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## **PRIORITY OF THE PIANIST'S INTONATIONAL REFLECTION ON THE TEXTURE: FROM READING TO INTERPRETIVE EMBODIMENT**

### **ABSTRACT**

This paper considers texture as a complex phenomenon and a key expressive tool that correlates its importance with form and structure. The study shows that these two components are essential for the "construction" process of creating any musical content and determines that form is a way of developing this content, while texture is a way of presenting it. The methodological basis for considering the coexistence of these components rests on the three-dimensional textural space of a musical composition (piano composition) and its configurative nature. In their unity, such texture parameters as vertical, horizontal, and depth are the key to the composer's creation and the pianist's embodiment of the overall space of a musical composition's sound reproduction. This implies additional responsibilities for artists. Thus, they must not only "decode" the texture of the composition, but also find opportunities for additional expression, which is essential for a musical composition as an artistic and constructive phenomenon.

The works of F. Chopin and F. Liszt, two prominent composers and pianists, are given to illustrate the stated principles of considering the equal coexistence of form and texture. This article notes that F. Chopin adheres to the polygenre principle in his texture, reproducing it at the semantic and phonic levels. Meanwhile, the method of constructing texture in Liszt's piano miniatures focuses on the "coloristic enrichment" of the theme-melody, which acquires contrasting figurative traits through figurations and ornamentation. These types of textural content are implemented through the cross-cutting form

evolution, being an effective and generative process of the spatial existence of any musical composition (piano composition), with the piano being the main instrument for reproducing graphic formulas of the text, embodying certain timbral acoustics and the overall artistic intent of the composition.

**Keywords:** Texture, Form, Form-Texture, Texture Layer of a Musical Composition, Configuration, Piano, Piano Performance Means

## PIYANİSTİN DOKU ÜZERİNDEKİ TONASYONEL YANSIMASININ ÖNCELİĞİ: OKUMADAN YORUMLU DÜZENLEMeye KADAR

### ÖZET

İşbu makale, dokuyu karmaşık bir olgu ve önemi bakımından biçim-yapıya karşılık gelen temel bir ifade aracı olarak ele almaya adanmıştır. Araştırma sürecinde tespit edildiğine göre bu iki bileşen herhangi bir müzik malzemesinin oluşumunun "inşa" sürecinin ayrılmaz bir parçası olup, form eserin bu malzemesinin gelişim yolu ve doku bu malzemenin sunumunun yoludur. Bu bileşenlerin bir arada varlığını dikkate almanın metodolojik temeli, bir müzik eserinin (piyano parçası) dokulu alanının üç boyutluluğuna ve onun konfigürasyonel doğasına dayanmaktadır. Doku parametreleri – dikey, yatay, derinlik - birlik içinde – müzik eserinin ses üretiminin genel alanının besteci tarafından yaratılmasının ve piyanist tarafından uygulanmasının anahtarıdır. Bu, yalnızca eserin dokusunu "çözmek"le kalmayıp, aynı zamanda onda müzik eserinin sanatsal-yapıcı bir fenomen olarak düşünülmesi mümkün olmayan ek ifade olanaklarını bulması gereken icracılara ek görevler yüklemektedir.

İki seçkin besteci-piyanist F. Chopin ve F. Liszt'in eserleri, form ve dokunun bir arada varlığının eşitliğinin dikkate alınmasına ilişkin belirtilen ilkelerin uygulanmasına örnek olarak verilmiştir. F. Chopin'in dokuda çoklu tür ilkesine bağlı kaldığı, onu anlamsal ve ses düzeylerinde yeniden ürettiği belirtilmektedir. Bununla birlikte F. Liszt'in piyano minyatürlerindeki dokuyu oluşturma yöntemi, figürasyon ve süsleme sayesinde zıt figüratif özellikler kazanan konu-melodinin "renksel zenginleştirilmesine" dayanmaktadır. Bu tür dokusal dolgular, "piyano" enstrümanının metnin grafik formüllerinin yeniden üretilmesinin, belirli tını akustiğinin ve eserin genel sanatsal fikrinin somutlaştırılmasının ana aracı olduğu herhangi bir müzik materyalinin (piyano eseri) mekansal varlığının etkili ve üretken bir süreci olan formun uçtan uca geliştirilmesinde gerçekleştirilir.

**Anahtar Kelimeler:** Bir Müzik Eserinin Dokusu, Şekli, Şekil-Dokusu, Doku Planı, Konfigürasyon, Piyano, Piyano İcra Araçları

### INTRODUCTION

Modern piano performance frequently confronts issues related to revealing the formative role of the means of musical expression. Before the early modern period, the dominance of modal harmony was undisputed, but in the new styles of the 20th century, texture has become ever more prominent. "It dominates over all other means, it is the intonation "reservoir" of music, the carrier of the thematic function, the basis of form formation, and such strong expressive-constructive factors as harmony, polyphony act only as its components" (Kholopova, 1979: 4).

This function of texture arises from mixed texture, combining homophonic and harmonic principles with polyphonic ones, which is actually the main attribute of texture in the music of modern composers. A performer who attempts to perform a musical composition must analyze all the regularities of textural presentation, which are mostly unstable and emerge in the process of textural changes of various scales. This phenomenon has been described by H. Ihnatchenko

(1989: 5-6) as a "texture layer of a musical composition". The author singles out four main types of this layer: formulaic, variational, contrastive, and synthetic. Every university student is advised to keep this in mind from the beginning of learning the piece chosen for performance (Ihnatchenko, 1989: 5-6).

As a whole, this theoretical study aims at highlighting the role and significance of texture in the interpretive activity of a performing musician. As will be shown further, that it is not only about texture as "a way of presenting musical piece" (Tiulin, 1977), but also about textural attributes as a means of "performing center" (Kholopova, 2000: 227) such as dynamics, articulation, accent, and special techniques of sound production. This implies additional responsibilities for artists. Thus, they must not only "decode" the texture of the composition, but also find opportunities for additional expression, which is essential for a musical composition as an artistic and constructive phenomenon. In this regard, special attention should be paid to the author's or editor's stylistic remarks (Sokol, 1996), which can help the performer reveal the ideological and artistic content of a piece without being limited to its external form (Shapovalova, 1987), mainly represented by the textural presentation.

### **The texture and form of a musical composition: semantics, coexistence, and interaction**

Nowadays, theoretical musicology has laid the basis for a solid and scientifically substantiated theory of texture in music. It will be useful to get acquainted for piano performers and music educators with musicological achievements in understanding this prominent component of the structure of any musical composition, which is becoming even more closely related to the problems of performing interpretation. As for today, Ye. Nazaikinskyi's definition of musical texture is a commonly accepted one: "A texture in music is an artistically expedient, three-dimensional musical and spatial configuration of the sound fabric, which differentiates and unifies the entire set of components by their vertical, horizontal, and depth." (Nazaikinskyi, 1982: 73).

The key word in this definition is the term "configuration," which means the three-dimensionality of the musical-textural space. It is not a "plane" (hence the common term "texture pattern of voices" (Skrebkova-Filatova, 1985), but a three-dimensional formation aimed at arranging the musical fabric in a particular form.

The components of the texture are:

- Vertically: voices, layers (groups of voices), chord tones, and hidden voices that may occur in unison;
- Horizontally: texture elements that record the time required to unfold all the details of a given texture; another name is "texture-structure components", which means that such formations belong to both texture and form-structure (Ihnatchenko, 1984: 8);
- In depth: "layers of sound intensity" that create a stereophonic "farther-closer" effect; the depth coordinate of the texture is not fully fixed in the composer's musical text and is reproduced only by performing means through dynamics, articulation, a set of other expressive means and techniques that allow the performer to see (hear) its depth-spatial function in the

musical texture of the composition (the vertical, which is differentiated accordingly, acts as the initial one).

Texture in music is not just a way of presenting musical composition but also an important tool for its development. Diverse aspects of the formative role of texture in its relationship with form-structure and form-process are highlighted in the above-mentioned study by Professor H. Ihnatchenko. The author suggests the following definition of musical texture in terms of development: "The texture in music is a mobile and to some extent variable vertical-spatial coordinate of the sound fabric, which creates a special horizontal line, namely, a sequence of changes in its construction, which interacts with syntactic structures but is not reduced to them" (Ihnatchenko, 1985, p. 6). The author of this definition singles out forms and layers of textural development, among which the main ones are intra-textural, which does not lead to significant changes in musical composition, and inter-textural, typified by such changes (for example, a change from homophonic harmonic to imitative polyphonic representation).

Auditory awareness of the texture of a musical work in all its parameters is a difficult task that requires the performer to master the simultaneous (timeless) auditory coverage of the texture of the piece being performed in its entirety. Great masters of music of the past, such as W. A. Mozart, possessed this ability. He could easily move from visual to auditory reproduction of a texture through "auditory vision". Obviously, such a requirement cannot be imposed on piano performers, but it is still advisable to practice this skill on short musical fragments, for example, on themes-periods.

Nowadays, when the theory of interpretation is developing as a methodological basis for music performance, there appears a purely practical, but still science-based, approach to texture, which is not conceived as an intuitive and spontaneous factor of musical content available only to great masters, but as an artistic phenomenon that is quite susceptible to logical and didactic fixation. Contemporary performing musicology, which in modern conditions successfully competes with the historical and theoretical, is gradually developing a distinctive perspective on the means of musical expression, among which texture and form are the most large-scale.

This is illustrated by the definition proposed in the article by Professor V. Moskalenko "The Artistic Function of Texture (to the definition of the concept)": "Texture is an artistic integrity in building the sound of a musical fabric, created by the interaction of its elements" (Moskalenko, 2000: 58). When referring to the elements of texture, the researcher defines "voices" as melodic lines (explicit or implicit) found in the text of musical composition, which in their combination represent texture as an artistic integrity. The latter concept also requires explanation.

Apart from the constructive logic in the arrangement of texture elements, it has an artistic function in a musical composition. This primarily concerns that aspect of textural presentation that is always closely related to genre, as well as to musical styles as the main semantic-forming factors of music. The waltz genre is always identified by the "bass chord" texture in any musical performance (from the waltzes of J. Strauss to the dodecaphonic waltzes of A. Schönberg). Other musical genres, such as nocturne, march, and song, also share typical textural features, allowing us to identify their primary genre basis.

The texture of a musical composition is related to style, but rather indirectly than to genre. First of all, here we are talking about historical styles, styles of composer schools, author styles, in which certain stable patterns of textural presentation are produced, the most common of which are musical compositions. The latter act as general logical principles of arranging the texture of a musical composition and are not reduced to its specific type. According to T. Bershadka, there are only three such textures in the music of all historical ages, countries, and regions: 1) Monodic; 2) Polyphonic; and 3) Harmonic (Bershadka, 1985: 11). When analyzing the texture of a musical composition chosen to be performed, one must know the essence of all the textures that are manifested in one way or another in modern music, characterized by stylistic pluralism.

So, monodic texture implies that the measurement unit in the texture is a single sound (tone), while coordination is achieved horizontally as a sequence of these tones. Polyphonic texture means that the measurement unit is a horizontal line (melody), while their coordination is carried out due to contrapuntal ratios (as theorist T. Bershadka precisely stated, "polyphony is an ensemble of melodies"). Last but not least, the measurement unit in harmonic texture is the integral vertical structure, i.e., the chord (consonance), while coordination is achieved through the sequence of motion of these textural units.

Musical textures never appear in their pure form, as they are logical principles of textural arrangement. When it comes to specific types of musical texture, they are most often mixed. For example, the initial forms of polyphony were gradually evolving from monody in European music through the introduction of sequences and jubilee. The most common textural triad of musical Classicism, the "leading voice – counterpoint – bass," is actually a mix of all three musical textures. While working on the texture of a musical composition, the performer embodies its own sound image, which he or she seeks to convey to the audience. Offering the concept of "sound image" in the performing arts, Doctor of Arts N. Ryabukha notes that its essence is revealed through "an etymological link with the concepts of "sound" and "image" that reflect the unity of phonetic (sound) and semantic (conceptual) specificity" (Ryabukha, 2014: 73). Further, the author explains this link, pointing out that "sound as a physical and acoustic oscillatory process transmits not only material and spatial information about an object but also evokes a subjective sound image in the mind" (ibid.).

According to Nazaikinskyi, the entire sound world of music appears as a "psychophysiological space" in which the perceived sound is an "auditory image of reality" (Nazaikinskyi, 1988: 18-19). Apparently, the primary factor in creating a performing sound image of a musical composition is the interpretive comprehension of its texture as a "receptacle" of its timbral and stylistic features. There's a formula here, represented in a common saying among contemporary musicians: "Timbre is the body of music, texture is the configuration of this body." According to art historian L. Kasyanenko, a performer, in particular a pianist, "generates in his or her mind a certain layer for the construction and development of musical fabric" presented "as a textural outline" (Kasyanenko, 2003: 31-32). According to the author, this concept has a direct relation to the phenomenon of "performing texture" and includes "the synthesis of visual, auditory, and musculoskeletal ideas about a specific material and sound phenomenon, that is, about a composition" (ibid.).

Here it is necessary to proceed to the consideration of a separate type of texture outline, the piano one, which requires describing the piano style as a whole in the unity of its compositional and performing aspects. The piano (harpsichord) is an instrument that was originally defined as the equivalent of a choir or an orchestra (F. Liszt called the piano an "orchestral instrument"). Within the seven octaves of the piano, a single performer holds resources that can reflect a wide variety of sound images, from the pictorial and contemplative to the deeply psychological ones. Piano (harpsichord) acquires conceptual significance gradually, being initially limited to accompanying vocals or other bowed string and wind instruments (for example, the Bass Baroque Sonatas). It was this era that gave rise to a new understanding of the image of the piano as an instrument of various possibilities in reproducing emotional playing and psychological states, that the same performer was supposed to model according to the composer's intention as the author of the work being performed.

By uncovering the composer's intention and striving for "stylish playing," which, according to music critic Leonid Hakkel (Hakkel, 1988: 75-76) is synonymous with "expressive playing", the pianist not only faces the texture of the composer's musical text but also must create his own idea of it, which corresponds to his worldview, believed by Professor O. Katrych to be a constant basis for interpretations of different composers' styles (Katrych, 2006). Describing piano texture as a versatile and specific way to arrange musical fabric, piano performer and teacher S. Davydov notes that "when studying the real sound of texture complexes, it is necessary to combine music-theoretical and music-performance research perspectives" (Davydov, 2015: 7).

While universal in nature and structure, piano texture also has its own specifics, which are generally reflected in the following definition proposed by S. Davydov (we should mention that the author refers not only to academic music but also to improvisational jazz): "Piano texture is an artistically grounded arrangement that combines intonational and linguistic components of polyphonic musical fabric in the system of their functioning in terms of space, depth, and time, determined by the techno-phonetic specificity of the instrument (piano), as well as a special type of creative thinking, conditioned by the experience of performance practice and psychophysical qualities of the pianist as a professional composer or improviser. This definition mainly describes the general features of the piano texture, which are unique to all kinds of polyphonic music."

Furthermore, the piano texture refers not only to the piano-forte texture invented by Bartolomeo Cristofori in 1709 but also to all previous music for acoustic keyboard instruments such as the organ and harpsichord. In this regard, S. Davydov notes as follows: "Organ and harpsichord compositions, although considered to be the precursor of piano art, many textural techniques of that period (the late Middle Ages and early Baroque, O.K.) not only paved the way for the evolution of piano styles but still remain relevant in modern pianism" (ibid.:7). They form their basis and act as stable textural and pianistic formulas that should be generally known to any professional pianist.

According to the pianist and teacher W. Giesecking (Giesecking, 1970), they mostly do not require separate memorization and appear as typical piano pieces with a stable and steady



fingering based on the exercises used by the pianist (they, in turn, comprise the basis of didactic etudes such as "The Art of Finger Dexterity" Op. 299 and Op. 740 by K. Czerni). Characteristically, in the latter of these opuses, it is easy to find "texture quotations" from L. van Beethoven's sonatas, which defines the general course of all didactic piano literature as constructive and artistic.

The term "pianism" has two meanings. In its most common sense, it refers to the totality of piano styles of prominent composers and performers, which differ by epoch, country, genre, etc. As for the narrower meaning of this term, which is deeply embedded in performing piano musicology, it refers to "pianism", as discussed in H. Kohan's book "To the Question of Pianistic Presentation" («До питання про піаністичність викладу» in Ukrainian) (Kohan, 1961). This is where the piano technique comes to the fore, which the author conceives as synonymous with piano texture, and is distinguished by the criteria of "convenience" or "inconvenience" to perform.

In this regard, the pianist S. Shkoliarenko, commenting on the statement of Doctor of Arts H. Kohan, refers to the piano technique, which "for a particular author and in a particular work will either be "pianistic", "convenient" for piano performance or will contain "non-pianistic" presentation techniques that penetrate the piano texture from other types of musicality, including vocal, vocal-instrumental, ensemble, orchestral, etc." (Shkoliarenko, 2017: 66).

The ratio of universalism and specificity in the piano texture is based on dialectical principles. By defining the piano as a universal instrument ("the piano is more universal than the violin"), Nazaikinskyi (1988: 91) reveals a dialectical tendency in the evolution of the instrument, that is, "deepening of specificity by overcoming it". This trend can be clearly traced in the works of piano composers, moreover, in two vectors, with the same highly artistic result. The first tendency ("deepening of specificity") is represented by the piano style of F. Chopin, which is based on the maximum use of the immanent capabilities of the piano, which does not require borrowing from the realm of other textured styles.

Another trend ("overcoming the specificity") is inherent in the piano style of F. Liszt, though he developed the main textural trends in his piano writing, which Ya. Milstein (Doctor of Arts, pianist, teacher) defines it as *al fresco* (massive texture with octave doublings for both hands of the pianist) and "coloristic enrichment" (ornamental finishing of themes-melodies using small masterly passage techniques of various kinds) (Milstein, 1985).

While F. Chopin deepens the piano's specificity, thereby overcoming it and making the instrument particularly universal, F. Liszt tends to an orchestral vision of piano texture, which does not mean, however, "that there is no pianism in his piano pieces." By contrast, Liszt's piano texture, differentiated by orchestral parts, acquires the attributes of virtuoso concert pianism, which later becomes a leading trend in the development of modern piano texture (S. Rachmaninoff, S. Scriabin, S. Prokofiev).

Chopin's piano writing (in this case, the term "writing" is used as one of the synonyms for texture) defines yet a different, chamber trend in twentieth-century pianism (C. Debussy, M. Ravel, and their successors). Its main feature is a special polygenre, which finds its manifestation precisely through the texture, and not only in the sequence of different genres,

but also simultaneity - in the construction of the textured vertical on the basis of several genre characters.

Highlighting this tendency, S. Shkoliarenko (20) states that "through the texture, through the "physical" and "sensual" layer of the musical fabric of the compositions, F. Chopin manifests polygenre as the main content and stylistic sign of his creativity. In terms of texture as a carrier of genre features, this stylistic quality can be defined by the term "poly-texture". Poly-texture is merely an external manifestation of the quality of polygenre" (Shkoliarenko, 2017: 71).

Defining this quality as leading in F. Chopin's style, V. Kholopova notes that "F. Chopin's close "communication" with musical genres gave him an inflow of the brightest semantics that ensured his music's exceptional vitality for centuries" (Kholopova, 2001: 34). Chopin's polygenre includes two vectors of measurement, which S. Shkoliarenko denotes as "horizontal" (the genre palette of Chopin's music in general) and "vertical" (the fact that F. Chopin developed a special type of genre drama based on the interpenetration of elements of different genres). The first vector is defined by the term "polygenre", and the second by the term "polygenrism". The latter's manifestation at the layer of a particular composition is closely related to its textural structure. According to S. Shkoliarenko, the main point of Chopin's textural innovation is his new attitude to figurative writing in its relation to melodic and thematic patterns (Shkoliarenko, 2017: 75). The figure itself becomes such a relief, which means the origins, the phenomena of "textured thematicism" (Kokareva, 2010), which would later be distinctive for the Impressionists.

The texture of Chopin's compositions clearly depicts the processes that are inherent in the emergence and development of musical intonation itself. The music critic, composer, and teacher B. Asafiev remarked in this regard: "The process of intonation, so as to become music rather than speech, either merges with speech intonation and turns into a unity, into the rhythmic intonation of the word-tone, into a new and highly expressive quality, and is permanently fixed in stable forms and the diverse practice of millennia. Alternatively, bypassing the word (in instrumentalism), but feeling the influence of "mute intonation," plasticity, and human movements (including the "language" of the hand), it becomes "musical language" and "musical intonation" (Asafiev, 1971: 211-212).

As it was marked, before "becoming an orchestral instrument" (F. Liszt), the piano had traveled a long way to improve its design and playing technique. The essence of Chopin's piano was the revival of its "speech and voice nature": "The hammer action keyboard instrument seemed to 'speak'" (Kasyanenko, 2003: 71).

This quality of the "singing piano" is expressed through the texture, which in F. Chopin's music has several distinctive features while reproducing melodic, rhythmic, and harmonic components. In particular, focusing on a set of piano instruments without going beyond them, F. Chopin builds a textural vertical in a new way, using the idea of "overlapping". This concept is used by the writer, theorist, and educator R. Arnheim to refer to visual arts, in particular painting, where this method can be used to reflect the depth of space in a painting or drawing on a two-dimensional plane (Arnheim, 1974: 128). Describing musical "overlapping" in the



texture of F. Chopin's compositions, S. Shkoliarenko points out that it is about "the possibility of combining features of different texture components in a homogeneous, at first glance, "texture theme" (Shkoliarenko, 2017: 90).

Elements of harmonic or melodic figuration can be superimposed, partially overlapping one another, which in their genesis contain hidden voices of polyphonic texture. In this case, they seem to be compressed from horizontal (diagonal) to vertical (this will be shown later by analyzing the texture of the Second Prelude A-moll). Elsewhere, typical elements of genres are "verticalized" in a similar way, which creates a special effect of vertical "polygenre" in F. Chopin's music (an example of this can be found in the Seventh Prelude A-dur, whose textual analysis is offered below).

Such textural innovations point to the need for special performing attention to Chopin's texture in terms of its vertical construction. The components of the textural "overlapping" can and should be differentiated through the performance center (dynamics, articulation, accent, and pedalization). This is the main secret of interpreting Chopin's texture, which under the fingers of great masters always sounds spatially stereophonic, defining the peculiarities of the specific phenomenon of Chopin's polyphony.

There are other regularities in the texture of Liszt's piano compositions, who tends to differentiate the textural space into voices-parts similar to orchestral or choral ones. This principle causes a tendency to horizontal polyphony, i.e., the alternation of different types of textural presentation in the same piece, including variants of each type.

### **Creating textures for piano compositions by F. Chopin and F. Liszt**

Texture analysis is a specific type of musicological and performing examination of the text of a musical composition. Its general methodological principles are described by S. Shkoliarenko along with a methodology for analyzing the reproduction of the composer's "note texture" in the performer's "sound texture", which comprises three stages:

1) Searching for a performing "textured subject matter" related to piano in a composer's musical text (here not only is it important to determine the nature of the texture, but also to previously visualize how to play it);

2) Singling out the expressive quality in the already voiced (played) texture (because the performer's expression is a way to give imagery to the musical text);

3) Understanding the importance of texture in the composition's structure and drama (the main aspect here is the aspect of textural development, implemented on different scales, from mono- to poly-texture horizontally);

4) Performing interpretation of textual attributes, i.e., author's and editor's remarks on the articulation complex (Shkoliarenko, 2017: 104).

### ***F. Chopin Preludes Op. 28 No. 2 a-moll, No. 7 A-dur.***

The Second Prelude (Lento, 4/4, a complex period with a reprise with a structure of 2 (introduction)+5+7+4+5 bars) is a mono-texture structure divided into two layers: the accompanying ostinato lower layer and the melodic upper layer, distributed by the pianist's

parts. The composition unfolds throughout the entire play on a quiet pitch (continuous P, author's remarks: *diminuendo*, *slentando*, *sostenuto*).

Despite such a unified presentation, this prelude is imbued with an inner energy that is hidden in the accompaniment figures based on the "overlapping" principle. The pattern of texture in the pianist's left-hand part here consists of two figurative layers that partially overlap each other, creating a dissonant "friction". The intervals and harmonic basis of these figurative formations change, but the latent tension remains, which gives the music of the Prelude a mysterious character. The ostinato improvisational theme is superimposed with extended monophonic phrases presented in the pianist's right-hand part. They should be performed at maximum legato, as well as with a delicate selection of pedaling, which in this Prelude is perhaps the most important way to interpret it fully. This music hardly ever requires a sustained pedal; in most cases, the performance must be either completely void of pedaling or based on a lagging pedal. The only exception is 18-19 bars, where the composer includes a sustained pedal that emphasizes the dominant organ point before the reprise of the form, which begins at 20 bars and can be performed with different pedaling, as it contains a clear and extremely simplified chordal harmonic basis (D, 2D, D, D7, and T in 21-23 bars). Such a clarification of the intonational structure of the composition contributes to its fuller understanding by performers, who will certainly find playing techniques suitable to Chopin's intentions and reveal the meaning of this original work.

Chopin's Seventh Prelude is a piece that has been analyzed by many authors. Its detailed holistic analysis was first proposed by the musicologist L. Mazel in his book "Studies on Chopin" («Дослідження про Шопена» in Ukrainian) (Mazel, 1971). According to the scholar, the Prelude A-dur is an example of F. Chopin's intricate interplay with genres, namely, the Prelude and Mazurka. The author notes that the repeated two-bar textural and harmonic formula contains not only a combination of two elements (dance and prelude) but also some movement from one to the other (ibid.).

The Prelude is written as a simple period of repeated construction with a cadence summary. Along with polyglotism, it contains features of poly stylistics, which combines the lyrics of the Polish household and dance basis (mazurka) with chorality as an attribute of the Baroque style. In terms of composition, this is achieved through a kind of dialog in texture and harmony, with the latter prevailing (since the main genre of the play is prelude, not mazurka).

When describing the Seventh Prelude, performers tend to emphasize rather the nature of the main textural element of this form in the period than the deep processes of F. Chopin's adaptation of genre principles. As L. Kasyanenko notes in the book "The Pianist's Work on Texture" («Робота піаніста над фактурою» in Ukrainian), there is a certain "genre priority" in each composition, even in polygenre construction. The Seventh Prelude by F. Chopin is cited as an example, where the composer used the texture to "program dance elegance, the questioning intonation, and the tertiary-sextet "duet-agreement" of voices" (Kasyanenko, 2003: 88).

There are many other "details" in the Prelude A-dur that the performer should pay attention to. For example, these include the interval construction of the melody's theme noted

by L. Mazel, in which one of the patterns begins with an ascent and ends with a descent, and the other is vice versa. The scholar notes that "this detail once again proves that in the climax (9-12 bars) all the essential aspects of the image are intensified: the danceability (broad gesture), the chordal texture, the lyrical sextet, and the refined symmetry" (ibid.).

Following the culmination, there is a reverse process of textural and genre development: the dancing formula is repeated twice, but no longer intensified; the chordal presentation not only retains its significance but also increases its "share" within the overall textural outline of the play, which finally establishes itself in its main genre of prelude.

The performer should also consider the harmonic layer of the Seventh Prelude. The first sentence consists of two authentic phrases DT DT DT, DSII, SII, D, T, and the second sentence contains a single deployment of all functions: a harmonic summation (as expressed by L. Mazel (Mazel, 1971)), which ultimately leads to a harmonic choral cadence, no longer containing any mazurka features as such, but dominated by the prelude as a genre of more generalized artistic content, dealing with the "eternal themes" of life and death, love and anger, joy and sorrow.

#### ***F. Liszt "Consolation" No. 3 Des-dur.***

F. Liszt's romantic philosophy and his desire for program music were particularly reflected in the genre of consolation. The composer was actually the author of this genre, having created 6 piano plays in it. The Third, written in the Des-dur key, is the most famous and illustrative one. For F. Liszt, this key is closely connected with the images of the water element, which is confirmed by the history of the play, written by the author and inspired by the landscape on Lake Como in Italy, observed by him and his beloved Marie d'Agoult. As befits a musical miniature, F. Liszt's play reflects "the great in the small" (a key element of the miniature in music, according to Nazaikinsky) (Nazaikinsky, 2009).

In this composition, researchers emphasize the combination of simplicity and special intimacy with high philosophical thoughts about nature and its reflection in art as a mirror of the human soul. To achieve this goal, F. Liszt employs instrumentalized singing on the piano, reproducing the traditions of the Italian *belcanto*. This style is demonstrated by the main theme-period, built on the classical model of an operatic aria (or rather even an *arioso*), which develops through variant repetition with a posterior accumulation of *fioritas* at the end of each structural construction.

At the beginning (exposition), the ornamentation lies within the instrumentalized vocal, and then (second and subsequent sections) goes beyond it and becomes virtuosic piano, no longer available for singing. The form of the play also rests on a vocal basis and represents a varied simple two-part structure resembling a verse structure. Two periods with similar thematic content are repeated, creating a structure that can be schematically labeled ABA1B1. The repetitions of the theme (there is actually only one theme here since the content of the second section is derived from the first one) are dynamized, primarily by changing the texture of the presentation, adding new figurations that mean that the play reaches the level of a concert dialogue between thematic patterns and figurative and ornamental episodes. Researchers even find signs of the sonata in this play, which is shown through the derivative contrast of the second theme, within which a relatively new element appears, based on the trichord in the quartet, that

is, the intonation symbolizing the surrounding space, acting as a background for the lyrical hero's emotional experiences. This plot, which resembles a lullaby in its genre semantics and texture, is heard several more times in the play. It sounds in A-dur, and in the coda, it is played in the main Des-dur key, which once again reminds us of the sonata form (playing the theme of the side part in the reprise in the main key). As the online digest notes, the pentatonic plot from the second half of the theme of the second section of the play becomes an expression of its main idea of "consolation."

One should also consider the typical tonal layer of the play. As is often the case with F. Liszt, it is constructed according to the scheme of the augmented triad chor Des-dur, F-dur, A-dur, Des-dur. The performer of the piece should also pay attention to the harmonization of the melodic turns of the main theme, in which Liszt does not directly reproduce melodic tones in harmonic verticals, but mixes them, harmonizing, for example, with an altered subdominant chord, the initial f sound from the main theme.

When interpreting this composition, one of the performance problems that arise is the way in which rubato is used. Given the frequent transitions from plot to background in the texture of this piece, it is not recommended to overuse this technique, especially when using it before the strong beats of the main beats that begin the phrases. The second major point in the performing interpretation of the play is the correct choice of pedalization, where the lagging pedal is used to show the detailed thematic content with changes in harmonies, and the colorful continuous pedal is used for fioriture and figurative "scatterings". One should also look out for dynamic aspects, both in the horizontal and vertical presentation. In the first case, the sonority should not be forced, even where octave doublings arise and the *forte* dynamics are set. In the second case, the figurative background should not interfere with the detailed melody, which requires a suitable balance between the parts of the performer's right and left hands.

As a conclusion regarding the performance interpretation of this work, it would be reasonable to cite F. Liszt's own words, who stated that when performing it, "one cannot be rowing triplets through the evening silence" and demanded a fluid movement, in which the sounds of figuration dissolve in harmony, incarnating the peace of nature (Franz Liszt, "Consolation").

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