



Culture and Human Development Through Music Education: Specifics of the Interpretation and Complementariness in Chamber Musicianship, Characteristic for the Educational Development of Music Students

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Abstract

The idea for metrorhythmic complementariness and synchronism as aspects of interpretation represent a significant part of the education process of music students. In this research, based on surveys and personal experiences, a particular stress is put on interpretation as a main component for building a complete musician. This theme is a rarity in scientific papers and it is often neglected by theory. We will especially discuss the ratio between instruments in a chamber music ensemble as a problem of melodic and metrorhythmic cooperation between instruments. The development of chamber and instrumental genres is one of the basic phenomena in the case of evolution in a certain national culture. The XX century as a period is crucially important for interpretation when all kinds of different 'modernism in art' sprung up, and emphasized by authors who used a whole range of contemporary techniques (aleatoric, dodecaphony, sonorism), whose works are the fruit of an experiment, improvisation, and moreover a new challenge. The usage of complementariness in homophone works or at least its spontaneous participation, as well as interpretation itself, synchronism and everything else are problems that have been almost completely overlooked by theory.

Keywords: chamber music; complementariness; interpretation; metrorhythmic cooperation; synchronism.

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1.0 Introduction :

The 'tapestry embroidering' of the intonative filigree tree, expressed in one complex music construction, demands a higher level of professionalism, experience, and maturity. Here, the person as an individual needs to interpret the given notation, dynamics, agogics, rhythm, tempo etc. in order to achieve a stylistic and characteristic performance, in other words, to present as closely as possible the composer's idea. However, the interpretation needs to be accompanied by an internal expression of everything personal that had been engrained during the performer's life.

Interpretation is such a complex matter, or more accurately, such a long process, accompanied by many components that depend on one another in order for it to reach a final form and a solid performance, but nevertheless, interpretation is completely overlooked in theory.

2.0 Interpretation:

- What is interpretation?

Interpretation can be defined as: a multitude of the aforementioned components (for instance, the notes, dynamics, agogics, rhythm, tempo etc.) gathered in one work, and for a fine interpretation someone's performance is necessary.

The Bulgarian composer Lazar Nikolov (most well-known for his sonatas for piano and an absolute leader of the avant-garde), exactly in the aforementioned context says that interpretation is creating a portrait, while performance is an expression of that portrait and appropriately, the experiencing of that expression [1].

The XX century as a period is crucially important for interpretation when all kinds of different 'modernism in art' sprung up, and emphasized by authors who used a whole range of contemporary techniques (aleatoric, dodecaphony, sonorism), whose works are the fruit of an experiment, improvisation, and moreover a new challenge.

The supposition of the 'music sheet' with notes as a subject to be realized by the performer and as an object to be analyzed by theoreticians has become a basis for the western music aesthetic, whose ontology lies largely in already presented theses and theories. A large part of music, starting from the Middle Ages when the precise writing in notes was yet to be developed, was orally passed on and hence, expectedly, it was quite varied and improvised. Even when note writing was truly developed, improvisation freedom was being practiced to a great extent and in many different repertoires and styles. Today that freedom experiences a new 'renaissance' and enters the spotlight once again, applying the new techniques [2].

Exactly for this reason, interpretation is subjected to a larger spectrum of 'colors' in all genres characteristic for this period.

2.1. Chamber musicianship:

As we know, specifically the genres such as sonata, a suite for a solo instrument and piano, are perceivably present and in their realization various composing techniques and influences are being layered and intersected.

As an approach to the aesthetic content of chamber works, among which also to the so called 'little chamber music ensembles with an assistance of piano' (sonata for a solo instrument and piano, suite etc.) one can discover their music content in one of the most recent theoretic elaborations on the problem of aesthetic in music content in the article by Valentina Holopova. She determines the three aspects of music content: "emotion, description, and symbolics". It is no coincidence that this title of ours is *Culture and Human Development*, since as I have mentioned before – music is a mirror of the soul, through music a person can show everything they had made an engraving of throughout their life [3].

According to Holopova, this so called formula of a music-notional triad should be the basic principle for interpretation of music content that matters to the music culture of the new and the newest times.

One of the aspects that directly influence the process in an ensemble work for two instruments is described with the term "an emotional process or emotional modulation". This is quite an interesting view, a theoretical one, but also with crucial significance for the music-interpretative solutions.

Holopova does not interpret only the idea for chamber musicianship, but she also examines the procedural-linear nature of the work and insinuates to 'ensembleness' and 'communication' between the performers and these two terms have a particular singularity in the context of the topic we are researching [4].

3. Main characteristics for constructing a solid chamber music ensemble:

3.1 Dialogue/exchange:

Playing in an ensemble which includes the building of an aesthetic character, a constant **dialogue/exchange** and activeness in music experience, is described by A. Gottlieb as 'communication'. This term is actually an analogy to a scene-actor dialogue, when the aesthetic parameters of interpretation are born through interaction and mutual completing in the process of interpretation by two or more performers.

In that relationship, inclining to the purely music components of the expression, the music nature of the solo instrument and the piano, Gottlieb formulates the following idea: "In order to reach the necessary mutual understanding between interpreters, an ensemble performer can help only with the most precise and profound, subtle surmounting of music symbols and the fine gradation of music shades and nuances [5]."

3.2 Dialogue/imitation:

Another characteristic is the **dialogue/imitation**, the variation of polyphonic impulses in the chamber music nature that result from the nature of ensemble musicianship, expression, and music potential, specified for interpretation. In the chamber literature of the Romanticism, and even more in the XX century literature, the correlative 'rejoinders', the roles and their mutual dialogues in the works for a chamber music ensemble and especially in sonatas for a solo instrument and piano are becoming more and more complex.

Very often the facture ideas in the works of Macedonian authors are so expressively semanticized on the one hand, and so enriched and unorthodox in manner of facture on the other hand, that they pose a truly new 'ensemble' text – a contemporary and complex text for analysis [6].

3.3 Synchronized 'dialogue':

Next and particularly significant aesthetic impulse and parameter is the music-audile start which makes possible the so called '**synchronized dialogue**', important for the communication and the complementary structure of the interpretative subject in the chamber music ensemble or the chamber music duo. The basis of the technique of ensemble musicians is, in few words, the skill of playing 'together' [7].

This means:

- synchronized sound of all parts (unity of the tempo and rhythm of the partners);
- leveling the strength and balancing the sound (dynamics); and
- concordance between the parts (unity of phrasing and articulation).

In order to perform all these necessary components for fine chamber musicianship, we need a musician who possesses a well-developed skill for listening to the whole ensemble. Particularly significant is the skill regarding the surmounting of psychological barriers: every performer in the ensemble needs to feel both parts as their own, because there are moments where we have an emphasis on the part of one instrument, and then on another instrument, and in the absence of such unity, the playing in an ensemble would come down to a correct, but featureless agreement of the two parts.

From the viewpoint of theory of interpretative experience, and more precisely for problems of interpretation in a chamber music ensemble with piano, there is a blanket term for all of the above – 'synchronization'. This appears as the primary technical condition for ensemble playing. "Synchronization of an ensemble sound" means accordance with a determined exactness of the smallest lengths (of the durations of notes, figures or pauses) between all the performers in the ensemble/group. And the synchronization is the result of unity of the understanding and feeling of tempo and metrorhythm [8].

Regarding the playing in an ensemble composed of a solo instrument and a piano, it is precisely synchronization that is the element of time organization – as the task of the ensemble interpretation. Synchronization is a moment that can affect the performers' conception to a great extent and very sensitively. Understanding and interpreting these kinds of metrorhythmic phenomena is one of the basic elements of chamber musicianship [9].

4.0 Metrorhythm:

The core of the problems in interpretation, as for instance metrorhythm, is present equally both in chamber and in solo musicianship. As problems, these so called phenomena appear in the chamber music of the XX and even in the XXI century.

4.1 Complementary rhythm in homophone-polyphone factures: The connection to complementariness, or more precisely, the reflection of the complementary rhythm in various types of homophone-polyphone factures, according to Hristov, is the following: "...the homophone structure accentuates movement of its voices and in it,

most often, that is the pulse of some rhythmic unit. Favorably for the analysis, the new term ‘pulsing rhythm’ is introduced, in order to indicate the transformations of the old complementariness in the new atmosphere of the homophone construction [10].”

The precise following of this phenomenon is particularly meant for chamber musicianship and is of an enormous significance for the solo instrument/piano ratio.

The experienced instrumentalists who have advanced more deeply and analytically into the note texts know well that “very often the summing up of rhythmical figures of separate parts in some cases can create a specific, combined rhythmic figure”.

4.2 *Polyrhythm:*

With the evolution of music expression a great number of very interesting phenomena appeared – the phenomenon of polyrhythm and polymeter, whose solution originates from the already pointed out ideas for chamber musicianship – as theory and practice. If we analyze interpretation of polyrhythmic figures in chamber musicianship, in theory we will conclude that the unifying of rhythmically heterogeneous figures in different parts composes a large diversity of the formula of ‘total movement’. This type of formula poses a problem for partners. Interestingly, what is important for overcoming this problem is to play the complementary rhythm with a concordance of the main, stressed times, but without ‘auxiliary’ accents!

4.2.1 *Example* [11]:



4.3. *Polymeter:*

In contemporary music, ever more often there are similar examples of works with a complementary-synchronized nature, which are quite ‘problematic’ for a chamber ensemble performance. Those kinds of examples very often appear in the music by Macedonian authors as well, where we can find ideas for asymmetry and irregular rhythm, asymmetric combinations, which herald new problems for the theory of interpretation in ensemble musicianship [12].

4.3.1 *Example* [13]:

ТРАЈКО ПРОКОПИЈЕВ

The image shows a musical score for a piece titled "Largo" by Trajko Prokopiev. It consists of two staves: "Vocal" and "Piano". The tempo is marked "Largo" with a metronome marking of 60. The key signature has two flats (B-flat and E-flat). The lyrics are in Cyrillic: "Галебе мој не слетишувај на мои-ше о - чи". The piano part includes dynamic markings like *mf* and *mf*, and pedal markings "Ped." with asterisks. Two red circles are drawn around specific passages in the piano accompaniment, highlighting a particular texture or articulation.

5.0 Types of musical texture:

Mistakes in interpretation are easily made. In these brief contemplations we are interested in the complementariness (as an addition) and the inter-facture (as density, types of texture etc.) and the timbre. Thinking about this capital problem for chamber interpreting, from an interpretative point of view, we can distinguish two basic and interconnected, but at the same time autonomous categories in instrumental ensembles:

Textures, i.e. the setting of the music tissue in which there is a certain quantity of voices with their own characteristics in their relations, and timbre. Their reciprocal relationship is quite obvious, every entering of a new voice brings a new timbre that contributes to the general sound, and the timbre characteristic for polyphony depends on the allocation of the voices that it is composed of.

We can find the construction of dialogue/complementary texture, as a task of interpretation in the opus of Macedonian composer Vlastimir Nikolovski – *Sonatina for Violin and Piano*. The texture, implies balance and absolute balancing, complementing of both instruments. The end of 3rd movement has its own determined functions and due to that the instruments in it have a defined constructive participation in the texture solution.

6.0 Purpose of Research:

Indeed, a lot is written about the types of texture and their specific meaning, increasingly in the XX century, but the fact remains that the chamber-instrumental texture, especially intended for two or three instruments, out of which one is the piano, has rarely been the problem of a separate research [14].

Up to this point, if we start from conclusions which could be reached through personal interpretative views/experiences, as well as from the few analyses of this issue, it becomes clear that the construction of a facture is a problem where the ensemble performance fulfils the tasks of complementing melodic and harmonic instruments in a constructive manner.

Here, according to the abilities of the chamber performers, the interpretation of the texture, has architecturally built functions. The role of the performer is to achieve a certain typology of the texture articulation, to single out/emphasize or to 'hide' certain moments, to underline the culminations etc.

6.1 About the piano player, as chamber associate:

The piano player – as an ensemble performer needs to possess the following abilities: good technique, speed, ability to easily read prima vista, by all means to be able to immediately transpose, to be able to effortlessly play passages, jumps and double trills, and to possess many other qualities, one of which being the ability to communicate with their partners in the ensemble.

Beside all of these abilities, in his books, Alekseev puts the strongest accent on the inner expression, on ‘playing with a feeling’, on expression itself and on the fact that the performer needs to be gracious and able to move the listeners [15].

The less performers the ensemble has, the more subtle the role of the piano needs to be. This is why vocal compositions accompanied by piano give the greater opportunity to evaluate the ability of the pianist [16].

7.0 Conclusion:

There are moments when the character of the composition allows a bigger enunciation of the piano in the ensemble, and there are other moments when the piano has the role of a so called ‘subtle ambient sound’. This is why all of the aforementioned so called phenomena are of crucial significance for a good performance of the ensemble. And the chamber music ensemble as an acoustic realization is functionally connected to the typology of facture tasks, imposed by the author.

Music is a language understood by everyone and communicated by everyone everywhere around the world. The development and contribution by every individual in music, in any way, at the same time contributes to the development of culture in general.

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