

STYLE MODIFICATIONS OF THREEPIONS RHYTHMOINTONEMA

Стаття присвячена виокремленню і проявам трипіонової ритмоінтонемі (ТPI) як окремої формули музичного мислення в деяких творах К. Стеценка та Л. Ревуцького.

Ключові слова: К. Стеценко, Л. Ревуцький, трипіонова ритмоінтонема, українська музика.

The article is devoted to the isolation and manifestations of the threepionus rhythmointonema (TRI) as a separate formula of musical thinking in some works of K. Stetsenko and L. Revutsky.

Keywords: K. Stetsenko, L. Revutsky, threepions rhythmointonema, Ukrainian music.

In my thoughts, there are times when memories of how we were taught at the Conservatory in the past twentieth century. Aesthetics – only Marxist-Leninist, all the rest – false. In studying the phenomena of culture, the main tool is the Leninist theory of reflection, in the analysis of musical art – Asafiev’s theory of intonation, of course, is socially deterministic. In all subjects, up to solfeggio, there was an ideological pressure of “normative socialist realism”, which managed science and creativity. Although in parallel there were other theories, such as Bogdan-Igor Antonych, which was spoken in the 1930s: “Art does not reproduce reality, nor does it transform <...>, but only **creates a separate reality** <...>” [underline mine. – V. K.] [1, p. 52]. Another picture of the world is given by sophistic knowledge, even an in-depth study of Hegel’s aesthetics. However, such knowledge for many decades has been closed to us, and the study and operation of them have become even dangerous. Over time, you realize that such a materialist “toolkit” is not capable of answering key questions: how to explain the phenomenon of a human-musician (alone of a ingenious composer) and what is happening in the world of artistic trickery to fixing this socially determined intonation. And also, what role are played by unconscious phenomena that influence and shape the subconscious / consciousness of the individual.

From ancient times in music were recorded a number of special rhythm formations, which hide in their special power capacities and have a profound psychological influence (in particular, for an aesthetically prepared listener). In rhymed poetry, such similar formation from the time of the Hellas have received the names: iambic, chorus, anapest, hexameter, etc. In the musical theoretical science such individual terms are not created and traditionally rely on the achievements of poetry.

From the whole spectrum of possible rhythm formations for analysis, we isolate the **threepions rhythmicformula** – ♪♪♪|♪ – redefine three the wholes (eights) with an emphasis on the next quarter note. This rhythmic figure is like a kind of time-organized “*frame*”, that “*overgrown*” with sound vibrations – **intonems**. Taken together, they become a distinct **rhythmicintonemic** that is used by composers to create an author’s **intonation** (materially fixed musical signs)¹.

The energy of the threepions rhythmicintonemic (**TRI**) attracted the masters of the polyphonic era – J. S. Bach, G. F. Handel, the era of classicism – especially bright her embodiment in the famous “theme of fate” from the 1st part of Symphony No 5 by L. Beethoven (dedicated brilliant article “Alienation in Music” by my conservative teacher, professor N. Goryukhina [2]). In the work of composers, the dual nature of the **TRI** appears: 1) stylistic affiliation of **TRI**; 2) author’s individual interpretation of the **TRI** (different, depending on the creative idea).

Let’s consider the existence of **TRI** in the works of two Ukrainian composers of the neo-romantic style – Kirill Stetsenko and Lev Revutsky.

In particular, in the romances of K. Stetsenko «Забудь мене» (“Zabud’ mene” / “Forget me” in the poems of P. Karmansky and «Нащо, нащо тобі питати» (“Nashcho, nashcho

tobi pytaty” / “Why, why should you ask”) in verses O. Olesya. They singled out various lyric and psychological plans for this grain. Although in both works the meaningful rod is a love lyric, but its graduation is different: in the first one – the summers and frustrations fell, in the second – the suffering of suffering and the cry of the wounded soul. In the romance “Forget me”, the introductory intonationally prepares the vocal line of the soloist. All four motives – **TRI**. It is logical to expect that after three pions accentuated strong fraction must be confirmed by all textualls in the full range. However, in the basis of harmony (bass), the first fate at this rather crucial moment – a pause (eight). And only the second fate sounds bass support.

Moderato

Забудь ме.

-не, ди-вись бай-ду - же, як я по-во-лі з ту-гн в'и - ну, і не ли-

In the romance “Why, why should you ask” singers **TRI** already eight, grouped by the principle of “question – answer”. However, here we observe significant invoice and metric nuances. The first three pions in the upper case (question) do not end with a strong fate – also pause (eight), only a chord saturated **TRI** in the lower case ends with a strong fate (**sf**).

Andante con agitazione

На - шо, на - шо то, бі ли-

This same episode, textually strengthened (25–27 bars), marks the culmination of the romance, where, unlike the introduction, it is written with the full formula².

Especially remarkably traceable **TRI** in the works of L. Revutsky – Prelude *fis-moll*, op. 4, «Дума про трьох вітрів» (“Duma pro tr’okh vitriv” / “The Duma of Three Winds”) to the words of the young P. Tychyna, the famous “Songs” for the piano. The analysis allows to distinguish a peculiar “**musical facsimile**” (autograph) of the composer, which is marked by a number of works by Maestro.

1) Feature of the sound of **TRI** in Prelude, *fis-moll*, op. 4 (January 1915) lies in its tragic image load. This is a symbolic reduced quart – “cross-crucifixion”, whose tension is amplified by the rhythm-formula [eis-a-a **fis**]. It is associated with Hamlet’s question, “To be, or not to be?” (it is worth noting, that at that time the question sounded from the scene only in Russian: «Быть или не быть?»³, which rhythmically matches **TRI**), achieves a dynamic dramatic development in the widest register space, and it ends with the author’s decision of the tragic collision with the “Pikardian” tonic (that is, the major transceiver).

In the culmination of the Prelude, in essence, for the first time, we see the fixation of the **TRI** as a “*melismatic figure*”, and this translates it into a “style sign” rank, which will be especially noticeable in the further most revealing works of the artist.

2) In the “Duma about three winds” (1923) in the introduction, all inter-periodic interludes and the code sounds the original **TRI**, built on the triplet of the tonic quartsixe-chord (*gis-moll*) with the melismatic singing of the second degree [dis-gis-h | a→gis-a]. It is written in the traditions of banduras game (ukr.: «неперпа»), which corresponds to the genre nature of the work (the content of the thought – the poetry of the young Pavlo Tychyna – is amazingly consistent with the current political situation in Ukraine)⁴.

rit. *p a tempo*

На ранній вес-ні- про- вес-ні, гей, на сві-тан- ню

rit. *a tempo*

3) We find **TRI** and Symphony No 2 (1927), although not the initial manifestation. This is due to the fact, that the themes were based on the folklore source (objective reality, such as *cantus firmus*). In the second motive of the main theme (freckles, conducting 1st violin) used **TRI** with “melismatic” the first sound [e-fis→e-dis-fis→a], and while conducting in the next phrase, this “melismatic grain” is even more colorful (sextole), adds new colors and strong musical flavor to the folk theme.

pp dolce

Today it is difficult to establish how it was in the 1st edition of the symphony (notes are lost), but it is interesting that in the 2nd edition (1947) the original “Lokrio pentachord” of the folklore source (as he wrote in 1919 L. Revutsky and as he noted in 1927 at

his own analysis of the work [3]), it turns out in **TRI**, and the beginning of “softened” by the quarter singing (from the 7th grade E-dur [dis-gis] ⁵).

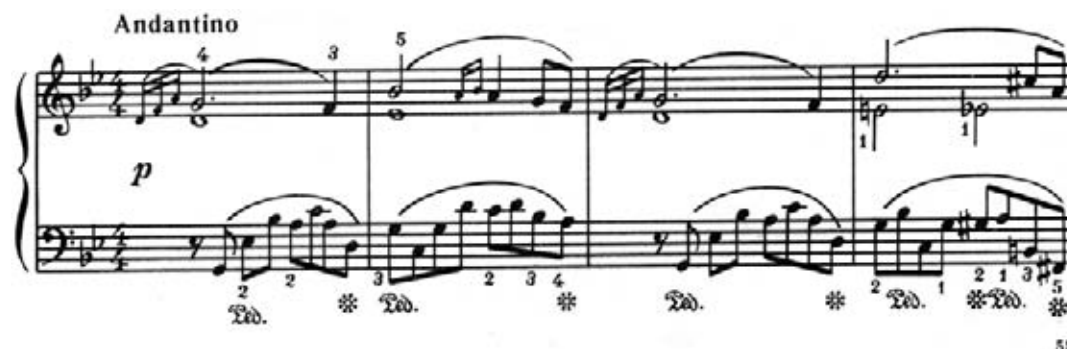
The image displays a musical score for piano and voice. It consists of three systems. The top system is the vocal line, starting with a first ending bracket labeled '1' and a 'cresc.' marking. The middle system is the piano accompaniment, also starting with a first ending bracket labeled '1' and a 'cresc.' marking. The bottom system is the piano accompaniment, starting with a first ending bracket labeled '1' and a 'p.' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

4) The arranging of the song “You’re Listening, My Brother” to the words of Bohdan Lepky (1 red. – 1926, 2-red. – 1942) composer ends with a piano code, full of sorrowful mood, connected with thoughts about the tragic death of brother Dmitry. The final tonic L. Revutsky “illuminates” **TRI** with the Eolians septa, hat in the descending figure-triol is combined with the III – medianta [e-a-e→fis], “shimmering” hint of the tonality of the parallel major. There is some kind of feeling of enlightened sorrow.

The image displays a musical score for piano and voice. It consists of three systems. The top system is the vocal line with lyrics: "- тру, крилонь_ ка зі - тру, кру- кру- кру!". The middle system is the piano accompaniment, starting with a 'dim.' marking. The bottom system is the piano accompaniment, starting with a 'p.' marking. The score includes various musical notations such as notes, rests, and dynamic markings.



5) The most insightful **TRI** as a “musical facsimile” of the composer is heard in his piano “Songs” (1929, is dedicated to the son), which is recognized as a masterpiece of Ukrainian chamber music. The miniature begins with the triol figure of the Eolians dominant, which prepares a tonic [d-f-a→g]. In addition, for L. Revutsky’s music it is organic to use the tonic triangular minority inclination with Eolians septa hidden in the texture. The chord sounds enriched, but gently, adding to the sounds of some kind of elegant melancholy. This custom palette is also highlighted in bringing up the last tonic chord. Here we hear the **TRI** realized as a double triplet (sextole) [a-c-f – d-f-a→g], where the first is recorded sextachord Eolians stage, and the second – the Eolians dominant.



Thinking of different figures of **TRI**, which is found in the key tricks of Levko Revutsky’s works, we can conclude that besides the individually chosen combinations – triols, double triols, the prevalence of folk-tuned intonational spheres, chains of charming parallel quintas and “grumble” of gentle seconds – all of them have a deep psychological load, clearly outlined the fixation of author’s thoughts and melo-national content. They were both deeply meaningful and subconsciously revealed by the “musical autograph” of the prominent Ukrainian Masters.

L. Revutsky

¹ At the present stage, I take for the analysis of the music of the signs-graphic fixation – from the old polyphonists to post-Romanticism and Neo-Gothicism. Experiments with the articulation of such a figure in the works of a purely graphic record still await their time.

² When I familiarization to musicologist and critic Kirill Stetsenko (the grandson of the composer) an interesting interpretation of TRI in romance of his grandfather, he thought and told me: “And you know, it’s interesting! For Kirill Grigorovich, when he was worried, slightly stammer”. Perhaps the tempo-rhythmic breathing of the artist thus subconsciously appeared in the music of romance?

³ L. Revutsky was well aware of Shakespeare’s dramatic works. I would like to remark, that his uncle Nikolai Storozhenko (1836–1906) – a professor at the Moscow University, was the president of the All-Russian Shakespeare Society.

⁴ The work is very difficult to perform.

⁵ For “fastidious gourmets” from music, the superb combination of three regular groups: 1) general tone E-dur; 2) the theme began with “dis”, the introductory tone in relation to the main tonality, which is not quite typical and, as it were, should be dissociated, however 3) the very same theme sounds in the Lokrio pentachord and begins with its fair setting (“dis-a”). Unique combination!

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РЕЗЮМЕ

Кілька десятиліть у вітчизняній музикознавчій думці неподільно панувала асаф’євська «теорія інтонації», яка найбільше відповідала теорії «нормативного соцреалізму», що керував і наукою, і творчістю. Альтернативні думки вважалися ідеологічно ворожими, зокрема, як у Б.-І. Антонича, що мистецтво здатне створювати власну дійсність. Проте панівний за радянської доби матеріалістичний «інструментарій», як виявилось, був неспроможним дати відповіді на ключові питання: як пояснити власне феномен людини-музиканта (осібно геніального композитора) і що відбувається у світі художнього творення до фіксації отієї соціально детермінованої інтонації. А також, яку роль відіграють *позасвідомі явища*, що впливають і формують підсвідомість / свідомість особистості.

У пропонованій розвідці виокремлено характерне ритмоутворення – **трипіонова ритмоформула** – ♪♪|♪ – передіктові три долі з акцентом на наступній четвертній. Ця ритмічна фігура – ніби своєрідний часово організований «каркас», що «обростає» звуковими вібраціями – інтонаціями. У сукупності вони стають виразною **ритмоінтонацією** і використовуються

композиторами для творення авторської **інтонації** (матеріально фіксованої нотними знаками). Енергетика **трипіонової ритмоінтонеми (ТРІ)** приваблювала майстрів різних мистецьких епох, у творчості яких виявила свою дуалістичну природу: 1) стильова приналежність; 2) авторсько-індивідуальне тлумачення (залежно від творчого задуму).

На конкретних зразках українських композиторів К. Стеценка та Л. Ревуцького показано особливості втілення ТРІ. Зокрема, при аналізі ТРІ у романсах К. Стеценка «Забудь мене» на слова П. Карманського та «Нащо, нащо тобі питати» на вірші Олександра Олеся виокремлюються різні лірико-психологічні плани цього зерна, що виявилось у своєрідному «приховуванні» сильної долі (позначено паузою на вісімку першої долі такту).

Особливо рельєфно простежується ТРІ у творах Л. Ревуцького – Прелюді fis-moll, ор. 4, «Думі про трьох вітрів» на слова П. Тичини, обробці солоспіву «Чуєш, брате мій» на слова Б. Лепкого, головній темі Симфонії № 2, знаменитій «Пісні» для фортепіано. У Прелюді fis-moll, ор. 4 (1915 р.) автор уперше вводить ТРІ в музичну тканину; наступний аналіз дозволяє простежити її трансформацію в «мелізматичну фігуру», що, зрештою, стає «стильовим знаком» композиторського письма Л. Ревуцького та своєрідним «музичним факсиміле» (автографом) Майстра.

Ключові слова: К. Стеценко, Л. Ревуцький, трипіонова ритмоінтонема, українська музика.