

**RITUAL INCENTIVES FOR THE FORMATION OF GENRE TYPOLOGIES  
(THROUGH THE EXAMPLE OF K.SZYMANOWSKI'S ETUDES)**

**The purpose of the work** is to identify ritual artifact incentives studied within music area (through the example of sketches of Szymanowski). **Methodology** is an integrated approach, defined by a ritual-based cultural processes formed by a folk conceptual Genesis and covered by a multidisciplinary principle, in accordance with the developments of V. Propp, V. Toporov, E. Durkheim as well as musicological rhythm-comparative positions of the works of B. Asafiev and linguistic philosophy of A. Losev. **Scientific novelty.** For the first time the works of K. Szymanowski (Etudes op.3) are studied in the genre and culturological aspect. **Conclusions.** The birth of genre typologies in music is defined by the life-practical and ideal-spiritual needs, which by its very appearance symbolize cultural extremism of consolidation of the stereotyping of the expression, of what was revealed in unicity of semantic discovery. In music history, the genre of sketch highlighted the stereotype of "training of the feat of professional service". In case of K. Szymanowski's Etudes, this is the "training of modernization" of the national consciousness.

*Keywords:* genre of music, genre of etude, music style, ritual, symbolism.

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**Ритуальні стимули формування жанрових типологій (на прикладі Етюдів К.Шимановського)**

**Мета роботи** – виявлення ритуальних стимулів артефактів, розглянутих у контексті музичного ареалу на прикладі Етюдів К. Шимановського. **Методологія.** Використовується комплексний підхід, що визначається ритуальною основою культурних процесів, які сформовані фольклорною генезою та понятійно охоплені на основі міждисциплінарного принципу відповідно до розробок В. Проппа, В. Топорова, Е. Дюркгейма, а також музикознавчих стильово-компаративних позицій праць Б.Асаф'єва і лінгвізованої філософії історії А.Лосєва. **Наукова новизна.** Вперше твори К. Шимановського (Етюди ор.3) проаналізовані в жанрово-культурологічному аспекті. **Висновки.** Народження жанрових типологій у музичній творчості визначено життєво-практичними та ідеально-духовними потребами, які своєю появою символізують культурний екстремалізм закріплення стереотипізацією вираження того, що проявилось в одиничності смислового відкриття. Жанр етюду виділив у музичній історії стереотип "тренінгу подвигу професійного служіння", який у випадку Етюдів К. Шимановського розуміється як "тренінг модернізації" національної свідомості.

*Ключові слова:* жанр у музиці, жанр етюду, стиль у музиці, ритуал, символізм.

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**Ритуальные стимулы формирования жанровых типологий (на примере Этюдов К. Шимановского)**

**Цель работы** – выявление ритуальных стимулов артефактов, рассматриваемых в касаниях музыкального ареала (на примере Этюдов К. Шимановского). **Методология.** Используется комплексный подход, определяемый ритуальной основой культурных процессов, которые сформированы фольклорным генезисом и понятийно охватываемы на основе междисциплинарного принципа соответственно разработкам В. Проппа, В. Топорова, Э.Дюркгейма, а также музыковедческим стилевыми-компаративными позициям трудов Б. Асафьевы и лингвизированной философии истории А.Лосева. **Научная новизна.** Впервые произведения К. Шимановского (Этюды ор.3) проанализированы в жанрово-культурологическом аспекте. **Выводы.** Рождение жанровых типологий в музыкальном творчестве определено жизненно-практическими и идеально-духовными потребностями, самим своим появлением символизирующих культурный экстремализм закреплению стереотипизацией выражения того, что обнаружилось в единичности смыслового открытия. Жанр этюда выделил в музыкальной истории стереотип "тренинга подвига профессионального служения". В случае Этюдов К. Шимановского – это "тренинг модернизации" национального сознания.

*Ключевые слова:* жанр в музыке, жанр этюда, стиль в музыке, ритуал, символизм.

Genre in music acts both as an indispensable part of a daily graft (primary genres), and as a field of activity rising above it (secondary genres). The purpose of the genre is the selection by the typology of the idea, which gave rise to it, coming out of primary existentiality and from ideal and moral purpose. Since all secondary genres are genetically cogitative discovery of people, reflecting numerological (trio, quartet, etc.), symbolic and terminological (sonata, symphony), allegorical (opera, aria) and other audibly realized idea of the Harmony of the World. The so-called genre semantics, i.e., sense bearing image of genre typological quality of expression in music, determines the ideas of time, which gave rise to them, and cultural continuity, represented terminologically or semantic-contextually. In this case, the etude genre is selected by its name, pointing to the borrowing from another art form (music etude is obviously derived from the sketch in painting). The genre of etude is segregated in music into self-sufficient typological quality in the nineteenth century. It should be noted that, it coincides with the worldview preferences of the "Romanticism century", held under the auspices of the positivism philosophy [15], in which the acquired by experimental sophistication knowledge was a decisive element in the concept of the world perception. At the stage of manifestation of etude genre at the level of integration of the artistic guidance and artistry in the twentieth century, the ritual value of

the etude rises, and is veiled simultaneously. And this feature is considered through the example of the etudes of K.Szymanowski, successor of Claude Debussy and A. Skryabin. Address to the creative work of this composer is a natural result for the representative of the Odessa musical and cultural environment, since the activities of this author is associated with our city through his biography, as well as the work of his relative, the great Polish writer Jarosław Iwaszkiewicz [3]. In this case, the proposed statement of the principle of indivisibility of the named subcategories: the instructive artistic etudes, as it is shown in the etudes of Szymanowski, who inherited the traditions of the Well-Tempered Clavichord of Bach (see Ref. B. Bordonyuk [2]). Guidance was understood here not only narrowly technologically, but also in moral and creative way, as was in the case of F.Kuperen in "8 preludes", in J.S. Bach's preludes and fugues in the Well-Tempered Clavier, in the Sonatas-Caprices of D. Scarlatti – and in the union with some other features of creative rituality, mastered at the dawn of the twentieth century.

We would like to remind that the line, in accordance with which the ritual is considered as a means of communication (and mediation) between the sacral and the profane, the human and the divine [6, 31] comes from X. Hubert and M. Mauss. And communication and mythologenic parameters of ritualism, marked by them are designated by K. Szymanowski, the creator of ritualized opera and drama "King Roger" (incidentally, written in Odessa in 1918, according to the dictum of Polish musicologists [7, 91-93])

In the era of Impressionism and Symbolism, in the works of Debussy the hypertrophy of etude-prelude activity took place. The etude "non-rub up" stroke has become the symbol of "untidy" painting of Impressionists, for whom visual impression of subjects became more informative than a recognizable representation of this objectivity. And this impression has been filled with lovely adoration, resembling joyfully actable contemplation of Rococo.

Skryabin and Szymanowski wrote their works on the basis of etude and prelude motility, where the opposites of theme – of the accompaniment, the line – their intersections in the chord "drowned" in its mechanics of texture. In parallel to etude-impressionist paintings, the above-mentioned composers placed in Etude prelude the completeness of aggregate expression of author's marks. The prelude number 10 with "post-program" headline "The Sunken Cathedral" by C. Debussy emblemized his legacy as a whole, as well as the Etude №12 op. 8 by A. Skryabin has become the emblem of the composer's style. And taking into consideration the fact that the named opus is one of the earliest works of the author, in which the concept of the "Prometheus Chord", symbolizing the essence of his style, is barely outlined.

K. Szymanowski was Skryabin's successor par excellence, such are his early etudes (which is not always recognized by Polish researchers), obviously as well as clear inheritance of the romantic line of Chopin. This reflects the ritual use of etude genre in Szymanowski's creative work, based on Skryabin, partly on Chopin and Debussy as conductors of stylistic updates of music according to the requirements of time. It is known that Chopin wrote on the pattern of etudes of I. Hummel and I. Moscheles – and the logic of evolutionary introduction into the rhetorical symbolic of new stylistic signs is visible in this quasi-ritual structure of the etudes. Among these is polyrhythm and a special kind of "equally spread" texture of Skryabin, which have as a base the salon French clavier school, confronting the piano orchestrality of Liszt.

The category of style (in contrast to the concentration of the style characteristics) in musicological perspective has been developed in detail so far in a number of works of Nazaikinskiy [10,78], and others. It has become the basis for the interpretation of the continuity of both the internal structure of each individual work by Szymanowski, which distinguishes it from other works of the composer and thus defines its stylistic peculiarities. The author of the book "The style and genre in music" defines the distinction between style and stylistic analysis as follows: "... If the stylistic analysis focuses on the description of the features of the composer's style, school, genre, etc., then the stylistic analysis already represents the characteristic of the structure of the work itself as a specific process of re-use styles and style resources as expressive, semantic component" [10, 78]. In accordance with this approach, the set of stylistic manifestations that form in the etudes of Szymanowski ("stylistic object" on Nazaikinskiy) its internal structure, differentiating it from other piano works of the composer, and thus defining its stylistic peculiarities are studied. Along with this, in the context of the whole creative activity of Szymanowski his piano heritage as a whole also provides the "object of style" of the highest level, which has a certain stylistic detection.

We refer the other concept of "style", significant for this study, to that level of the structure of the authorial literary text, in which its stylistic nature, the pursuit of the composer in genres, forms, dramatic, musical and linguistic resources, refracted in the most "visual" open for observation typical forms. Among them first there are principles of the instrument and the piano works of Szymanowski, texture-keyboard form and cultivated piano technologies, which reflected the nature of the author's interpretative ideas.

The most important aspect of the concept of "style" is associated in our study with the study of Szymanowski experiences on adaptation of art tools and techniques in his works developed by piano culture of the past and the present. And for this approach the support by the statement of Nazaikinskiy is essential too:

"The stylistics is both a certain side of a literary text, and a set of stylistic techniques and methods specific to the creativity of the author who formulated the text." [10, 140].

K. Szymanowski, inspired by Chopin's etudes, modernizes this genre. 4 Etudes Opus 4, dedicated to G. Neuhaus, are written very deliberately. Symbolic numerical coincidence is 4 Etudes and Op 4. The composer makes us pay attention to the numerological factor – 4, a sign of "rational." It is significant that out of these 4 Etudes the 3rd one occupies a special position (first of all – slow, which is read as a sign of Chopin). Sbitnev and Drzevetsky [5] recognize the importance of the etude №3, including the performance of Paderewski, thereby exposing the cyclic sonata-suite principle of the plays ratio Op.4. Thereby, Szymanowski clearly dissociates himself

from the tradition of Chopin's free poem composition and the same composition of etudes Op. 8 by Skryabin, known to him. Accordingly, four Etudes with the third slow one create a sonata-suite analogue with the accentuation of lyricism and Polish signs (polonaise and mazurka style) in the aforementioned 3rd etude. Each of the Etudes, Op. 4 show a specific kind of technology, and the figure-symbol of expression.

The etude on the sextus (№1), obviously, is correlated with the technological sign of the etude Op. 25 №8 by Chopin. However, uneven phrasing and overall broken pattern of movement are closer to the №6 etude op. 8 by Scriabin. The common dynamic concept makes it familiar with Skryabin- swings of pp and ff. And if Skryabin has it from p to f, then Szymanowski – from pp to fff. In this regard, Szymanowski projects the combined piano and symphonic style of Skryabin on the texture of the given etude, which idea tremendously opposed classic-romantic theater crescendo-diminuendo. Skryabin and, especially, Szymanowski used instant "swelling" and "falling" of the dynamics, that is, contrasts of "the highest sophistication" and "supreme grandeur", connected with a peculiar refraction of laws of church dynamics of stentorous, even voxiferous praises.

Szymanowski establish in number 1 etude the composition of old sonata form with a mirror reprise, which has neither Scriabin, nor Chopin. Dynamically and texturally (parallel octaves instead of sixths) emphasized conducting of initial theme in E major (m. 23), which performs the function of side section in sonata structure. And the sonata form itself is presented in the fullness of manifestation of combinatorics: the main party is lyrical dolceatissimo, an adverse party is – ff – in octave in dupletes, in the culmination zone (tt 36-37) to ff the mazurka characteristic rhythmic signs appear, however, in conjunction with Skryabin triplet. We would recommend to pay attention to the vibration of these culminating zones: Crescendo -21-24 min, then 34-37 min, and between them -mm 25-30 -. piano and a small rise in the 31m. Thus, the smoothness of crescendo-diminuendo is removed, found in Chopin. Of course, the marked above broken line and a register dispersion of exposition is more characteristic to Skryabin (it is not possible to "hum" this etude). We can find all marked signs in the mirrored reprise: 38 m. – an adverse Party, 40 m – the main party as "prima topic"...

Etude №2 connects the features of №№ 18 and 21 (Op 25 №№ 6 and 7.) of Chopin's Etudes, that is a technological analogy process, but at the same time semantically significant. We correlate the Skryabin's Op. 8 with the number 2 op.10 by Chopin (double thirds). However, as in his first etude, Szymanowski masterly "combines", uniting those and other symptoms, but at the same time he hypertrophies to maximum Skryabin's fresh dynamic contrasts and differences. The structure of the second Etude is of old sonata, but without a glassiness, the reprise itself is accentuated on dynamics, as it begins fortissimo. Accordingly, there is the effect of disappearance at the end of etudes pp, and this shows the dynamic symmetry of the overall plan of the work. The 2 nd Etude clearly contains elements of scherzo, thus working in the sonata cycle association. Both etudes (№№1 2 and Op. 4) while having connections with Chopin are clearly oriented on Skryabinism – dynamically-textured display of the confessional ecstasy of an image.

The 3rd etude – condolore, sadly, in a slow pace demonstrates the specificity of national thinking of Szymanowski (expressed by melodic with elements of mazurka and polonaise rhythmic figures). With the apparent proximity of harmony to Skryabin, the etude is filled with broad melodic breath, but of a different type than that of Chopin, namely with severe psalm-like expressions and a register dispersion of a line. In this case, there exists again an option of old sonata style (2 phase structure) in the structure, the said form is presented again with the features of glassiness (as in the first etude – the mirror reprise). Tempo primo, m. 30, – the first theme is sonorous and strong, then it is carried out gently, in the initial presentation, and the adverse part, built as a variant of the main part (from 15 m. in the exposition), in the reprise is played at fff, showing, in fact, the first theme but with passages and textural elements of an adverse party. And, as in the second etude, the main dynamic rise is given at the beginning of the reprise, as noted above, to fff. And once again a mirror effect is achieved – first theme, more or less loudly given in the main party tempo primo, takes place in the m-44 in the original dynamics..

4th etude of Szymanowski by technical solution type represents some simplified version of the 14th etude by Chopin (Op. 25 №2). It is also comparable to №4 Etude Op. 8 Skryabin, however, also shown with simplification. This observation becomes apparent in reference to the rhythmic alignment: from Szymanowski in his right hand there are tuplets, on the left there are triplets, whereas Chopin – on his left hand – triplets at half volume and triplets are on the right – and each quarter. Skryabin – triplets in the left hand and the right, and quintole from both sides.

Skryabin's etude №8 op.8 is closer to Chopin's delicacy of presentation. It has a visible crescendo in the middle of the sketch like in Chopin's work. Szymanowski evades the dynamic plan of both Skryabin's and Chopin's etudes up to No 12 op 10 of Chopin. His technical solution is comparable with other etudes-allegro of Skryabin and Chopin up to No 12 op 10 of Chopin. Technically, it is reflected in the mismatch rhythm and phrase in each hand. In whole, this etude claims for the synthesis of a special kind of means used by the masterminds of Szymanowski, and by himself.

Once again, we face the symmetry of 2-phase old sonata shape and symmetry of the dynamics from the p legatissimo -k pppp dolsissimo in the last part of the etude 4 by Szymanowski. The numerous remarks indicating the nuances of expression of the main image resembles those of Skryabin. Again the reprise (from m.30) passes, as mentioned above, to ff, and all culminations are given in short "throws", "in Skryabin style". In general, as for the type of texture the 4th Etude by Szymanowski can be correlated with the 1st one, highlighting its final character in this cycle. This nuance is architectonic solution of Szymanowski distinguishes him from similar genre cycles of Chopin and Skryabin, which inspired him: the author of "Song of the Night" shows in the piano cycle the neoclassical sign within the symbolist concept.

As you can see, all Etudes op.4 are written as variation on the structure of the old masters, in their the dynamics all the Etudes are mirror symmetric, mirror symmetry is clearly expressed in the form of only the first etude. All etudes are written with the effect of fading at the end (the 1 st and 4 th in the pppp, 2nd and 3rd – ppp). Piano at the end of each etude demonstrates symbolic and impressionistic look and is borderline, in the spirit of symbolism and impressionism, demonstration either the finalizing or the termination. In general, op. 4of the Etudes by Szymanowski, which are four, represents the border line of sonata-suite form, but at the same time, the cycle is not stated: it is an opus, hence the impression of sonata-suite form occurs in the structure of the plays.

Each of the Etudes is focused on the interval-sense: on the sixth as a sign of the Church conscious Excellence (1st), due to the fact that hexahord sound scale distinguishes all scales of Grigorianiks (and the Znamenny chant), on the tertia (2nd and 4th Etudes) as "echo" of sextus that, in fact, we find in the fourth Etude. A special place takes the third Etude with severe quarte strokes and vertical quart phonism (the quarte as rhetorical sign of the "foundations"). No wonder that the 3rd etude was originally performed separately, exceeding by the rate of performance the other works, Op. 4. Dashes of etude №3 is built on the symbiosis of the figures of the mazurka and polonaise, as if returning to the genesis of these genres, which were separated at the end of the XVIII century in the works of M. Oginski when instrumentalism has become self-sufficient, and mazurkas were filled with singing, becoming a national anthem "Mazurka of Dombrowski".

The etudes of Szymanowski fix the borderlines between instructive and Artistic Etudes. Demonstrative *dolcissimo* at the end of each etude, points to some eradication of etude principle as a finished piece. In accordance with this approach, we summarize a set of stylistic manifestations that form in Szymanowski etudes ("stylistic object" according to Nazaikinskiy) their internal structure, differentiating it from other piano works of the composer, and thus defining their stylistic peculiarities.

The above mentioned stylistic isolation of etudes op.4 of K. Szymanowski allows, in our opinion, for understanding their ritualizing position in the composer's heritage – requital to the origins and, at the same time, disassociation from them by compilations (neoclassical Scarlatti's features of old sonata formation of each pieces of the opus), not significant for continuity Chopin – Debussy – Skryabin. Hence comes the initiation point Etudes op.4 their rational numerological mark – to the extent that Chopin reproduced I.Mosheles and S.Kalkbrenner and, at the same time loading with prelude poetic aura his version of the genre, in which Debussy and A. Skryabin "did it Chopin way" not reproducing the idea of cycles op. 10 and 25 by Chopin. K. Szymanowski sensitively responded to the "call of the time", creating a "border-line" of instructive and artistic etudes, synthesis of which was marked by a promotion of the given genre in the twentieth century. The accentuation of "instructive" core ritualized the artistic energy of the genre, providing the etudes the honorable place in the manifestation of the principles of avant-garde of the 1950s – 1960s.

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