evoked by the music [13].

An example supporting the notion that the development of musical form is influenced by the growth of programmatic and aesthetic elements in music can be found in the compositional and dramaturgical innovations of Romanticism. V. Kholopova suggests that the primary achievements of Romantic music are tied to the integration of programmatic elements into the imaginative world of poetry and the mastery of its expressive and semantic logic. As Kholopova notes, these literary-poetic influences lead music to adopt a different relationship with the concept of time.

All the types of Romantic musical forms identified by Kholopova exhibit qualities of cyclicity and generalized programmatic content. What distinguishes Romantic form-building from classical cyclicity is the emphasis on programmatic content, which justifies the cycle’s existence. The way the cycle is constructed reveals the aesthetic dominant of the work. Particularly noteworthy is Kholopova’s distinction between two types of cyclic form: sonata-cyclic and suite form. In our view, the contrast-based composite form can be considered a complement to the latter. As one of the most significant innovations in Romantic music, the contrast-based composite form influences the principles of form-building across all genres.

Kholopova's proposed definition of this form is quite interesting: a contrast-based composite form consists of two or more sections structured by contrast (in tempo, thematic material, or tonal scheme), where one or more sections maintain independence while being unified by sound, content, and motivic-thematic connections. It is important to emphasize that the contrast-based composite form can also be implemented within a single-movement composition. In Romantic music, the contrast-based composite form and cyclicity are often complemented by a poetic quality, which, as it is well-known, vividly expresses the interaction between genre and individual compositional levels of form.

However, while advocating for such a programmatically oriented approach, V. Kholopova does not consistently apply it. As a result, she overlooks the unique methods of genre-style dialogue specific to the Romantic approach, which not only influenced compositional traditions but also shaped performance practice. The prerequisites and sources of neo- and post-romanticism, which took root in 20th-century European music - particularly in form-building and the meaningful interpretation of form - are similarly neglected.

The discussion of the mixed sonata-suite form, associated with dance and song genres, is also treated somewhat briefly. Although the convergence of sonata and suite can be considered one of the paradoxes of Romantic music, as they represent fundamentally different types of cycles (a point emphasized in V. Bobrovskiy's research), their combination becomes a notable feature of instrumental poetics by the end of the 20th century, particularly in the works of American composer Leo Ornstein.

A distinctive feature of form-building in 20th-century music is that the primary types of forms composers relied upon remained consistent (classical, Baroque, Romantic); however, the organizing elements of musical language - such as thematic material, harmony, rhythm, melody, and texture - underwent significant renewal. The relationships among these elements in the construction of musical form also evolved. It is important to note that while these forms retain their original types, the substantial reconfiguration and updating of their foundational elements result in qualitative transformations, preserving only their architectural integrity. For example, instrumental cycles have adopted new properties, notably the synthesis of leading themes from the first and subsequent movements in the finale, and the integration of distinct sections functioning as reprise-postlude within the cycle.

Cyclicity, as a representative of musical logic, operates at both the genre-form and compositional-texture levels - directly embodying the textural resolution of musical ideas and stylistic semantics. Thus, it serves as a unifying factor in the entire musical-textual organization. In Ma Sinsin's study, it is emphasized that this principle is particularly prominent in the piano works of Romantic composers, where it is expressed as a temporal sequence of distinct moments or stages of musical sound, functioning as a system for structuring the procedural unfolding of musical compositions. Furthermore, the researcher highlights that in today's classification of Romantic musical forms, cyclicity's defining characteristic emerges as a programmatic-content orientation. As a qualitative indicator, cyclicity permeates various genre levels of musical creativity, applicable to both instrumental and vocal-theatrical works. It holds particular significance in instrumental music, where it manifests in two primary logical-compositional varieties: sonata and suite.

Ma Sinsin's research convincingly demonstrates the universal role of cyclicity as a specific logical quality of musical thought, reflected in the textological properties of instrumental creativity. This results in the formation of a unique intertextual logic that offers greater freedom in compositional and performative choices. Key programmatic-cyclical factors in composition emerge, such as specified thematic syntagms, distinctive "figures of meaning", and new musical rhetoric, which correspond to the processes of speech-presentation, action-eventfulness, and experience-sensory introspection.

According to Ma Sinsin, an essential compositional and stylistic condition for performative creativity is the reliance on oratorical qualities, motoric elements, and melodicy as common vectors of text creation. These elements provide a group of structurally-semantic techniques that correspond to the grammar and syntax of musical language, thereby enabling potential semantic connotations in performance interpretation.

Cyclicity, along with contrastive form structures and programmability as general compositional principles, has acquired new qualities in the instrumental creativity of the 21st century, particularly in the works of Finnish composer Kaija Saariaho. Saariaho's primary stylistic foundation lies in French spectralism, from which she has developed her own compositional methods and a unique mode of thinking, based on various genre and technological syntheses. For Saariaho, composition is predominantly the organization of sound material and the creation of new forms, which involves devising methods for structuring and shaping diverse musical elements, including the incorporation of bodily sensations. As she explains: "In a certain sense, I feel a connection between the body and the mind, just as I do between form and content, inseparable like the material and form of a musical work" [10]. Saariaho has also used her recorded voice, whispers, and traces of sound as material for her compositions. According to Saariaho's lexicon, the fundamental character of a piece - its tone or "smell" - emerges from initial impressions and the thoughts they evoke. For instance, her experience studying Claude Monet's water lilies provided the inspiration for *Nymphaea* (1987) [10]. The starting point for *Nymphaea* was a musical exploration of the visual form of the flower, its colors, and the shifts in light. As musicologist P. Moisala notes, Saariaho sought to "feel" the essence of the plant itself. In the concert program, Saariaho described some of the images that arose in her mind while "painting the piece". These include "the image of the symmetrical structure of the water lily, gently floating on the water and transforming. Various interpretations of the same image in different dimensions, a one-dimensional surface with its colors, shapes, etc., on one side, and different materials that can be felt, forms, sizes, the white water lily nourished by underwater silt" [10]. *Nymphaea* also showcases Saariaho's distinctive synesthetic approach to music, where the imagery and "feel" of the water lily are transformed into purely musical sound forms, granting the flower new meanings and revealing a metaphorical spiritual essence. Saariaho's music is never merely descriptive, as in musical sketches or paintings. For example, *Lichtbogen* (1986) does not depict the northern lights or their colors directly, but instead captures the intense experience of witnessing them, generating specific sound images and methods of organizing the sound material. Saariaho musically transforms the core essence of the original source - the impulse that inspired her - particularly the impression of a natural phenomenon, into a musical form where "music consists of small fragments or large ideas directly as sounds for the composer's mind". Saariaho reflects, "Sometimes I ask myself whether music arises from the collision between the musician and the surrounding world, or rather from the energy received from nature and other arts? In my specific case, perhaps the latter, maybe both. I also feel that smells, light, and colors are sources of musical ideas" [10]. The initial impulse, whether a multisensory experience or an association, often determines the title of a work, shaping its thematic focus and guiding the logic of its compositional development. Programmatic titles help Saariaho define the musical material, organizing it within time and space, which she considers the most crucial aspect of composition. For listeners, the title serves as a point of reference for perception, or even as a key to understanding the composer's intention. In this sense, Saariaho's works, which frequently reference natural phenomena, form a kind of programmatic cycle, revealing shared musical-linguistic processes and a particular relationship with time and space. She is the creator of a unique artistic practice that synthesizes various sensations and artistic means, integrating and concentrating them into sound-shaped forms.

Thus, a new concept of cyclicity emerges as a mode of thinking that integrates various temporal and spatial phenomena,

encompassing both external and internal factors in musical representation. This anticipates entirely new programmatic definitions for the sound palette of the musical composer.

The scientific novelty of this article lies in the development and expansion of the structural-processual approach, transitioning from traditional characteristics and established academic musical phenomena to contemporary, innovative interpretations of musical text and performance form. It is important to highlight that at the core of musical-instrumental form is a dichotomy between identity and difference (similarity and renewal), which structures all levels of the musical-expressive system, linking the principles and techniques of compositional and performative interpretation.

In conclusion, it should be mentioned that musical-instrumental form implies not only specific genre prerequisites, particularly in relation to the creation of musical themes, but also the extension of general stylistic trends. These trends, having entered the textual continuum of musical creativity, persist as enduring features of meaningful content.

Within the broader historical trajectory of the structural-processual aspects of musical-instrumental form - especially when viewed in the context of precedent genre-stylistic phenomena - repetition acquires importance as a universal, systemic creative-pragmatic principle, capable of generating a wide range of derivative artistic techniques.

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