



**Композиторська творчість в динаміці
розвитку жанрів та стилів**

**Композиторское творчество в динамике
развития жанров и стилей**

**Composer's creativity in the dynamics
of genres and styles development**

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**THE SILENCE FACTOR IN THE COMPOSER'S DESIGN
OF THE CYCLE WINDOW TO MUSIC BY A. KARAMANOV**

Chernaya E. Silence factor in the composer's idea of the cycle “Window to Music” by A. Karamanov. “Window to Music”, the cycle created by A. Karamanov in the “modernist” period of creativity (1963–1965) reflects the composer's search in the field of expressive and constructive means complex, which system has the leading role that belongs to the texture-phonemic complex in its sonorous-visual function. The “silence factor” that creates a particular “spatiality” of the composer's sound writing, is worth special attention. Music is born from silence, but this silence is always relative; it is filled with natural sounds, echoes that appeared in memories of the composer, a performer or a listener. In the “Window to Music” cycle, the silence is modeled in texture, which is represented by a variety of techniques: fermatas, pauses, phrasing “breathers”, pedaling as the “echo” that emerges “in silence”.

Key words: piano art, piano cycle, children's album, silence.



Чорна Є. Б. Фактор тиші в композиторському задумі циклу «Вікно в музику» А. Караманова. «Вікно в музику» – цикл, створений А. Карамановим у «модерністський» період творчості (1963–1965 рр.), – відображає пошуки композитора в області виразно-конструктивних засобів, в системі яких провідна роль належить фактурно-фонічному комплексу в його сонорно-образотворчої функції. На окрему увагу заслуговує «фактор тиші», що створює особливу «просторовість» звукового письма автора. Музика народжується з тиші, але ця тиша завжди відносна; вона наповнена природними звуками, відголосами, що викликали в пам'яті композитора, виконавця, слухача. У циклі «Вікно в музику» тиша моделюється фактурно, чому служать найрізноманітніші прийоми: фермата, паузи, фразувальні «люфт-паузи», педалізація в ролі «відлуння», що виникає «в тиші».

Ключові слова: фортепіанне мистецтво, фортепіанний цикл, дитячий альбом, тиша.

Черная Е. Б. Фактор тишины в композиторском замысле цикла «Окно в музыку» А. Караманова. «Окно в музыку» – цикл, созданный А. Карамановым в «модернистский» период творчества (1963–1965 гг.), – отражает поиски композитора в области выразительно-конструктивных средств, в системе которых ведущая роль принадлежит фактурно-фоническому комплексу в его сонорно-изобразительной функции. Отдельного внимания заслуживает «фактор тишины», создающий особую «пространственность» звукового письма автора. Музыка рождается из тишины, но эта тишина всегда относительна; она наполнена природными звуками, отзвуками в памяти композитора, исполнителя, слушателя. В цикле «Окно в музыку» тишина моделируется фактурно, чему служат разнообразнейшие приемы: ферматы, паузы, фразировочные «люфт-паузы», педализация в роли «эха», возникающего «в тишине».

Ключевые слова: фортепианное искусство фортепианный цикл, детский альбом, тишина.

Formulation of the problem

The cycle-album «Window to Music» by A. Karamanov, created by the composer in the “modernist” period of creativity (1963–1965) reflects Karamanov’s fascination with dodecaphony, his desire to update the lexi-



cal scheme of the genre, create a cycle of children's piano pieces on a new intonational basis .

In the Karamanov's cycle, fundamentally new features are seen in the field of a complex of expressively constructive means, in which the leading role is played by the texture-phonemic complex in its sonor-visual function. «The Window to Music» also contains another characteristic feature, represented in similar genres of creativity of some composers of the 20th century, primarily B. Bartok and S. Prokofiev that is the author's desire to acquaint young listeners and performers with their own musical language, through the prism of which the typical features going into the history and style of the genre are revealed.

Analysis of recent research

By operating genres in the field of children's music, the composer must take into account a number of determinant factors which direct his creative imagination to the world of childhood, child psychology.

Musical thinking of children is specific and reflects only the initial stage in the formation of «hearing consciousness» or «auditory consciousness» (as T. Cherednichenko defines musical thinking [6, p. 40]). The path of the movement of musical thinking, the foundations of which are formed in childhood, is defined as the movement from the general to the particular and concrete, which is connected with the abstract-associative nature of human thinking in general. Therefore, children's music «... with apparent simplicity and accessibility (...) often appears in complex psychological and philosophical perspectives and becomes a part of serious artistic concepts» [4, p. 3].

At the same time, the constant “core” of children's music form primary genres, which makes it possible for Y. Aliev to determine the following signs: «concreteness», «live poetic content», «imagery», «simplicity and clarity of form» [5: 204].

Objectives

A. Karamanov's piano letter differs, on the one hand, by the extensive use of typical texture-harmonic formulas inherent in this instrument and the technique of playing on it, on the other hand, is influenced by style-lingual factors that substantially modify these formulas and often even act outside specific «stylistic signs». This is due to the styles in



their wider understanding, which the composer applied at the stages of his creative path.

The cycle-album «The Window to Music» was created within the framework of A. Karamanov's interest in free atonality as a style of writing, which, on the one hand, is sufficiently reduced (simplified) in a virtuoso-technical sense, on the other hand, it introduces new difficulties in piano writing in the field of texture in all of its three dimensions: vertical, horizontal and deep.

Rather intuitively than consciously, A. Karamanov focuses on the main specific factors that unite «music» and «play» into a single whole that is harmony and rhythm [1, p. 227]. Turning to children's piano music, A. Karamanov saw the main content of the plays of his album in the harmony and rhythm of «music-games». The joint action of harmony as an aesthetic «middle» category, which allows to combine sounds and consonances into clear constructions, and rhythm as «rules» in the algorithm of the children's game, brought to life the variable metric density of the miniatures plays.

At the same time, in our opinion, a «silence factor» deserves special attention, that creates a special «spatiality» of the composer's sound message, able to extract sound images «from silence», from fading natural sounds, backgrounds, inside which programs of alternating miniatures plays born.

«Silence» is not only the opposite of «sounding», but also the dialectical component of the latter, which is referred to in the essay under this title in the book of E. Nazaikinsky [3, p. 204–254]. Music is born from silence and as it absorbs it into itself, because silence is always relative; it is filled with natural sounds, echoes that appeared in the memory of the composer and performer, as well as the listener that is the real sound. Simultaneously, «silence» in any musical context is simulated in texture, which is served by a variety of techniques, among which the already mentioned fermates, as well as pauses, phrasing «loft-pauses», denoting conditionally breathing in melodic intoning, and, if the specifics of the pianoforte in meant, then there is also pedaling in the role of «echo», emerging «in silence»

Rhetorical dictionary of the theory of the Baroque era (17th century) contains the pausation in music in its origins. Noting this fact, E. Nazaikin-



sky gives a number of rhetorical interpretations of the pause, among which are *«aposiopesis* – a general pause designed to portray death and eternity, *«suspirstio* – pauses-sighs used to depict the affects of mourning, *«tmesis* – pausing words, usually associated with a characterization of horror and fear» [3, p. 205]. In instrumental music, this interpretation of the pauses is substantially reduced, up to the usual “respites” in the technical play, although the imagery of the pauses is often present behind the scenes, reminiscent of the intonational-speech basis of the melodic stream.

It is no accident that A. Karamanov, who rightfully can be called a melodist composer, explaining the principles of his thematic work, used the word «melody», in particular, «monomelody», which testifies to his interpretation of music as speech, that is, in the same sense, as in the baroque musical rhetoric. A. Karamanov, especially in the vocabulary of «Biblical Symphonies», is not at all alien to allusion to rhetorical figures, which is discussed in the article of G. Zadneprovskaya, where it is noted that although the composer himself considered «... his musical language to be completely self-sufficient and free from any influences, it traces the presence of rhetorical devices originating from baroque music» [2, p. 252].

This children’s cycle-album was created by the composer on the eve of the “religious” period, when two central themes were finally formed and realized in the series of artistic representations of A. Karamanov: «... about “the heavenly paradise”, in opposition to it – “the forces of darkness”» [same]. Naturally, these antitheses are somehow represented in «The Window to Music», but still devoid of sacred meaning, while the «cosmic» and «Divine» in them are given, as if in the depths, in the lexicon of program images aimed at children’s perception.

This also applies to «silence», which in A. Karamanov’s children’s miniatures lacks baroque negative characteristics, but rather serves as a background source of sound images and scenes created by the composer. A. Karamanov is one of those composers who could «listen to silence» (in this respect, the piano style of S. Rachmaninoff’s preludes with the «correction» for the «childishness» of miniatures and the completely different technique of writing are closest to him).

As for pausing as an element of «sounding silence», in «The Window to Music» its role is represented on a microscale, which completely fol-



lows from the miniature of the plays themselves. In play pieces, the pauses serve, as a rule, two main purposes: 1) a clear delineation of phrases, as if to help the performer, if these phrases are thought as multi-scale by the composer; 2) providing a rhythmic contrast of voices in the general linear polyphonic texture, characteristic for almost all the plays of the cycle. Therefore, in the plays of «The Window to Music» there are no completely «empty» measures (general pauses) that could be filled with echoes of the already sounded music or backgrounds from the real situation of performance. Pauses prevail in the voices when they are turned on or off, as in any polyphonic «texture of votes», for example, in fugue.

A characteristic feature of the use of small pauses in many, in particular, almost in all the play pieces of the cycle-album is their placement in accented beats that creates additional syncopation. Missed at the expense of pauses on metric accents, «stresses» are characteristic, for example, for a two-part polyphony in the play «Getting to Work», where the composer takes a two-part inventory as a model. «Failures» in the metric due to alternating pausing in the voices creates not only a stress effect, but also clearly demonstrate the intermittent nature of the «work process», in which «respite» between its stages is needed.

All of this is concisely shown in the miniature, and therefore the logic of the «work» understood by the children, is also divided into micro sections, which are distributed unevenly over the voices (piano player's hands): if there is pausing in one voice, then it is absent in the other at the moment, that symbolizes the collective nature of the modeled action (everyone gets to work, but each with its own algorithm).

A different role is assigned to pauses in the plain-air and contemplative «Night». Firstly, the pausing in the whole texture is the only one (3 bar.), and secondly, there are «empty» measures in a four-voice exposition (polyphonic chorale), in which the texture is reduced to single-voice replicas of low average voice (bars 9–10 and 14–15). The lower voice is «pushed» down an octave downwards, which expands the space of the texture to the limits («accessible to children»): «the dawn is coming, the sun is rising, it is dawning», «the darkness of the night» is dispelled.

In the last two plays («Boring Lesson» and «Complaint») because of their «intonational monotony» pausing is practically absent: in the first of



them pauses appear only in the cadence, where on the *sub. fa* «polyphony» is removed, from which there is only one sound of *g* left; in «Complaint» with its polyphonic choral (as in «Night») pausation occurs only three times in the middle voices (1, 2, 7 bars.) with a shift in emphasis from a strong beat, and also in the bass (8 bar), where a harmonic “bourdon” is established (textured pedals on the sounds of *gis* and *f*). In all the plays, along with the “signed-up” pauses of this semantics, there are unavoidable «unsigned» pauses intended for shifts in positions a pianist’s hands (so-called «loosenesses», coinciding with the moments of the junction of musical phrases).

Conclusion

Children’s piano music in the author’s style of A. Karamanov occupies a special place and demonstrates, as it were, in the microscale the evolution of his thinking and writing in other genres of creativity. Special attention should be paid to the special children’s and youthful opuses of the composer, which, in their totality, are diverse in terms of genre stylistics, but the piano style of the author, which is unique in the aesthetic-philosophical position.

The practice of concert and pedagogical activity in Ukraine and abroad confirms the relevance of children and youth pianofortement by A. Karamanov, which constitute an important page in the world practice of this most important sphere of musical education and upbringing of the growing generation of professionals and music lovers.

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