**OSTINATO AND OSTINATNESS IN THE SYSTEM OF MUSICAL ACTIVITY PROCESSES IN THE 20TH CENTURY**

*The whole text was published:*

*Challenging problems of history, theory and practice of artistic culture: Collection of scientific articles. Issue ХХ. – K: Milenium, 2008.*

The goal of this article is to describe the basic functions of ostinato in the music of the 20th Century as one of the stages of construction of the concepts of ostinato and ostinatness as the music process factor.

Let us distinguish the most important determinants of ostinato and ostinatness actualization in the music of the previous century.

1. A substantial increase of the proportion of musical thought linearity and its polyphonization. In the 20th Century, not only voice polyphony but mostly sense polyphony becomes the hottest topic.

2. Relationship between ostinato and syncretic prarepeatability, which is one of the oldest methods of coordinating the collective activities of mankind. Ostinato is one of manifestations of the repetition and identity principle and is technologically the simplest elementary skill and, dependent on the context of consideration, is often specified in the music science as the primitive one. This did not prevent it from becoming no more, nor less the main stylistic attribute of the whole musical trend.

3. Aspiration to the generalized reflection of ideas of motion and 'anti-motion' – statics.

These prerequisites have, in general, formed the ostinato and ostinatness functions in the musical practice of the 20th Century.

**1. Contemporaneous contrast: ostinato is a continuous voice** in the polyphonic (or polyphonized) texture. The contemporaneous contrast, the genesis of which in the Baroque music, in particular, passacaglias, represents the concept of simultaneous development of opposites and, one way or another, is related to the polyphonic (or polyphonized) exposition of the musical material.

1. **Function of the motion idea carrier (rhythmoenergy)**

V. Zaderatsky calls rhythm the carrier of the ostinato idea. V. Holopova, the author of the distinguished studies in the field of rhythm, including the music of the 20th Century, uses the notions of 'ostinatness' and 'regularity' as identical ones. Smooth regular eurhythmics in the music of the 20th Century approaches ostinato. T. Adorno reasonably introduces the term 'thematic rhythm' – in the 20th Century rhythm is not simply the method of organizing the musical elements, but a sovereign musical element. This also reflects orientation of the musical progress towards the praforms, preconscious ambition for them, because it is rhythm that makes a prabasis of music as the art.

3. **Function of the statics idea carrier.** Statics is, in fact, the opposite side of the motion. In the metaphoric comprehension, both statics and motion could be imagined as the independent development of two lines of the baroque passcaglia. If one means under the *motion,* as the category of the music sense, the external, physical motion, then statics is also the external attribute, the external immobility and, thus, the internal motion, the motion of thoughts and feelings. The image of the static ('frozen') time and meditativeness is extremely popular in the music of the 20th Century, whereas the principle of variation on the ground of ostinato makes a basis for modal variation traditional for the French school of composition.

While the ostinato layers, which embody the idea of motion, could be compared to large and strong brushstrokes, then the methods of modal variation within the limits of the phase structures are the peculiar ostinato pointillism. The technique of the ostinato microvariability perfectly illustrates the process of development of the thought, relation to the meditative origin important for the French school of composers, first and foremost, under the O. Messian's influence. In his work, ostinatness is inseparable from sonority.

Using ostinato, the opposite ideal and semantic tasks are constructively identically solved in D. Shostakovich's Eighths symphony (parts III and IV) and in L. Hrabovsky's "Symphonic Frescos" ("The Flight" and "Under Ruins" – parts III and IV as well). Both works are the cycles with common subject – reflection of the war. Comparing the characters of inhuman destructive force and shocking tragic consternation is realized here by means of a common constructive method – ostinato, whereas semantic polarization takes place due to the temporhythm. Note that the parts, where the above imaginative comparing is made, are close to each other, and in Shostakovich's work the atacca are even heard.

1. **Repetitive technique: 'ostinato' – 'not ostinato'**. This manifestation is not only a conductor of the minimalism ideology as the musical trend, but also is important in the context of cultural science, symbolizing addressing to one of the prasenses of repeatability – the magic and the religious origin. Thus, is the minimalistic repetition the ostinato one? Half-and-half. This is a peculiar 'ostinato' – 'not ostinato'. Its ideal unapplied function, conscious choice of this ascetic method is a decisive factor for ostinato, therefore, the argument "for" the ostinato nature of repetitive repetition is its deep world vision and esthetic causality, the process of conscious creative choice made by the artist. The argument "against" is related to its function of a single organizing factor, i.e. repeatability here is a sole constructive method. Obviously, such guise of repeatability should be a separate link of categorical apparatus of the musical science.