



Toposes of the Development of Musical Elegy

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Annotation: Throughout the history of the development of musical elegy, intonation toposes have crystallized especially intensively. Many of them are caused by physiological and psychological factors (feelings of weakness, fatigue, difficulty breathing), which explains their viability. Descending intonations dominate in the elegiac melody, corresponding to the literary topoi of despondency and regret.

Keywords: motifs of sighs, the bass voices, topos, elegy, elegiac mode of artistry, genre memory, ontological category, elegization, lyrical genres, concept, genre canon, secondary nature, evolution, powerlessness, semantic content, articulation features, rhetorical questions, creating a procession topos, weakness, powerlessness, important intonation.

Introduction:

In elegies, various variants of descending movement are possible. Often it is hidden in small ascending motifs enveloping the melodic line, behind which a descending line is visible. Descending second intonations and “motifs of sighs” associated with the physiological reaction to grief are distinguished; sometimes they are used in combinations (“Do not tempt” by M.I.Glinka, introduction) [1]. Similar motives become the basis for the bass voices of the accompaniment (“For the Shores of the Distant Fatherland” by A.P.Borodin). Typical descending intonations can be heard even in N.A. Rimsky-Korsakov’s bright elegy “What is in the Silence of the Nights.” The function of inference is performed by descending motifs in the cadences of elegies[3]. In Elegy for viola by I.F. Stravinsky, each motive and phrase ends with a downward movement, which conveys a feeling of weakness, powerlessness. The most important intonation topos is the initial jump in the melody, usually a fifth or sixth (“Do not tempt” by M. Glinka). The latter became a sign of lyrical Russian romance (noted by B. Asafiev, later by L. Mazel) [2]. The sixth, based on the V and III degrees, predominates, since it highlights the characteristic third tone of the fret. Often the sixth is filled with forward motion. The combination of an ascending leap and a descending melody embodies the state of regret typical of elegy (especially common in P.I. Chaikovsky) [16].

Material and Methods:

The intonation feature of the elegy becomes “melodic resistance” (V.A. Zuckerman’s term), which acts as a means of embodying the internal contradiction of feelings and corresponds to the “heteronomy of lyrical feeling” characteristic of the literary elegy. Additional means can be arrests, the introduction of a melodic voice on a weak beat, pausing (“Autumn Song” by P.I. Chaikovsky) [4].

Elegies are inherently characterized by such qualities as monologism and confession, manifested in the special tone of the statement, personal intonation, and emotional intensity (elegies by A.A. Alyabayev, “Doubt” by M.I.Glinka). Elegy and intermittent speech recreates, a person experiencing a feeling of loss (melodies “dismembered” by numerous pauses, as in I.F.Stravinsky’s “Elegy to the Memory of J.F.K.”) and everyday speech, addressed to loved ones, which is characterized by a calm



tempo, short remarks, designed for understanding at a glance, sudden pauses (“I’m sad” by A.S.Dargomijsky), and oratorical style with its increased expression of pronunciation, articulation features, rhetorical questions, as in S. Rachmaninov’s *Elegy*[5].

The elegiac mode is also associated with metrical features. Russian composers often use two-beat meter when creating a procession topos (consistent with the literary motif of wandering) [6]. Bipartism manifests itself both at the level of size (usually 4/4) and at the level of a meter of the highest order - if the elegy is based on a waltz tripartite. An even rhythmic pattern is associated both with the topos of the procession and with the flowing (counted) time; in polyphony with a dotted rhythm (one-time contrast), it contributes to the emergence of “elegiac time”. Iambic rhythm (a component of the topos of complaint and groan) produces an image of vector time (“*Elegy*” by A.S. Arensky) [7].

Results:

The means of texture greatly contribute to the creation of an elegiac topic. The polysemantic role is played by the organ point and ostinato. Both can convey a state of numbness, detachment and become, depending on the context, a representative of cyclical or passing (vector) time. Ostinato intermittent sound can evoke associations with the sound of a bell (topos) or the twinkling of a star, and there by contribute to the establishment of horizontal or vertical spatial coordinates [12] (“*Elegy*” by M.P. Mussorgsky) [8].

In elegies, three textured planes are usually distinguished: the bass and melody, distant from each other, create a volume that is filled with transparent harmonic figuration. A solo melody in such a situation is perceived as similar to the literary topos of loneliness. Techniques associated in Russian music with the reflection of the feeling of native space are often used: playing with the “empty” fifth, “unfilled “voids” between the spatially register “spread apart” melody and background” [13], organ points with accompaniment [9].

There are also timbre topos of elegy. This is the timbre of the flute and oboe. The type of elegiac time and space is reflected in the structure of the works. The implementation of this chronotope gave rise to several principles of organizing form in elegies. The assertion of the dominance of cyclic time is associated with reprise and rondo-like forms (for example, the romance “*Doubt*”, “*Waltz-Fantasy*” by Glinka, Rachmaninoff’s *Elegy*). Vector time, reflecting a person’s desire to restore the stopped course of life, reveals itself in cross-cutting compositions (for example, the elegy of Alyabyev, *Genishta*). Elegies often compare two types of time-space, presented in contrasting parts. The outer sections can reproduce vector time, and the middle one, personifying the lost idyll, can reproduce cyclic time (Arensky’s *Elegy*). The inverse relationship is also modeled (*Elegy for viola* by I.F.Stravinsky)[10].

Discussion:

In the genre of elegy, sporadically, like other authors, P.I.Chaikovsky created works that, along with Glinka’s romance “*Do not tempt*”, became a symbol of elegiacism in Russian music (“*Autumn Song*”, Lensky’s aria “*Where, where have you gone...*”, romance “*Yellow fields.*” Elegance is present in all genres of his work - vocal and instrumental miniatures, chamber ensembles and symphonies, operas and ballets.[11]

P.I. Chaikovsky was prone to “elegiac” reflections; “elegance” was a property of his nature. The composer himself recognized the connection that existed between his character and the works he created: “... I have often heard that mixing an artist’s literary qualities with human ones is a bad and unfair critical technique. It follows from this that I am a bad critic, because I can never separate these two sides in an artist from one another.” B.V. Asafiev called the innate qualities of the



composer's character "sensitivity and acute impressionability, complete dependence on all sorts of "dissonant" life sensations". [12]

Even as a child, P.I. Chaikovsky felt the fragility and disharmony of existence, and he carried this feeling throughout his life, which perhaps determined the appearance and collision of two contrasting imaginative worlds in his work. (In elegiac opuses they appear as an "idyllic" and real world, associated with the feeling of life flowing away.) In his youth, P.I. Chaikovsky feels like an old man, aware of the running and aimlessness of life: "...Old age has come, when nothing pleases you anymore. You live with memories and hopes..." Like an elegiac hero, in his books P.I. Chaikovsky looked for consonance with his feelings and found "comrades-in-arms" who perceived the world in a similar way. A.P. Chekhov was especially close to P.I. Chaikovsky in his worldview, because his prose sounded the same notes of melancholy and disappointment, reflecting the state of melancholy familiar to the composer. [13]

The composer's letters and the memories of his contemporaries about him create such an idea of the composer's character that allows us to draw a parallel between the real personality of P.I. Chaikovsky and the image of the elegiac hero, whose emotional and intellectual portrait includes the obligatory components of the Russian elegiac mode (longing, melancholy, penchant for introspection) and constant features of the elegy genre (two worlds, idealization of the past, tragic feeling of the transience of life). And if we recall the composer's words about music as a "victorious force" that reveals "elements of beauty inaccessible in any other sphere, the contemplation of which not temporarily, but forever reconciles us with life," it becomes obvious that the analogy is not arbitrary: music for the composer is a means, which allows you to make any experienced feeling an object of admiration. [14] And this is also a necessary component of Russian elegy and the elegiac mode. The foregoing allows us to conclude that the composer's personality type determined the predilection for elegiac emotions and predetermined the multifaceted expression of the mode.[15]

Conclusion:

To summarize, we note that the most important among the indicators representing elegy and elegiacism is the topos of elegiac time (no topos - no genre). It is in it that the constants of the genre, going back to the archetype, find expression: two worlds, the transition from one to another, the changing essence of the main character.

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