

# MUSICOLOGICAL DISCOURSE AND PROBLEMS OF CONTEMPORARY SEMIOLOGY

Collective monograph



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## **FORM AND ESSENCE AS COGNITIVE PRIORITIES OF MUSICOLOGICAL SCIENTIFIC DISCOURSE**

**Samoilenko A. I.**

### **INTRODUCTION**

In the context of musicological discourse (musicological understanding and interpretation), the concept of form takes on different semantic projections, thereby indicating the multilevel meaning of form in music. In the most general cognitive, objective and subject musicological conceptual presentation, *the form* is the form of music life in culture; the form of music itself is its linguistic nature, compositional and typological properties; the form of influence and perception (acceptance – awareness). In all three positions, this concept is due to the specifics of the expressive artistic music nature, both its symbolic properties and special semantic connections with the real world, as well as the ability to produce its own *special* meanings. If, in its ability to generate its own semantic world, music is in solidarity with other types of art, then in terms of the quality of subject-semantic content it is noticeably different both from them and from other spheres of cultural semantic activity.

The meanings expressed by music are specific only for it; they are unique both in artistic and in general life ontological purpose, as they reproduce (create) the highest and deepest levels of human existence. The possibility of their musical production is explained by the principles of the musical form as a semiological phenomenon – as a specialized language sphere, which is generated by the universal human need for a personal aesthetic completeness of experiencing the life meaning (being).

The idea of form in its possible musicological presentation, of course, if we free it from narrowing technological approaches, moves from a more general cultural, historical and life context to the field of constructing a musical text and understanding music as a text, then to the organization of the conditional semantic space of music, its intext – a set of specific musical artistic intentions.

Thus, the movement of musicological thought arises from the external formal organization of musical art, the musical and creative process to its immanent laws, to the internal “speech” of music as its *internal form*, which is the key psychosemantic factor of musical influence.

We admit a stronger statement that the question of the internal form, as well as this phenomenon itself, is connected with the main psychosemiotic law of music; knowledge of this law, discussion of its sides and terms makes it

possible to clarify the “difficult problems” of consciousness, which are faced today by representatives of not only the humanities, but also the natural sciences. An art history methodology that attracts semiological approaches can contribute to the solution of some complex issues in the voluminous sphere of human science, including also the connection with the study of cognitive processes and methods for their modeling.

The prerequisite for this is the special unity of form and meaning that the semiological organization of musical art reveals, in particular the relationship between form and *essence* of meaning in music, which is provided by the phenomenon of *internal form*.

It should be emphasized that the question of the essence of art is in solidarity with the question of the main law of human self-consciousness: of humanity as the “assemblage point” of a person as a thinking and feeling being, understanding and speaking one, that is, expressing his thoughts and feelings in the system of utterances, with the help of language. In the end, this question gains a wide noetic resonance, referring to the idea of the spirit, instilling in the human individuality; it also leads to psychological deepening in connection with the study of human consciousness modalities as ideally virtual substances that ensure the continuity and dynamics of musical thinking.

Consequently, the idea of an internal form, as a central place and the law of the musical logo, leads to the need for the category of “internal man”, indicating not only the structure of musical thinking and the development of the musical “way of thinking”, but the essence of music as its unique semantic vocation.

As analytical prolegomena of the proposed concept of semiological interaction of musicological thought with the formative and semantic principles of music, we note the following four stages in the formation of musical thought: material and physical, sound-organizational, phoneme-sonoristic; suggestive and empathic, communicative (connecting), intonational and speech; structurally isolating, compositionally interpreting; understanding, generalizing, abstracting and conceptualizing.

Among these, the first characterizes the material nature of the musical language, its matter and perceptual purpose; the first and second in their unity become the platform for the emergence of genre properties (structures) of music; the second and third represent the conditions for musical composition and style formation, that is, a single compositional textual field of music; the fourth allows to isolate the stylistic content of the music, it is responsible for all processes of semantic representation.

It is this final and generalizing level of music formation and impact that becomes the basis for a musicological discourse, which enters into a dialogue with musical thought, with the language of music.

## 1. From musical concepts to the metalanguage of musicology

Once again, we note that form and essence are equivalent to a pair of concepts of form and meaning, since the essence always forms the semantic phenomenon centers in which the essential principle can be detected; these are always those two poles that cannot be dispensed with in any semiological musicological analysis. However, the concept of form in recent years (the beginning of the XXI century) has lost not only its scientific attractiveness, but also its explainability, since the approach to the process of form-creation and, most importantly, to forms of musical thinking, musical consciousness, as well as to forms of personal consciousness in general, have come under dictate of a phenomenological approach.

Phenomenology in its basic philosophical form, as well as phenomenology that has grown on the basis of hermeneutics, remains today that area of knowledge that leaves more questions than answers. Being in most cases an author's (that is, individualized-subjective, including discursive) discipline, it introduces relevant and promising terminology (associated, in general, with the concepts of noema, noesa, noetic analysis), but does not offer support on objective reality, on a specific historical person.

The problem is that phenomenology does not rely on a sufficiently clear definition of the human personality and human consciousness structure. Meanwhile, when we sequentially consider a dichotomous pair of form and essence, we are convinced that their connecting link, through which both of these phenomena are best revealed, is *the internal form*. And although G. Shpet<sup>1</sup>, partially addressed the problem of the internal form, he did not make serious analytical support for this concept. Since the concept of an internal form needs to be clarified (the internal form of *what?*), this definition expands to the following definition: "Internal form of thinking" or "internal form of consciousness", which clarifies, but also significantly expands the research approach.

The duality of the internal form of thinking as an object of both music and musicology was stated in one of the last works by I. Kotlyarevskyi, who, in particular, wrote: "Understanding the multiplicity of linguistic means even within the same sphere of mental activity requires setting an exciting research problem – the development of thinking in the field of musical art in the light of the communication media system evolution. <...> At the present stage, it seems possible to single out one aspect in it – the evolution of thinking in the musical and artistic sphere and the reflection of this evolution in two language systems: means of musical expressiveness and the terminological apparatus of musicology"<sup>2</sup>.

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<sup>1</sup> Шпет Г. Внутренняя форма слова. Эпюды и вариации на темы Гумбольта. М., 2006.

<sup>2</sup> Котляревский И. К вопросу о понятийности музыкального мышления. Музыкальное мышление: сущность, категории, аспекты исследования. К.: Музична Україна. С. 28.

I. Kotlyarevskiy posed the problem of *forms of musical thinking* in connection with the categorical system of musicology. He emphasized that the forms of thinking by music and in music should be presented in an appropriate conceptual system, including verbal musicological explications based on the *nature and properties of music* itself. “Musical and artistic categorical system”, “movement of the means of musical expressiveness” to “shaping their content side as forms of musical thinking” – these are the subjects the study of which I. A. Kotlyarevskiy called “one of the most important methodological problems” of musicology<sup>3</sup>. He considered the premise of this study, first of all and most of all, as the need to overcome the habit of substituting the conceptual nature of one of its forms – verbal, that is, *to overcome the habit of narrowing the functions of a concept as a form of thinking* – as an expression of the consciousness logical possibilities.

This methodological idea presented in one of the last works of I. A. Kotlyarevskiy, still remains only outlined; meanwhile, it is associated with key questions for modern musicology about the nature and essence of musical consciousness – to the extent that *consciousness can be called musical, that is, capable of generating a logical system of music*.

Continuing, trying to develop the position of I. Kotlyarevskiy, we will answer the following question: *is it enough for the consciousness of one language*, even if it is such a universally recognized and difficult-to-use as verbal? Already the variety of subject orientations of the word, among which the focus on “inexpressible” and “hidden”, on “concealment” (G. Gadamer<sup>4</sup>), which contributes to an increase in suggestiveness, rhetoric, allegory and so on, indicates the limited form of verbal and linguistic expression, which the word is somehow trying to overcome.

Consequently, the difficulty of understanding with the help of the word is explained by the fact that *understanding needs the “language of the inexpressible”, indescribable* – the “musicality”, the concept of which becomes synonymous with *the concept of understanding completeness* in the poetics of L. Vygotskiy: *consciousness “does not speak” in one, but in many languages with us*.

Musical thinking is derived from “emotional thinking” (the term of L. Vygotskiy) and is related to any work of thought, to the work of consciousness as a whole. It represents the meaning-generating work of meanings that determines the nature and characteristics of “musical concepts” – *concepts that are expressed, formulated in a musical way*. The importance of these concepts is revealed in the following words: “The fact that I think things outside of me does not change anything in them. And the fact that

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<sup>3</sup> Котляревский И. К вопросу о понятийности музыкального мышления. Музыкальное мышление: сущность, категории, аспекты исследования. К.: Музична Україна. С. 33-34; 28.

<sup>4</sup> Гадамер Х.-Г. Актуальность прекрасного: Пер. с нем. М.: Искусство, 1991.



I think of affects, that I put them in a different attitude to my intellect and other instances, changes a lot in my mental life. Simply speaking, our affects act in a complex system with our concepts..."<sup>5</sup>.

Due to the connection with "emotional thinking", the conceptual structures of music appear as "communicating meanings" according to the "pattern: person – person, person – thing – person", but not "person – thing", that means, they have a communicative and dialogical nature. From here there is *their function of generalization as indirect communication*, generating a double functional orientation of the sign (communication – generalization, generalization – mediated communication). L. Vygotskyi deduces the main "law" of concepts as "semic units" – supporting forms of meaning formation and meaning-forming activity of consciousness: what is the form of communication, such is the generalization. Thus, it allows one to find the path of musical semantics – musical meanings generated by "emotional thinking" – as a transition from *the real conditions* of musical creativity (performing genre forms) to *the conventionality of compositional decisions*. In a musical text, one can find the correlation of the levels of musical meanings generalization, that is, the correlation of the levels of concepts. And these levels represent a stylistic and stylistic consequence of communicative genre forms of music separation (forms of communication by music).

The above-mentioned also allows us to find certain sets of meanings in the phenomenon of musical consciousness (awareness) – *both stable and moving semantic conglomerates of musical and linguistic entities*, which enter both within themselves and in relation to each other into complex relations of equivalence and transitivity that organize the transfer of meaning and the *conceptual nature* of such a transfer.

Of course, we will not dispute the fact that the word remains the central (centralizing) principle of cultural communication: in reality, in the life of culture, in culture as a memory, it is precisely those meanings that are stipulated, "spoken out" in the word, and receive a verbal form. The word of music also becomes an indispensable companion of musical meaning – or rather, semantic meaning in music, the presence of which is caused by the human need to comprehend – create and understand meanings, because in itself "... the meaning is in music, if it is, then it does not need us"<sup>6</sup>. However, it should immediately be noted that until today the well-known definitions of meaning (musical meaning) and semantics (artistic, specifically musical) are preliminary; only recently, these concepts have begun to claim their own categorical status (largely thanks to related humanitarian disciplines – aesthetics, psychology, cultural studies). Based on the idea of meaning as a

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<sup>5</sup> Выготский Л. О психологических системах. Л.С. Выготский. Собр. соч. в 6-ти томах. Т.1. М.: Педагогика, 1982. С. 126.

<sup>6</sup> Гессе Г. Игра в бисер . М.: Художественная литература, 1969. С. 135.

certain stable integrating (correlation, connection, paradigm) of all value definitions of a person in culture, we note that musical semantics is most often considered as “echoes” of general *semantic quantities*, which significantly narrows it.

The complexly mediated relations between a phenomenon and its conceptual expression are especially noticeable when referring to such terms as “meaning”, “logo”, “symbol”, “artifact”, etc., which, one way or another, have to be touched (at least, imply) when studying the phenomenon of musical form – form in music, internal form as a form of thinking (consciousness). It is with the last one that the mystified – almost mystical – ability of a musical image (personified in the musical art of meaning) is associated with becoming an objective reality of culture, not being a material reality in the direct and full meaning of these words.

The experience of literature as a whole is expressed in the formula “word about word, addressed to the word”<sup>7</sup>; such is the experience of all humanitarian knowledge. The latter looks for a thought that “speaks out” in a word, seeks an adequate verbal form for “its” semantic intentions. However, with the same right, we can use the formula “music about music turned to music” – and as a conceptual basis of musical self-reflection (self-expansion of the musical logo) to identify *noetic categories*<sup>8</sup> and derivatives of them.

As G.-F. Leibniz noted, “... the best way the mind works is that it can discover few thoughts from which an infinite number of other thoughts flow in order, just as from several numbers ... you can deduce in order all the others... Since there are infinitely many concepts that comprehended, it is also possible that the concepts, comprehensible of them, were few ...»

*Musical concepts, comprehensible of them*, suggest finding the boundary between the conditional and the unconditional in music, which is extremely difficult. The path to the musical content (semantic content of music) is most justified to begin in the direction opposite to the musical influence – from the already conceptually defined, confirmed by the genre and style historical practice of the music of the parties, from the steady experience of endowing music with “names”, from the conventionally symbolic aspects of musical perception (interpretation of music)<sup>9</sup>.

The identification of musical semantics is the result of a semantic representation of music, which appears to be an abstraction of musical meanings from sound, creating in this way a new psychological reality for the

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<sup>7</sup> Бахтин М. Проблемы поэтики Достоевского. М.: Художественная литература, 1972; Бахтин М. Слово в романе. М. Бахтин. *Вопросы литературы и эстетики. Исследования разных лет*. М.: Художественная литература, 1775. С. 72–233.

<sup>8</sup> Самойленко А. Музыкаведение и методология гуманитарного знания. Проблема диалога. Одесса: Астропринт, 2002.

<sup>9</sup> Эко У. Отсутствующая структура. Введение в семиологию. СПб.: ТОО ТК «Петрополис», 1998. С. 13.

sign-significant functions of music. Semantic representation is associated with the translation of musical meanings into a new measurement system, including conceptual and verbal-conceptual explanation and clarification of sound. The last one makes it possible to increment musical values, their programming: it is the conceptual level of consciousness that provides the opportunity to transfer past experience to previously unexplored situations, that is, the possibility of forecasting (both musical and musicological).

Thus, there arises the opportunity to discover and study musical precedents for semantic transcoding, since the latter is determined in connection with the endowment of the old “incentives” – structural formations – with new meanings and in connection with the endowment of new “incentives” with old meanings. The musicological analysis of music is aimed specifically at the coverage of the possible interactions of a given structural formula (reception of exposition) with other semantic functions and a given (known) semantic meaning with other constructions. Actually, we should talk about compositional, and as a result of it, genre and style (or rather, style-genre), reorganization of music.

We can approach “*musical concepts*” as psychological artifacts – the result of material and ideational objectification of a person’s relationship to the external and internal conditions of his being. A psychological artifact or artifact as a psychological phenomenon is those thoughts, feelings, sensations, perceptions, judgments, concepts about them that are significant for a person. That means, they express a symbolic arrangement of personal consciousness. They consolidate and make available for reproduction – transmission such properties of the mental activity of the subject as abilities, needs, attitudes, intentions, “views”, and something else.

From them grows art content and consciousness in their interdependence; each of the named “contents” has its own “conceptual objectivity”, which is correlated with the external, and is free from it. The similarity of these “contents” arises, therefore, due to the fact that art and consciousness create their own external object conditions on the basis of their own interests. This circumstance compels, firstly, to recall the rule that was discovered back in antiquity (Protagoras), who states that a person is the measure of all things; secondly, to find in the creation of a special conceptual objectivity, the intentional “structure” of a musical work, a phenomenon of *the internal form of musical consciousness*.

Let us once again draw attention to the fact that the problem of the internal form in musicology was not posed due to the uncertainty – the subject and terminological – of the original concept. At the same time, thanks to the research of L. Vygotsky and his followers, one can speak of “pure meanings”, which, expressing intentional strength and special needs of consciousness, guide and operate with a word, moving from thought to a verbal structure:

they form the subject field of music. Pure meanings should be considered as those figurative meanings that exist in the mind in a holistic, spontaneous, orderly, but not verbalized, pre-verbal form. Thanks to “pure meanings” as a phenomenon of intentional consciousness, one can consider *musical meanings and a musical language* as a side of the internal form, as a *premonition* of a word and a possible internal form of a word, peculiarly overcome and rearranged in an external utterance, in an external speech.

However, in music, the inner form always remains leading. It has its own logic, not canceled by the rules of verbal speech, which is represented in exact accordance with those processes that occur in the mind or mind of a *person*. Music is extremely anthropological, since it arises and exists in the image and likeness of man; it is the most profound and, probably, the true measure of the inner man – the inner essential-semantic structure of mankind. Therefore, firstly, it is very difficult to explain the symbolic content of musical speech; secondly, in principle, it is impossible to “translate” the content of music into the language of verbal definitions. At the same time, it is possible to create only a parallel series of verbal categories, which, illuminating the musical content, reproducing certain contours of the internal musical form, form their own circle of meanings, which allows not only to reveal the conditional content of the composition, but also transmit musically into the space (into the consciousness) of culture musical and sense idea – the image of the “inner man” as the perfect semantic principle of being. Thus, there is no need to try to translate music into the “language of the word”, but there is a need to find such a symbolic musicological word – and that way of constructing a musicological discourse that will most closely correspond to the semantic volume of musical thinking.

Here it is time to turn to what we mean by discourse and what is appropriate to understand by musicology discourse. Discursiveness for itself implies a particular use of the word. But this special speech use, which by its presence already indicates the cognitive causes and goals of human activity, creates those *semantic orientations of the word among the words*, thanks to which the conceptual *depth* is acquired.

The most essential in the concept of discourse as a special verbal-speech phenomenon is its processuality, in which the final result of verbal explication is determined by *the process of the word birth*, adequate to the content of thought. Not less important is the fact that the discourse always, one way or another expresses individual and personal positions, even if they are attached to some group priorities or aimed at the norms of collective consciousness.

The category of discourse is in close, partly antinomic, interaction with the phenomenon of the text. When we turn to musicological research, we focus our attention on the final results, on the structure, complete logic and

delimitation of this experience; that means, we study, in essence, musicological thought as a complete and separate text in its construction. But when we want to extract in-depth content from the musicological structure, from the musicological text, to understand what the musicologist wanted to say with our text, we find ourselves already in an open discursive field. Consequently, we either plunge into the discursive field of musicology research, or float to the surface of the text; we comprehend either the effectiveness of the discourse, or the processuality of the text. As a matter of fact, such an antinomy is inherent not only in musicological research, not only in the *development* of ways of *representing* musicological thought, but in any verbal communication that takes on a specialized character.

In the discursive field of musicology, we find two of the most significant paradoxes. The first paradox is as follows. It would be natural to assume that music is the main subject of musicology. At the same time, music is a material into which musicological thought plunges, trying to understand its own intentionality and find its own context. Contextuality and intentionality are the obligatory methodological properties of musicological thought, which should be deepened and expanded in order to determine the boundaries of musicological knowledge. Consequently, the true subject of musicology is its own *musicological word* – that discursive experience, that cognitive tradition, due to which certain forms of verbal expression have acquired a scientific categorical musicological significance.

The second paradox is revealed when we ask ourselves whether a musicologist, in the field of musicology, – in the field of musicology discourse, – has words that are specific only to musicology and are not found in any other field? So, is there only musicology terminology? The answer is only negative, although taking into account the rather narrow, applied, instructive, educational sphere, which is associated, for example, with the course of harmony, some aspects of the course of musical form analysis, with the course of polyphony (although the very concept of "polyphony" is very broad), that is, when it comes to the particulars of building an already musical text. But as soon as musicology decides to become a science and enter the circle of humanitarian disciplines, the conceptual apparatus to which it refers acquires a very broad general humanitarian resonance orientation. Among the scientific categories of musicologists that musicology perceives and uses as its own concepts, the leading universals of the humanitarian and disciplinary circle are accumulating, from philosophical to psycholinguistic, from aesthetic to sociocommunicative.

In this regard, the main *psychological antinomy* of musicology discourse is being formed: on the one hand, a musicologist constantly doubts the legitimacy of those concepts that should reveal the true content of music and indicate its internal semantic form. On the other hand, the own symbolological

methods of describing and representing a musical phenomenon, found in musicology discourse, and therefore, approaches to meaning, acquire value self-sufficiency, since they allow you to join the *essence* of the musical and creative process, as a process, birth, initiation and extraction, explication of meaning.

The psychological resources of musicology discourse are no less important than its general methodological, general humanitarian aesthetic attitudes. It is clear that the semantic content of music and sense content, the semantic instructions of musicologists are not identical and unequal, but it is through musicological attempts to make musical meanings (the internal form of music) accessible for quite a wide discussion, musicological discourse always remains *the main language of musical understanding*.

The central problem of musicology discourse today is the creation of a metalanguage – characteristic of all sciences at the end of the XX – the beginning of the XXI century. Initially, this problem was solved on the basis of linguistics as a search for an ideal language, and then it was modified towards the criteria of adequacy and completeness. Today, by a metalanguage in the field of the humanities (largely thanks to the theory of V. Rudnev<sup>10</sup>), we mean the spectrum of general categories that allows us to represent the cumulative experience of human social activity as *real – possible*: real in cultural life as the presence of certain artifacts in the broad sense of the word – possible as the construction of new *worlds*, as the discovery of those creative resources of a person that are still unknown to him.

Therefore, among the key categories of musicology today the category of noological origin, associated with the theory of spirituality, cosmic mind and transcendence, entropy and negentropy processes occurring in human culture dominate. A musicological discourse acquires conceptual tools in order to reconstruct the present and possible “semantic realities” of a person, to deepen the abilities of the world sensual cognition, and imaginative personality game with senses. He also acquires his own cognitive style – expressing, formalizing in verbal forms the attitudes of musical and musicological thought in their obligatory unity; therefore, we can state the connection between the metalanguage of musicology and the autonomization of musicology thinking style.

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<sup>10</sup> Руднев В. Словарь культуры XX века. М., 1999; Руднев В. Новая модель реальности. М., 2016.

## 2. From the phenomenon of internal form to the category of the "internal man"

Today, as never before, the desire of musicology to become a fundamental science and even replace a number of humanitarian disciplines in this respect is justified. This is possible due to the synthesis in the musicology discourse of the categories of aesthetics, the principles of literary poetics and hermeneutic approach, but most of all – due to the new importance of the category of internal form and its derivatives.

On the other hand, modern musicology seeks to open up its new applied possibilities in full accordance with the demands for applied knowledge that exist in the rapidly expanding and contradictory information field of modern science.

Musicology seeks to narrate about the spiritual, that is, to act as *the science of the spirit* and discover the summit manifestations (acme) of the human spirit; on the other hand, today much attention is paid to music therapy, various applied functions of musical art, and then musicology successfully becomes *the science of the body*, which, in fact, does not contradict the interest in the spirit. The interaction of spirit and body not only remains an existential characteristic of the human personality, but also precedes possible interpretations of the idea of the “inner man” (as we will see later).

A certain contradiction arising between the desire for generalizations, the construction of abstract conceptual constructions and the tendency for detailed analytical characteristics, corresponds to the above-mentioned functional duality of musicology. This contradiction at the same time explains this duality, and its character, the reason for its actualization by the complication of the subject area of musicological speculation and the deepening of some methodological positions.

As it was already noted, today for the musicological discourse the most integrative and essential are the problem of musical thinking and the related problem of musical consciousness. Moreover, the second problem – musical consciousness – reveals a certain neologism of this concept; we should talk about the mechanisms of human consciousness that are associated with *the semantic properties of music*, including methods of self-knowledge, the interaction of the unconscious and rationally logical spheres of consciousness, the collective and personal unconscious, and some other.

Today's social cataclysms testify only to one thing: the fundamental – global – problem, the global problem of mankind is the problem of *humanistic* human consciousness development and improvement of its management tools.

In relation to the possibilities of musical reproduction of human consciousness semantic reality and the ways of its improvement, there are two interacting psychosemiological laws. The first concerns the nature and direction of the musical impact, due to the need to maintain human consciousness (also,

the person as a whole, as a bio-social device) in a state of dynamic equilibrium – homeostasis, harmonious interaction of all those psycho-emotional, cognitive and somatic structures that make up the “holistic” person.

Musical sense formation, like musical thinking, embraces a whole person, it is formed at all levels of human consciousness, it passes through all structural levels of a person. Thinking is a process that involves all, without exception, the existential resources of a person, because the main psychological law of music can be found in its ability to balance and equalize all the physical, mental, psychological resources of the human person.

The second law is symmetrical to the first, but already from the side of a specific person, therefore, from the side of that “inner person” that exists inside a socially equipped person “like a god in a stone statue”<sup>11</sup>, but growing up, must be not only balanced, but also concentrated, have their own possessive coordination principles. Therefore, the second law should be called the law of attraction and coordination, ordering and structuring of thoughts, both in personal consciousness and in the process of musical thinking. All internal reorganizations, transformations, as a result of this – the formation of value attitudes, are organized by a single “attractive” thought principle – a place of semantic assembly. And there is no other way to realize one, to find a fulcrum in oneself. And there is no point of interaction with the outside world for human consciousness.

It is with the help of orientation toward the active attraction of thought and with the help of thought that such a philosophical trend as enactivism develops. It provides that thinking and consciousness, as inseparable, but also non-merged quantities, arise and develop in their directions only when the human mind, respectively, and the person himself, is in action. That means, they require activity from the human intellect and the whole human being: you need to “act in”, include in the action, activate the mind, and this means the inclusion in the action and the whole personality structure, the whole, external and internal person.

Along with enactivism, the trend of connectionism is becoming relevant for the problems of the internal form of musical thinking. Like enactivism, it develops in some confrontation between phenomenology, constructivism and epistemology, introducing praxeological reconstructions into the general theory of knowledge. Enactivism and connectionism seem to be promising trends in *an understanding approach*, which allow applying the logic of cognition to an integral human subject, isolating the idea of structure of the “inner man”, clarifying with its help not only the concept of the internal form, but also, in general, the phenomena of thinking and consciousness.

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<sup>11</sup> Эткинд Е. «Внутренний человек» и внешняя речь. Очерки психопэтики русской литературы XVIII – XIX вв. М., 1998.



The relevance of these trends is due to the increased role of personality factors, which we observe today in all spheres of human activity. It is not only about scientific or artistic activity; in recent years, the responsibility of each person for himself at the existential level has grown tremendously – it has become the main, decisive factor in life success.

Because today, the root problem for all scientific communities and most humanitarian research is the study of man and his nature. This problem motivates a significant increase in attention to the psychological resources of the human community, to the psychological aspects of human behavior and activity; resolving differently at different levels, she most intensified the methods of neurocybernetics and psychosemiological analysis, moreover, in their noticeable convergence and mutual enrichment. Common to these disciplinary areas is the problem of the “inner man”, which can be revealed as a system of questions (and answers) about how the subject (personality) is arranged, organized and conditioned from the inside, what he owns at the central points of his consciousness, what he is able to dispose of and to how much thesaurus given to him by nature and society, as well as the noosphere of a holistic human culture he owns.

The preconditions for the formation of the concept of the “inner man” have been accumulating in musicology for a rather long time, since the personality of a musician, composer, performer, and listener is included in the subject matter of most musicology works, and there are thorough classification attempts to generalize and present in personal characteristics the personal experience of creating music. Moreover, as a humanitarian and symbolological musicology discourse involves the reproduction of the internal structure of consciousness of the musicologist himself, the presentation in the completed conceptual form of his own “inner man” as an immanent system of speculations, ratings, ways of experiencing.

For modern musicology, interest in *metatheory* becomes very indicative – as to that level of theoretical generalization, without losing its analytical depth and effectiveness, which allows us to represent in unity all the main aspects of musicological experience. The category of the “inner man” claims its place precisely in the theory of this type, that is, it claims not only to generalize, but also to integrate. The essential feature – a sign of the ontological importance of this category can be considered that it is combined with the concept of linguistic consciousness (and its structure). This means the internal linguistic structure of human consciousness. In this interpretative direction, it is able to acquire a broad humanitarian positive resonance, to withstand those contemporary author's concepts that proclaim an inevitable crisis, even a catastrophe, and not so much of a person's social history as his personal consciousness, semantic breakdown of consciousness.

So, M. Arkadiev<sup>12</sup> claims that the only possibility of freedom in life for a person is death. And the need to gain freedom is connected with the fact that a person needs to get rid of linguistic predestinations, since the linguistic presumption of consciousness is the social yoke that makes a person slow down, even if it was considered “accelerating inhibition”. Arkadiev’s approach is positive in that it points to the well-known problem of paradoxical dichotomy that arises between a person as a biologically natural being and a person as a socialized, cultured, that is, secondarily, artificially born.

As M. Mamardashvili<sup>13</sup> has repeatedly written about this, a person is constantly forced to take into account the history of mankind that precedes his existence and the future history of humanity, since it determines the archetypes of his consciousness. Thanks to it, he is born not in emptiness, but in a “populated” world; acts not by itself, but because of a special attachment to humanity, in the interests of this humanity; it depends on the tasks that the history of mankind poses before him, but also contributes to their solution and further formulation. In the opinion of Mamardashvili and some other authors, it is precisely such an existential connection with humanity that explains the existence of higher social, including creative spiritual, needs for a person which is a guarantee of memorial memory – a guarantee of a kind of immortality.

However, according to M. Arkadiev, historical linguistic consciousness creates a gap for man and mankind through which it is impossible to jump over, and you can get rid of it only if you return to the pre-linguistic state of consciousness, although it is not indicated at what stage the evolution of the human personality, the dominance of this “saving” pre-linguistic state of consciousness is possible.

M. Arkadiev devotes his research to the substantiation of the belief that a person, as a species, is a “linguistic catastrophe” according to his origin, therefore he inevitably moves towards environmental disaster. The most fundamental dissonance of human consciousness (the entire internal structure of a person) is the collision of “speech consciousness” and the realm of the unconscious instinctive, which “makes a person dangerous both for him and for the environment (which is practically the same thing)”. And one of the forms of “the struggle against linguistic activity and fundamental consciousness as a deharmonizing structure” becomes silence in its various ritual and religious forms<sup>14</sup>.

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<sup>12</sup> Аркадьев М. Лингвистическая катастрофа. Антропология абсурда: новый стоицизм. М., 2011. URL: <http://docplayer.ru/26142565-M-arkadev-lingvisticheskaya-katastrofa-moskva-antropologiya-absurda-novyuy-stoicizm.html>.

<sup>13</sup> Мамардашвили М. Эстетика мышления. Беседы. М., 2000. *Электронная публикация*: Центр гуманитарных технологий. URL: <https://gtmarket.ru/laboratory/basis/5061>; Мамардашвили М. Необходимость себя. М., 1996.

<sup>14</sup> Аркадьев М. Лингвистическая катастрофа. Антропология абсурда: новый стоицизм. М., 2011. URL: <http://docplayer.ru/26142565-M-arkadev-lingvisticheskaya-katastrofa-moskva-antropologiya-absurda-novyuy-stoicizm.html> С. 17, 24.

Two theoretical points surprise M. Arkadiev in his research essay more than others. Firstly, he does not mention music at all, although he is an outstanding musician and musicologist; he turns exclusively to the verbal language and the experience of verbal and linguistic consciousness, as if not noticing that an even more powerful and more ancient, archaic and pre-verbal (pralagic) musical consciousness exists and develops next to him. It is well known that the linguistic practice of consciousness is not limited only to verbal speech, but allows and assumes very diverse variants of speech of gesture-kinetic, musical and intonational, etc. Releasing this "saving anchor" of the musical language, Arkadiev seemed to raise the question to provoke a discussion about those musical and linguistic means and techniques that allow a person to "jump" through the phenomenon of semantic gap, through "linguistic cracks", to create such external and internal reality of consciousness that can justify anthropological paradoxes and suggest ways to overcome or productive use them.

At the same time, M. Arkadiev's approach is very indicative of the state in which humanitarian, in particular, art, thought is today. Turning to the psychological parameters by which a modern person can be modeled, putting forward some typological features of the personality structure, clarifying, differentiating them with respect to the capabilities of an individual, it does not bring these subject vectors to the identification of such identifying indicators that can simultaneously control both external reality, and internal semantic reality.

The holistic image of a "semantic", that is, "inert", person (man) is built on the intersection of precedent meanings and symbolic formations in which individual symbolic terms already have the completeness of semantic influence; that means, they are semantically integrative and transitional. This functional duality and semantic self-referentiality is clearly manifested in poetic creativity, defining it as the leading nominative and metonymic device for constructing a literary text. A convincing example of a metonymically interpreted internal form of poetic utterance is a poem by Osip Mandelshtam: "Give Tyutchev a dragonfly..."<sup>15</sup>, which served as the subject of a series of

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<sup>15</sup> Дайте Тютчеву стрекозу –  
Догадайтесь почему!  
Веневитинову – розу.  
Ну, а перстень – никому.  
Баратынского подошвы  
Изумили прах веков,  
У него без всякой прошвы  
Наволочки облаков.  
А еще над нами волен  
Лермонтов, мучитель наш,  
И всегда одышкой болен  
Фета жирный карандаш.

analytical articles that reveal in this opus the mysterious ability of the poetic form to send to whole layers with the help of a single sign-word to send to the entire layers of not personally authorial, but also artistic history. So, the “ring of Venevitinov”, presented to him by his beloved, is a sign of the failed tragic love of the poet and Zinaida Chomskaya, therefore he could not be given to anyone even after the death of the poet; the topic of “hard breath”, especially in the dying minutes, connected Mandelstam with Tyutchev. According to E. Soshkin, “Commenting on the attribute assigned to Fet, – a pencil that has shortness of breath, – O. Ronen noted the common motive of painful breathing of Mandelstam and Fet, indicated that A. A. Fet actually suffered from asthma, and found that in 1914 Mandelstam could see the pencil corrections of the dying Fet at his last poem “When breathing multiplies torment...”; “This motive of creative suffocation, voiced in the finale of the poem, invisibly permeates it from the beginning to the end”<sup>16</sup>.

This poem by Mandelstam, like other examples of his poetic thinking, forms its own “hermeneutical circle”, its own, rather closed space of understanding, which can be entered only when you possess the necessary knowledge, factual information. Although the musical idea and aesthetic overtones are revealed and perceived directly and without much hermeneutic efforts. Therefore, even if there are certain symbols that require logical decoding, imagination and intuition facilitates semantic assessments, suggest the direction of understanding, thanks to the available nominal and emblematic metonymic series. Actually, it means that they produce new, different subject meanings and meaningful connections, recreating the well-known reality in favor of the poetically possible. The significance of the internal poetic form of this Mandelstam poem is determined by the verbal and poetic details of subject references to each of the poets mentioned in it. At the same time, the proposed characteristics acquire a generalized meaning, they are addressed to the entire poetic world as a whole, and the author’s names are mythologically peculiar.

E. Soshkin believes that the poetic riddle addressed to Lermontov’s name is the most difficult. In our opinion, Lermontov’s “torment” for the poets of the Mandelstam generation meant for them not less painful choice of the right path and the rivalry for the name of a genius: this choice was especially difficult for the poets of the Silver Age, since, following Pushkin and Lermontov, they sought to achieve the highest freedom of poetic art, obscured by nothing and no one. Consequently, Mandelstam seemed to equal his efforts to circumvent the era and be far ahead of his time with Lermontov’s fate.

Calling this poem “a number of riddles”, E. Soshkin singles out the symbolic opposition of “the dust of centuries and clouds” in connection with

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<sup>16</sup> Сошкин Е. К пониманию стихотворения Мандельштама «Дайте Тютчеву стрекозу...» URL: <http://textonly.ru/case/?issue=21&article=16874>.

the name of Baratynskiy, creating a series of allusions to Baratynskiy's poetic texts and acquiring the significance of the central value antithesis of the bottom – the top; disappearances – natural eternity; death, decay – immortality, beauty.

The cloud is an independent and important, yet insufficiently explored complex cultural and artistic symbol. Given the new technological methods of storing information, we can say that the cloud is a certain sphere of value accumulations that holds knowledge and relationships open by a person, thus holds memory, consciousness, and preserves them even when they are not directly addressed. As a symbolic form and its symbolic name, the cloud represents a psychological semantic life reserve; it is outside the basic positions of our life, as it rises higher – above what happens every day; it is protected from loss and destruction by its very height.

The concept of the cloud in a new psychosemantic context is found in Chapter VII of the last work of L. Vygotskiy "Thinking and Speech"<sup>17</sup>; the scientist writes that words relate to meaning approximately like rain refers to a cloud, and this cloud freely and calmly sweeps through the sky, accumulates moisture in itself, and when it has accumulated enough moisture, it can burst into a rain of words. Thus, an outstanding psychologist uses the cloud metaphor to point to a special semantic thesaurus possessed by the "highest" levels of consciousness and without which neither verbalization nor any other linguistic communicative activity is possible. However, Vygotskiy further indicates that the cloud does not move independently in the sky, because it needs wind. If the cloud, as revealed by reasoning, symbolizes the emotional and sensual sphere from which verbal formulas are generated through rationalization, cognitive intellectual practice, then the wind is a motivational and volitional sphere associated with all vital cycles of a person, with his motor kinetic practice of a person, that is, with man as a physical, bodily being. It is not isolated from the physical side of the human subject; on the contrary, it even completely depends on it, although it acquires the importance of an effective factor in thinking and awareness only in the formation of psychological resources – the immanent psychosemantics of consciousness.

As L. Vygotskiy poetically writes, "If we compared the thought above with an overhanging cloud, pouring a rain of words, then we would have to motivate the thought, if we continue this figurative comparison, to liken the wind, which sets the clouds in motion. A real and complete understanding of someone else's thought becomes possible only when we reveal its effective, affective and volitional background"<sup>18</sup>.

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<sup>17</sup> Вьготский Л. Мышление и речь: Изд. 5, испр. М.: Лабиринт, 1999.

<sup>18</sup> Ibid. С. 332.

Consequently, in contrast to the approach of M. Arkadiev, the concept of L. Vygotskiy allows us to consider speech, including verbal, in its unity with thinking and consciousness, as not only positive, but elevating and introducing to integral existence factors of human formation, human history. He finds the natural forces of man in the psychology of consciousness and the internal form of the word, therefore he offers their analogies with the natural elements, as, for example, when he writes that “consciousness displays itself in the word, like the sun in a small drop of water. The word refers to consciousness, like a small world to a big one, like a living cell to an organism, like an atom to space. It is the small world of consciousness. A meaningful word is a microcosm of human consciousness”<sup>19</sup>.

In the works of L. Vygotskiy, one can find the prerequisites for determining the structure of the “inner man”, in particular, indications of motivational and volitional, actional and physical, emotional, sensual and cognitive, intellectual and language levels. The category of the “inner man” is most directly represented in the studies of E. Etkind and D. Shchedrovitskiy, which today remain one of a kind, that is, the only representative phenomenon of the “inner man”.

The study of Yefim Etkind "The Inner Man" and external speech. Essays on the psycho-poetics of Russian literature of the XVIII – XIX centuries”<sup>20</sup> are based on the analysis of the internal speech of literary works heroes, highlighting the features of its organization; attention is drawn to the fact that in the prose works of F. Dostoevskiy and A. Chekhov, the most positive characters speak a bit. If the literary heroes of these authors express their thoughts, they do it extremely poorly, stammer, and cannot find the appropriate words. Their verbal speech and verbal expressions cannot convey all that influx of feelings, all the richness of the internal content that they possess. Negative characters, on the contrary, are talkative and eloquent; they speak outright, rhetorically, effectively; they are verbose and love oratory.

E. Etkind very wittily remarks that not one of the positive characters created by Chekhov is able to speak out, and the character’s keywords (for example, “... to Moscow, to Moscow ...”) acquire the meaning of a conventional symbol distracted from the real life position – a utopian detail. Thus, in the structure of the “inner man” verbal utterances, verbalization, although they are important, are not decisive. Moreover, the inability to adequately express oneself verbally indicates that the corresponding literary hero or character is very focused on himself, immersed in himself, cannot “swim out” of his inner world, and when he leaves it into the outer space, he feels regret; the world that is outside does not at all meet its expectations; therefore, he has no desire

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<sup>19</sup> Выготский Л. Мышление и речь: Изд. 5, испр. М.: Лабиринт, 1999. С. 335.

<sup>20</sup> Эткинд Е. «Внутренний человек» и внешняя речь. Очерки психопозитики русской литературы XVIII – XIX вв. М., 1998.

to enter into active verbal contacts, to create any effective external, verbal connections with the surrounding reality. Substantial pauses, distances between statements express to a greater extent the semantic positions of a literary character and the semantics of his personal consciousness than the meanings of spoken words. Therefore, the composition and dramaturgy of a number of works by F. Dostoevskiy and A. Chekhov takes on kinship with the musical according to the principles of the organization of the common logosphere.

A study by D. Shchedrovitskiy, which appeared in 2016, grew on the basis of Orthodox Christian teaching, discovering the fact that the idea of the “inner man” and the phrase “inner man” are widely used in Orthodox literature, uniting into the generally accepted theological category: “The most exalted is called the part of our spiritual essence in the New Testament”<sup>21</sup>. Analyzing the Old and New Testaments, Shchedrovitskiy calls for “understanding the composition and structure of the “inner man””, in connection with which he builds a harmonious system of levels of human self-consciousness, isolating the attitude to the middle, as the most complex, to what is usually called the soul. A series of concepts proposed by him suggests a hierarchy: body – earth; soul – water; spirit – air; “Breath of life” – light, fire<sup>22</sup>. These levels (plans of existence) are in constant interaction, not isolated from each other; therefore for the Orthodox understanding of the “inner man” *the direction of interaction* of these levels is extremely important. It is clear that this orientation concerns, first of all, the stratification, separation of the spiritual complex, the spiritual level, the emotional and sensual thesaurus into vital emotions – lower, earthly, which are necessary and characteristic for the first level, and higher; so, emotions that are attached to the body and depend on bodily processes are separated and compared, and emotions that tend to rise, ascend through the intellectual and cognitive sphere, through communion with the spirit, in this way achieve liberation in the light and familiarization with eternal being.

The approach proposed by D. Shchedrovitskiy makes it possible to understand that the types of vital, emotional and sensual, intellectual and spiritual modality. This means that the interaction of different types and plans of the life of consciousness, its dynamic manifestation in human life, take on a special role in the structure of the “inner man”. The structured movement as a unit and the basis of the internal mental and psychological life of human consciousness determines, in our opinion, the main content of musical thinking. We confirm this theoretical position in the works of V. Razhnikov, who proposed the concept of emotional modalities, compiling a dictionary of

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<sup>21</sup> Щедровицкий Д. Внутренний человек. Электронное издание, М., 2016. URL: [http://shchedrovitskiy.ru/PDF/978-5-4212-0331-5\\_Vnutrenniy\\_chelovek.pdf](http://shchedrovitskiy.ru/PDF/978-5-4212-0331-5_Vnutrenniy_chelovek.pdf). С. 5.

<sup>22</sup> Ibid. С. 20–21.

art emotions and dividing the entire emotional thesaurus of human consciousness into two spheres: simple vital emotions and aesthetic emotions. With respect to each aesthetic paradigm, V. Razhnikov finds up to twenty modal variations, considering modality as an accumulation of qualitative states that develop personal consciousness and contribute to the formation of groups of musical expressive techniques corresponding to each modality.

The relevance of the concept of modality to a musicological discourse is determined, firstly, by its productivity in relation to the concept of the “inner man,” growing up on the basis of the phenomenon of inner form; secondly, by its ability to indicate the type and direction of movement, that is, point to those dynamic phenomena that determine the nature of human consciousness; thirdly, its correspondence to the dynamic nature of musical form and musical meaning.

Therefore, the concept of modality can be used in connection with the key characteristics of musical thinking and consciousness, as well as in connection with the category of the “inner man”. Passing through the structure of the internal form in its connection with the idea of an “internal person”, it allows to have a systematic approach to musical thinking.

## CONCLUSIONS

Summarizing the research material in its final part, it is possible to structure the levels of the internal form in music, as the essential or as the form of musical thinking, correlating it with the structure of the “inner man” and the leading musical modalities as “places” and directions of attraction of meaning. The five main plans for musical shaping are structured according to the four main levels of their implementation.

The first plan – the plan of **external socio-typological connections** – is implemented as:

- relevant communication;
- empathy experience, emotional culture (emotional matrices);
- semantic prediction and language practice, speech exchange;
- idealization, conceptual distraction, entering the “memory of culture”, strengthening the ecosphere of culture (noosphere).

The second plan represents **the structure of the “inner man”** and includes:

- physical bodily efforts, movements, psycho-somatics;
- motivational and volitional sphere, vital emotions, characteristic ambivalent emotions (differential), social emotions (secondary higher), aesthetic emotions – imaginations;
- comprehension, intellectual design, linguistic (sign-conceptual) structuring, objectification;



- figurative and semantic abstraction (referring as to a “cloud” to a general cultural consciousness), imprinting of meaning in deep memory (unconscious).

The third plan allows to represent the levels of **modeling of the "inner man" in music**:

- tools, material and physical stuff, practical actions, efforts to produce sound – sound extraction;

- autonomous intonation-melos filling, creation of living sounding tissue (musical text), methods for extracting, stretching and developing sound tissue, differentiating sonoristic and timbre means, temporal and spatial volumes of sound, dynamic gradations;

- immanent logical techniques, compositional and temporal rules, isolation of musical signs and meanings, a compendium of musical concepts, interpretation by music and in music;

- the idea of music as a self-organizing semantic whole, musical and figurative broadcasting and relaying, the life of music in the consciousness of culture according to its own rules – the musical noosphere of culture, ideas about the genre and style, musical thinking.

The fourth plan allows to highlight **the leading musical modalities as the direction of "attraction of thought"**, such as:

- sono-dynamic;
- (e)motive-characterological structural and compositional;
- systemic and logical;
- aesthetic.

The fifth plan of representation of the internal form in music involves, in accordance with the enactivism approach, the definition of **levels of musical consciousness "influence"**, such as:

- sound and genre-organizational technological;
- suggestive and empathic, binding;
- structurally isolating, conceptualizing;
- generalizing stylistic.

The inter-level correlation of all these plans allows us to characterize the internal form of musical thinking, firstly, as the most focused on the idea of an “inner person”, which, in turn, is the main vehicle of *musical precedent meanings*; secondly, as a sign-logos (semiological) whole, which is determined by the specifics of the musical construction of the form; thirdly, socio-typological connections, without which no one form of thinking is carried out. They find agreement with the model of the “inner man”, that is, the contextual factors of musical thinking, entering the musical language, and are subordinate to the logic of musical thinking.

In the structure of the “inner man”, the final and “summit” is the fourth level, on which figurative and semantic abstraction occurs – “flight to the cloud” of semantic memory, which allows to capture the idea of music as a self-organizing semantic whole, shaping the musical noosphere of culture – ensuring the life of music in culture consciousness according to its (music) own rules.

In terms of musical modalities, the systemic and logical and aesthetic principles in their unity become generalizing and finalizing. This allows to emphasize the value of aesthetic attitude, aesthetic experience, which is fundamental for musical “attraction of meaning”. In the process of musical influence, aesthetic emotions turn into special representations that determine the logical and cognitive presumption of an art object. Aesthetic thinking can be called conceptual thinking at the highest "cloud" level of consciousness. It forces a person to go beyond the boundaries of his own individual psychological structure into the “semantic world” of culture, to expand the value criteria of the socio-historical and individually-personal experience of human life.

### **SUMMARY**

The article offers a holistic description of musicology discourse, reveals its current methodological factors and interdisciplinary capabilities. The interconnections between musicological and musical language are revealed, the specificity of the artistic nature of music, its main symbolic properties, and special semantic connections with the real world are determined. We study the ability of music to produce its own *special* meanings; the principles of the musical form as a semiological phenomenon, specialized language sphere, are systematized. At the same time, the role of musicology discourse as the main language of musical understanding and humanitarian metalanguage is justified.

The movement of musicological thought from the external formal organization of musical art, the musical-creative process to the internal "speech" of music is considered; the phenomenon and concept of the internal form are determined. Its significance as a key psychosemantic factor of musical influence is revealed.

The study of form and sense (meaning) in their semiological unity allows us to substantiate the idea of internal form as the central law of the musical logo, to prove the mutual conditionality of form and *essence* in music, the need for the category of the "inner man". A system of approaches to the phenomenon of musical thinking is being developed, new scientific ideas about the musical “way of thinking”; musical concepts and metalanguage of musicology are being developed.

An opportunity to position musical concepts as psychological artifacts – the results of material and ideational objectification of a person's relationship to the external and internal conditions of his being, is created. Based on the scientific theories of L. Vygotskyi, E. Etkind and D. Shchedrovitskyi, a musicological concept of the “inner man” is being developed. A systematic model of the internal form is proposed as a form of musical thinking (musical consciousness) based on the categories of sociopsychological connections, musical modalities, and “inner man”.

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## **THEORETICAL ASPECTS OF STUDYING THE SYMBOLIC FOUNDATIONS OF LITURGICAL AND SINGING TRADITION**

**Osadcha S. V.**

### **INTRODUCTION**

The Orthodox liturgical and singing tradition, as a subject of musicological and musical cultural studies, reveals its own special aspects and requires special approaches. First of all, it reveals the liturgical foundations and theological positions as the leading side of her socio-historical formation, and therefore requires knowledge of the Orthodox Church experience in this area. The service pragmatics of the liturgical tradition, however, does not impede its development as a musical phenomenon – in the context of those cultural trends that focus on the latter as a carrier of collective memory.

Issues affecting the preservation and transmission of spiritual values, the evolution of spiritual traditions are the most relevant; they are in priority in modern humanitarian knowledge. In particular, all varieties of Orthodox liturgical singing, their revival and “new life” in the contemporary composer and performing environment are of great interest. Of particular importance are issues related to the systematization of both individual areas of the liturgical and singing tradition, and the tradition of liturgical singing in general.

The liturgical singing cycle, as the musical side of the liturgical and singing tradition, striving for certain autonomy reveals the main symbolic possibilities of Orthodox worship and brings them to an artistic and logical completeness. At the same time, the permanent and supreme purpose of music in the Orthodox rite of succession remains official. Consequently, the liturgical and singing tradition, by virtue of its appeal to the innermost and main symbols of Orthodoxy, clearly reveals the functional dichotomy of the religious and musical genre, and also allows us to answer the question of *how acceptable the concept of genre, style, style evolution is in relation to religious ritual experience*.

Thus, the topic and problem of our study, having a wide disciplinary resonance, can be most fully disclosed as musicological, since *it is the musical side of the Orthodox tradition that makes it possible to identify its important symbolic properties*. Moreover, many principles of the formation and development of canons in this tradition, the figurative and semantic purpose of its iconic structures are more deeply revealed in the context of musicology research<sup>1</sup>.

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<sup>1</sup> Осадчая С. Явление и понятие канона как основа православной богослужебно-певческой традиции: от канонической формы к «духу творчества». *Музичне мистецтво і культура. Науковий вісник*. Одеса: Астропринт, 2016. Вип. 22. С. 217–225.

On the other hand, the determination of the genre and style features of the liturgical and singing cycle requires studying it in the context of the integral structure of the Orthodox service, and, therefore, requires knowledge of the ritual features of this service, certain theological justifications, and a specialized culturological approach.

The question of church hymns connection with the context of modern culture is of particular relevance, because *today the primary cultural and historical importance of religious and spiritual experience, in particular, Orthodox liturgy, is recognized and comprehended*. Composer's experience in the liturgical field shows how the boundaries of liturgical and singing genres imply "implicit correctness" ("let everything be nice and in order...").

The particular importance and theoretical prospects of studying the Orthodox singing tradition, in addition to what has been said, is determined by three factors of modern humanitarian knowledge.

Firstly, the problem of culture as a memory or "memory of culture" is still in its infancy, which is indicated on the pages of the works of S. Averintsev, M. Bakhtin, Y. Lotman, P. Florenskyi that leads to an explanation of the processes of artistic communication, artistic influence, artistic thinking and some others.

Secondly, an extensive theological literature is devoted to the Orthodox service with its special symbolism, in which issues related not only to the cult, but also to issues of the general world order, human consciousness, etc. are addressed. The works of leading theologians, religious philosophers open up the possibility of explanation and analysis of a number of phenomena in sacred music, thus indicating the path of rapprochement between musicological and theological thought in relation to the subject that urgently requires this – in relation to religious and musical tradition. Indeed, today religious and spiritual music has become an active part of culture, has firmly entered the listening consciousness of modern man. On the other hand, its inherent symbolic content cannot be understood and disclosed as it deserves it, without the subject of perception, including the musicologist, knowing about the pragmatics of worship, its statutory requirements, and finally, in the field of the history of Christianity and Orthodox creed.

Thirdly, the liturgical tradition, reaching the individual author's manifestations, allows us to evaluate the style of a number of leading composers who remain either little-known or insufficiently studied precisely as church authors. In this area of composer creativity there is its own musical tradition, which has been actively developing in recent decades in the works of Ukrainian masters; to reveal its supporting points and trends – an urgent task of modern musicologists and cultural experts; the need for this is also due to the fact that *almost all modern Ukrainian composers (secular authors) actively take up work in the field of liturgical genres*.

Consequently, the main directions of this study are: the formation of ways to study the Orthodox singing tradition in the context of modern humanitarian knowledge, the creation of a discursive basis for the study of a special semantic phenomenon – “music of worship”. These provisions, theoretical positions are determined by the history, structure and culture-forming properties of the Orthodox singing tradition.

### **1. The category of memory of culture and its significance in the functioning of the Orthodox liturgical and singing tradition**

One of the most capacious definitions of memory, testifying to its universal cultural and historical significance, was proposed by D. Likhachev, namely: "Memory resists the destructive power of time and accumulates what is called culture"<sup>2</sup>. Close to Likhachev's approach is the position of Y. Lotman, who from a semiotic point of view defined culture as “the totality of all non-hereditary information, how to organize and store it”<sup>3</sup>, that is, defined culture as a special kind of memory. Lotman points to the need for the accumulation and storage of "non-hereditary", "super-genetic" information as the driving mechanism of culture and human self-determination in culture. The phenomenon of culture appears to be subordinate to the functions of memory, since culture is a complex system for storing and transmitting information; it “stores information, constantly developing the most advantageous and compact methods for this, receives a new one, encrypts and decrypts messages, transfers them from one system of signs to another”<sup>4</sup>. Thus, just acting as a form of collective memory, culture reaches the level of symbolization that allows us to express the constant antinomies of human existence – “oblivion-preservation”, “final-eternal”, and “death-immortality”<sup>5</sup>.

Since, according to the definition of Y. Lotman, culture is a device that generates information, it can be interpreted as an anti-entropy (negentropy) mechanism of planetary human life. It is in connection with this that the culture as a whole and, in particular, the Orthodox culture can be applied to the famous statement of Heraclitus of Ephesus about the self-growing logo of “Psycheya”<sup>6</sup>, which allows us to understand the logo as an objective meaningful unity of “word” and “meaning”. At the same time, according to S. Averintsev, the “word” is not taken in the sensory and sound, but exclusively in the semantic plane, but the “meaning” is understood as something manifest, sign-shaped and therefore

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<sup>2</sup> Лихачев Д. Поэтика древнерусской литературы. М.: Наука, 1979. С. 42.

<sup>3</sup> Лотман Ю. Память культуры. Статьи и исследования. *Семносфера*. СПб.: «Искусство-СПб», 2001. С. 614–622.

<sup>4</sup> *Ibid.* С. 614–622.

<sup>5</sup> Осадчая С. Память как культурная универсалия и ключевое понятие православного богослужения. Київське музикознавство : НМАУ ім. П. І. Чайковського. Київське державне вище музичне училище ім. Р. М. Глієра. Київ, 2007. Вип. 21. С. 44–54.

<sup>6</sup> Лотман Ю.М. Избранные статьи, Т.1. Таллин, 1992. С. 129.

“verbal”<sup>7</sup>. However, in order for culture to correspond to its negentropic vocation, it certainly must have inherent complex internal organization, that means, it should be considered as an extensive multi-level system. It should be emphasized that *there is an inextricable link between the study of the structural functions of the liturgical and singing system and its consideration as integrity*. The service order, strictly defined by worship and dogmatic attitudes, is aimed, first of all, at expressing the deepest meaning, the most fully reflected Word-Logos. And the meaning, in turn, is most literally and fully expressed with the help of the singing side of the service, which, in this way, acquires the ordering stipulated by the church charter. In other words, *the semantic purpose of the musical side of the service determines its systemic alignment, and the systemic alignment itself receives the rights of artistic autonomy, consistent with the spiritual idea outside the service and the church, and church outlook*. Thus, a different artistic hypostasis of meaning, or another artistic sense of the original order, is achieved. Consequently, the inner trinity of Orthodox culture is most fully revealed and realized through worship and is a reflection of the interaction of its three main components – **order – meaning – music**.

The problem of **culture as a memory** or “**memory of culture**” has more than once become the object of research, for example, in the works of S. Averintsev, M. Bakhtin, Y. Lotman, P. Florenskiy. When studying liturgical texts, we can highlight some of the most frequently used concepts, which should be understood much more widely than they are usually interpreted. These concepts can be regarded not only as part of the texts used in the liturgical order; they should be understood as cultural categories. Such concepts, first of all, include the categorical series – **memory – time – collegiality**.

*Culture as a memory* gives rise to special characters, which are the result of the need to protect against death, to overcome the short duration of human life. So, O. Mandelstam argued that “the power of culture lies in a misunderstanding of death”<sup>8</sup>. Culture, in its memorial and protective function, becomes a means of continuously prolonging the life of the human race by creating special temporary criteria. In this regard, Y. Lotman quotes the words of D. Likhachev about the formation in medieval art of such an idea of time at which “... the past was somewhere ahead, at the beginning of events, a number of which did not correspond with the subject perceiving it. The “back” events were events of the present or future. The “back” is the inheritance remaining from the deceased; this is the last thing that connected it with us. “Front glory” is the glory of the distant past, the “first” times; “back glory” is the glory of recent deeds”<sup>9</sup>.

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<sup>7</sup> Аверинцев С. Логос. *София-Логос. Словарь*. К.: Дух і Літера, 2006.

<sup>8</sup> Самойленко А. Музыкаведение и методология гуманитарного знания. Проблема диалога. Одесса: Астропринт, 2002. С. 30.

<sup>9</sup> Лотман Ю. Внутри мыслящих миров. *Семіоффера*. СПб.: «Искусство-СПБ», 2001. С. 356.



Thus, time was perceived as flowing from the past to the future and interchanging these two temporal sections of culture; the past acts as the main value measurement of cultural experience, and the memorial tendency addressed to it becomes an expression of the “deep memory” of culture, marks the eternal, the temporal in the forms of collective cultural consciousness as the only form of immortality accessible to man.

Vladimir Dahl in the “Explanatory Dictionary” interprets memory as the ability to remember the past, the ability not to forget the past. He calls it a specific property of the soul to keep, remember the past. In other words, the protective, memorial function of memory is predominant. The memory of the past is the same as the conclusion, conjecture, and imagination of the future. The fact of V. Dahl's appeal in an article on memory to church services performed in honor of the saints (the days of their memory) and in order to commemorate the dead, that is, to send a special memorial ceremony on a memorial day, is very symptomatic.

The desire to preserve and protect with the help of memory, on the one hand, church, of *funeral* services, on the other hand, become functionally related phenomena; to a certain extent, worship as a whole can be called an act of memory. Thus, the concept of memory and the concept of death also reveal a certain connection, since death is absolute oblivion, but memory is the only thing that can overcome oblivion. As mentioned above, Florenskiy calls life in paradise the possibility of being in eternal memory (*italics is by S. O.*) and, as a consequence of this, have eternal existence. Eternal existence is expressed in the possibility of eternal memory in God.

The motto of the Stoic philosophers “memento mori” (Latin “remember death”) in the Orthodox Christian dogma is denoted by another concept – “death memory”. “In all your affairs, remember your end, and you will never sin” (Sirach, 7, 39) – it is said in the Old Testament book of the Wisdom of Jesus, the Son of Sirach. Out of sin, because of sin, death arose, and the memory of it, of death, can prevent new sins. John Climacus points out that the memory and thought of death gives rise to “uncontaminated purity and endless work”. He believes that mortal memory is a blessing, and just like other blessings, it is a gift of God<sup>10</sup>.

Memory, by the definition of psychologists, is a “natural ability to imagine”<sup>11</sup>. Plato calls memory the main cognitive function of the mind: “Mother of Muses”, that is, the mother of all types of spiritual creativity – this is *Memory-Mnemosyne*. Knowledge is realized as a *remembrance* of the

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<sup>10</sup> Иоанн (Лествичник, игумен Синайской горы). Лествица. М.: Братство во Имя Всемилостивого Спаса, 1991.

<sup>11</sup> Пфендер А. Введение в психологию. СПб., 1909. С. 294.

transcendental world. In other words, earthly, longitudinal knowledge is a *remembrance* of the highland<sup>12</sup>.

Father Pavel Florenskiy in the book “Pillar and the statement of truth” gives the views of two famous philosophers on this issue. Florenskiy points out that, if according to Kant, *transcendental* memory is the basis of knowledge, then *transcendental* memory is the basis of knowledge, according to Plato. “And if, further, we notice that the “*transcendental*” in Kant has a clearly transcendental meaning, and the “*transcendental*” in Plato can be interpreted as “transcendental”, then the affinity of thoughts of the two greatest philosophers will become undeniable”<sup>13</sup>. To the opinion of these two prominent philosophers, Florenskiy also adds the views of a XX representative of the philosophy of the 20th century, Henri Bergson, who said that memory is the activity with which “we enter the realm of the spirit” (H. Bergson), and through memory man becomes a spiritual being self-conscious, by itself. Based on this, we, following Florenskiy and Bergson, can conclude that the whole *theory of knowledge is a theory of memory*.

What is memory as a “soul activity”, what is its ontological moment? According to Pavel Florenskiy, this is “mental creativity”, “the only creativity inherent in thought”<sup>14</sup>. He calls fantasy and prediction of the future a kind of memory. Memory “*is the activity of mental assimilation, that is, the creative recreation of ideas, the one which is revealed by mystical experience in Eternity, or, in other words, the creation in Time of Eternity symbols*”<sup>15</sup>. Florenskiy thus indicates the fluidity and short duration of phenomena in time. Heraclitus said: “Everything flows and moves, and nothing abide”<sup>16</sup>.

The very essence of life and time lies in their fluidity and oblivion. The only thing that can be contrasted with the short duration of life and the fluidity of time is memory. Florenskiy claims that we are able to remember not psychological, but mystical elements, since “psychological is psychological because they occur in Time and irrevocably flow away from Time”<sup>17</sup>. It is impossible to repeat one or another psychological element, just as it is impossible to repeat the time with which it was associated. Father Paul calls the life of the psychological element “one-moment”.

The very desire to remember goes beyond the boundaries of rational activity: this is an expression of the desire for non-oblivion. In order to once again touch the reality that was already experienced once, a certain “mystical” (Florenskiy), symbolic effort is necessary in order to rise above Time. Thus, memory always exists as a transcendental phenomenon, and in it we can see

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<sup>12</sup> Флоренский П. Столп и утверждение истины. М.: Аст, 2003. С. 177.

<sup>13</sup> Ibid. С.177–178.

<sup>14</sup> Ibid. С. 178.

<sup>15</sup> Ibid. С. 178.

<sup>16</sup> Ibid. С. 44.

<sup>17</sup> Ibid. С. 44

the manifestation of our supra-temporal nature. Thanks to this, we are able to perceive simultaneously the past moment of Time both as the past and how it is happening now, in the present tense, that is, *all* Time has been given to us, like some kind of “*now*”, and looking at *all* Time, it is *above* Time.

The problem of memory correlates with the chronotopic approach to the history of culture, with the temporal and spatial dimension of culture. So, S. Averintsev wrote that if the world of Greek philosophy and Greek poetry appears as a cosmos, that is, as a “law-shaped and symmetrical spatial structure”, then the Christian world, the world of the Bible is “*olam*”<sup>18</sup>. “*Olam*” is understood by him, on the one hand, as “antiquity,” the initial great time, and on the other, as “future”. Averintsev describes the “*olam*” as “two dark abysses of time behind and in front of man”; this word “means “eternity”, not in the sense of motionless withdrawal from time, but in the sense of the totality and completeness of time. More precisely, this is not “eternity”, but “world time”, which, firstly, moves and, secondly, can end and be replaced by another “*olam*”, another state of time and things in it”<sup>19</sup>. Thus, the Greek “cosmos” settles down and rests in space, revealing and demonstrating its boundaries and its inherent measure, while the biblical (later Christian) “*olam*” is located and moves in time, “rushing towards the meaning that passes over its limits”<sup>20</sup>.

N. Berdyaev calls the problem of *Time* the main problem of history philosophy and modern philosophy<sup>21</sup>. The problem of time, according to Berdyaev, can be interpreted from two points of view:

1) as it is interpreted in mathematical philosophy, where time is calculated mathematically;

2) as it exists for existential philosophy, where time is transcendental; it cannot be objectified and is not subject to the category of number.

Berdyaev calls our historical time a disease, an eternity, which has disintegrated into its components (into the present, past and future). From this angle, hell can be described as the need to remain in “sick time”, the impossibility of getting out of this time.

In general, it is difficult to name a more general problem for various branches of human knowledge than the problem of time. Being fundamental to scientific knowledge, both in the humanities and in the natural sciences, as well as for the exact sciences, it nevertheless remains difficult to solve, not completely amenable to the logic of scientific rationalization. Therefore, A. Pigalev is right when he points out that “... both the abstract time of

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<sup>18</sup> Аверинцев С. Поэтика ранневизантийской литературы. СПб.: Азбука-классика, 2004. С. 94.

<sup>19</sup> Ibid. С. 269.

<sup>20</sup> Ibid. С. 96.

<sup>21</sup> Бердяев Н. Вечность и время. *Вестник РХД*. Париж-Нью-Йорк-Москва, 1998. С. 135–140.

mathematical natural science and the specific time of everyday life and history have a definite, although different semantic content for a person, and the former does not have any “birthright” with respect to the latter. We are talking about various goals and levels of understanding the time of culture. In accordance with this, it speaks of biological, psychological, physical, geographical, etc. time. Moreover, “abstract” time does not precede “concrete”, but, on the contrary, “builds up” over the corresponding *images* and *cannot exist without them*. Everything that exists has temporal characteristics, which makes it impossible to define time in its classical sense as assigning it to a certain genus and listing species characteristics. Time cannot be attributed to any “kind”, and therefore all its definitions are tautological and use associations combined with it or seek to express its essence using the properties inherent in space” (*italics is by S. O.*)<sup>22</sup>.

In the above-mentioned thoughts on the phenomenon of time, in our opinion, the specific features of time are concentrated in his relations with man and human knowledge. Firstly, time is a semantic phenomenon – as a result of the meaningful work of human consciousness, which immediately indicates its qualitative filling and significance for a person, followed by quantitative (technological, mechanical) approaches to time (and the history of inventive human thought confirms this); secondly, the perception of time is holistic, since, on the one hand, it is part of the formation of the “image of the world”, and on the other hand, it is based on the unity of figurative and rational thinking with a primary position of the first; thirdly, time always acts as a conceptual phenomenon based on the experience of a person’s activity in a certain cultural field (including its participation in life, which is also a component of culture for a person), that is, it is defined and understood in an indirect way, by spatialization – objectification, with the help of hypostatic imaginations – with all the corresponding “difficulties in translating” a particular experience into an abstract imagination; fourthly, the inevitable, hence the necessary metaphor of the time concepts makes it particularly important in its awareness, expression in the cultural semantics of an artistic understanding of time and the symbolism associated with it; fifthly, in this regard, time in music – musical time is in no way inferior to other forms of temporary imaginations under the “birthright”, it gives rise to its own temporal patterns and chronotopic dimensions, the study of which can clarify the general cultural concepts of time, for example, its modal structure.

Therefore, this is the first consideration of the features of time phenomenon in human culture and in human consciousness, which allows us to define it as a complex mediated reflection of a person’s relationship to the world, which involves self-esteem – an analysis of emerging imaginative

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<sup>22</sup> Культурология. XX век. Словарь. Санкт-Петербург : Университетская книга, 1997. С. 81.

representations, and some creative mental activity – finding ways of sign expression, that is rationalization of these imaginations. This rationalization, as it was already noted, takes place in various branches of knowledge.

Aristotle also wrote that various modes of time are known through various human abilities. In experience, reality, the present is known. The present is that mode or that part of the time that convinces us of the reality of this phenomenon itself. As for the past, it is reflected with the help of memory, and among the functions of memory there is “the ability to forget” (L. Vygotskiy). In this case, the process of remembrance comes into force, as a synthesis of the “former” and “non-former” with the subject, as the “imaginative play of consciousness” (L. Vygotskiy).

## **2. Prolegomens to the study of time phenomenon in the liturgical and singing culture: a semiological aspect**

The modus of the future is an exceptionally complex modus of time. Psychologists have shown that there are real mechanisms that ensure the process of building models of the future, which also represent a synthesis, a certain correlation of images of reality and ideal – fictional – constructions. Therefore, the time phenomenon in its integrity, given the relationship between the past, present and future, we can say that it is integrative or synthetic in nature, it combines reality and illusion. The phenomenon of time cannot be attributed only to “real” or only to “illusory” objects.

Noteworthy thoughts about time were expressed by Blessed Augustine in his “Confession”<sup>23</sup>. Augustine revealed the illusory nature of time, noting that the past is no more; the future is not there, the present is continuously breaking up into the future and the past and that is why it is elusive. In other words, not a single part of time is elusive, and therefore time is ghostly. Augustine assumed the existence of three options for the present – the present present, present past and present future. V. Rudnev defines the understanding of time by Blessed Augustine as *semiotic*. The beginning of the history of mankind – or, as Augustine calls it, Rudnev, “the plot of drama” – is the fall in sins. The punishment for disobedience and, as a consequence of this disobedience, – the forced existence of man in entropy time becomes a sin. In other words, a person is deprived of immortality and becomes able to again be involved in Eternity only after the coming of Christ. Jesus Christ “atonement” in the death on the cross of human sins “turned time” towards atonement and Rudnev calls this new kind of time as *eschatological* or *semiotic*. V. Rudnev explains the use of the *semiotic* term in relation to time by the fact that Augustine, presenting history as a drama, involuntarily considers it as a work of art – as a sign system<sup>24</sup>.

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<sup>23</sup> Августин (Блаженный). Исповедь / Пер. с лат. М. Сергеевко; Предисловие и послесловие Н. Григорьевой. М.: Гендальф, 1992.

<sup>24</sup> Руднев В. Словарь культуры XX века. М.: Аграф, 1997. С. 60–63

Based on this, “memory is symbolic creation” (P. Florenskiy), *creation of symbols*. Symbols can be placed in the past (then they are called memories), in the present (imagination) and in the future (foresight, according to Berdyaev – a prophecy). But the past, the present, and the future, in order to be a place for symbols, must themselves be experienced simultaneously, that is, under the “angle of Eternity”. In all three arrangements of symbols, “the activity of thought sets forth Eternity in the language of Time; the act of this utterance is *memory*”<sup>25</sup>. N. Berdyaev points out that between the past, which was once the present, and the present, there is a transforming act of *memory*. “Memory is a miracle in human existence, it is a transforming act of changing the past (idealization of the past, or vice versa); in the past, there has never been what in the present we affirm about the past. A creative act of memory brings us to the past”<sup>26</sup>. Thus, memory is the creative principle of thought, thought in thought. Divine thought becomes the most perfect creativity, and God’s creativity is His memory. “God, remembering, thinks, and thinking, He creates”<sup>27</sup>.

The question of temporality (short-temporality) and eternity actualizes the question of the “last problem of time – the Apocalypse” (N. Berdyaev). The Apocalypse is a very mysterious text that raises the question of the relationship between Time and Eternity. In this sense, the Apocalypse represents the paradox of time awareness. N. Berdyaev spoke of a similar paradox, indicating that we cannot “get rid of the position that *eternity* will someday come in the *future*” (*italics is by S. O.*)<sup>28</sup>. In the Apocalypse, the paradox of the relationship to time is expressed and *overcome* by the words: “There will be no more time,” in other words, there will be a time when *there will be no time*. Therefore, the time of Eternity is not subject to exact, mathematical calculus.

One of the most important topics of the Apocalypse is the blurring of differences between the past, present and future. Thanks to this, it becomes possible to remove the distinction between “already” and “not yet” (Averintsev), and the mystical historicism of eschatology easily turns into a negation of historicism as such. The end of the present being of the world is an event that means *a way out of time*, the victory of Eternity over Time. Understanding of such an event is not available for rational logical thinking, therefore, in the Apocalypse this *way out of time* is expressed in symbols, which conceal the truth about “biased time” (N. Berdyaev).

The composer interpretation of the theme of death – time – memory – eternal memory depends in many respects on the individual ideas of the author about death and eternal life, while the *collegiate church experience*

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<sup>25</sup> Флоренский П. Столп и утверждение истины. М.: Аст, 2003. С. 179.

<sup>26</sup> Бердяев Н. Вечность и время. *Вестник РХД*. Париж-Нью-Йорк-Москва, 1998. С. 137.

<sup>27</sup> Флоренский П. Столп и утверждение истины. М.: Аст, 2003. С. 179.

<sup>28</sup> Бердяев Н. Вечность и время. *Вестник РХД*. Париж-Нью-Йорк-Москва, 1998. С. 139.

can realize this significant and large-scale theme in all collective breadth and fullness. Eschatology and eschatological moods are transferred and often interpreted as an area of personal hope, personal expectation. This, of course, takes place, however, the entire Christian worship in all its existing varieties is generally eschatological, and it is the focus of the whole experience of church life<sup>29</sup>.

The problem of *time* for musical culture is very characteristic and specific; it has already been reflected in a number of studies on this topic. The temporal nature clearly appears in music and, one might say, the very course of time becomes noticeable, expedient. “Art reveals special ways of owning time – living it as the present, saturates the present with sense, rivets the consciousness to it, preventing it from slipping into the realm of memories or predictions (dreams), makes it present, acutely sensing every moment of the current time and joining in it with -experience; ... in the act of artistic creation, the boundaries between the present and the future are erased, it is directed to the fact that “forever”, and thus the past is joined to the unity of time: that which is forever the basis of future memory, on the basis of which they will judge about the present, and about the past”<sup>30</sup>. Thus, time in music has a *completely* cultural nature in the same sense as the very essence of man is a condition and at the same time a “product” of the existence of culture.

Based on the foregoing, we can conclude that in a completely paradoxical way, the problems of time and death (as the beginning of eternal life) – time and music, in a number of supporting moments, are interlocked. So, the words of the Apocalypse that there will come a time for mankind *when there will be no time*, merge with the words of Pavel Florenskiy that “music ceases to be only in time, but also rises *above* time”<sup>31</sup>.

Of all the above works, including Father Pavel Florenskiy, the concept of memory as a universal of Orthodox worship and the whole *church* culture as a whole is created. “Deep memory is provided by the presence of linguistic elements, which, firstly, are subject to change (complete immutability makes memory unnecessary), and secondly, have the ability to persist in the system both in their invariance and in their

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<sup>29</sup> Абсолютно все виды православного богослужения включают молитвы об упокоении, об ожидании конца, но сосредоточением молитв такого рода становятся заупокойные службы и службы Великого поста. Причем помимо общей эсхатологической направленности в заупокойных и великопостных службах присутствует не просто тематическое сходство, а абсолютная идентичность ряда текстов, в том числе и музыкальных (например, великий канон Андрея Критского «Помощник и покровитель», который поется на Первой неделе Великого Поста и при отпевании священников и архиереев).

<sup>30</sup> Самойленко А. Музыкаведение и методология гуманитарного знания. Проблема диалога: [Монография]. Одесса: Астропринт, 2002. С. 47.

<sup>31</sup> Флоренский П. Исследования по теории искусства. *Статьи и исследования по истории и философии искусства и археологии*. М.: Мысль, 2000. С. 213.

variability. As a result, one and the same element, penetrating different states of the system, like connects them together"<sup>32</sup>.

In relation to the church and singing tradition, the above thought of Y. Lotman is especially important, since it contains an indication of two fundamental tendencies of memory, and therefore, the church and singing tradition is broader – the culture that this tradition represents. In general, the experience of spiritual musical culture demonstrates the active interaction of these two of its main tendencies, which, according to the terminology of M. Bakhtin, can be defined as a protective memorial and familiar mnemonic.

These trends as major in the formation of artistic consciousness and the accompanying genre forms of expression are defined in the work of M. Bakhtin "Epic and Romance"<sup>33</sup>. So, M. Bakhtin singled out three "constitutive traits" that separate the epic (preservative and memorial tendency) from the novel (familiar and mnemonic tendency):

1) the subject of the epic is the national epic past – as an "absolute past". The subject of the preservation and memorial trend is Orthodox dogma and eschatology, what we can call an "absolute past" that cannot be overestimated by the semantic thesaurus of the Christian worldview;

2) the source of the epic is national tradition (and not personal experience and free fiction growing on its basis). As a source of the protective and memorial tendency, we find church tradition, generalized conciliar experience, "churchiness" in the understanding of Florenskyi;

3) the epic world is separated from modernity, that is, from the time of the singer (author and his listeners), by an absolute value distance. And in the preservation and memorial tendency, we also observe "absolute distance", like an epic that has never been a poem about the present, about its time. Just as from the very beginning the epic was a "poem about the past", the protective and memorial tendency is aimed at "deep memory"<sup>34</sup>.

It is interesting to observe that *historical* time is a constant background of human activity, regardless of the degree of its observance, severity. The subject of dialogue is always the subject of history – only at its different levels, depending on the responsibility of the dialogue. Even a personal story – a biography – does not occur aside from social life, but is motivated by the last one. Therefore, the responsibility of artistic creation is associated with the search for historical, that is, necessary at the moment, the formation of culture, *authorities*.

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<sup>32</sup> Лотман Ю. Память культуры. Статьи и исследования. *Семиосфера*. СПб.: «Искусство-СПб», 2001. С. 616.

<sup>33</sup> Бахтин М. Эпос и роман. *Вопросы литературы и эстетики. Исследования разных лет*. М.: Художественная литература, 1975. С. 447–484.

<sup>34</sup> *Ibid.* С. 456.



The reference to authority, the attraction of authoritative judgment to one's side – this is quotation – an important argument of the art forms. Such a sought-after authority is tradition, moreover, both genre and style. The general cultural prototype of the interaction – the confrontation between the canonical and the “free-thinking” tradition – its violation (the author's “impudence”) can be considered the antinomy of the ritual – carnival, from which Bakhtin derived his theory of carnival and his concept of *chronotope*<sup>35</sup>.

Therefore, such phenomena (and concepts about them) as *culture – time – symbol – memory* are in constant interdependence, but it is memory that becomes central to the rest, forms the axis of their interaction, and the concept of memory is at the intersection of central cultural concepts. The phenomenon of memory is an integral part of the movement from sense to its symbolic expression and from symbol to finding its deepest meanings; it plays a leading role in the process of cultural overcoming the temporal limitations of life. In relation to the Orthodox singing tradition, memory proves its significance as a cultural universal, becoming a semantic dominant and defining its specific ways of symbolizing, therefore, embodied in concrete symbolic forms, ritual, verbal and musical.

## CONCLUSIONS

The liturgical and singing tradition, reaching the individual author's manifestations, allows us to evaluate the style of a number of leading composers who remain either little known or insufficiently studied precisely as church authors. In this area of composer creativity there is a system of semantic priorities and, accordingly, semantic preferences (dominant); to reveal its key points and trends is an urgent task for a musicologist, the need for which is also due to the fact that modern secular composers, including Ukrainian ones, are actively taking up work in the field of liturgical genres.

Religious and church culture, perceived as integrity, as a single organism, is a coordinated, organic interaction of its subsystems, one of which is the liturgical and singing tradition. D. S. Likhachev, whose theory of culture is of particular importance to us, pointed to two main, from his point of view, cultural properties – *integrity and historicity*. He emphasized that the concept of culture, as a complex one, embraces the phenomena of religion, science, education, moral standards of behavior of people and the state<sup>36</sup>; in other words, culture is a single space and a way of preserving human existence. “Unlike the general movement of “civil” history, the process of cultural history is not only a process of change, but also a process of preserving the

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<sup>35</sup> Самойленко А. Диалог как музыкально-культурологический феномен: методологические аспекты современного музыкознания. Дис. на соиск. учен. степ. доктора искусствоведения. Одесса, 2003. С. 30.

<sup>36</sup> Лихачев Д. Поэтика древнерусской литературы. М., 1979.

past, the process of discovering the new in the old, and the accumulation of cultural values”<sup>37</sup>. A similar axiological approach is also characteristic of Father Pavel Florenskiy, who believed that culture, as a phenomenon of a religious order, in its center contains “the seed of true humanity”, “the bud of spiritual integrity”, and therefore “the bud of culture” is the cult “in the narrow sense of the word” – that is, liturgical service<sup>38</sup>.

This systematic approach becomes, in our opinion, a decisive prerequisite for, firstly, considering the religious and church culture as an independent historical and stylistic phenomenon; secondly, to discuss the artistic form that forms the formative side of culture as not only necessary, but assuming special logical obligations that initiate the impact and perception of religious and church action. This artistic side of the “liturgical ministry” also has its own stylistic dichotomy, if we follow Losev’s thought, namely: direct introduction to the semantic content of the service, its holistic perception as “*world-feeling*”, at the same time, the individualization of sensory perception is ensured by the music and song side, while the principles of the liturgical organization, which give it “balance, logic, peace”, are ensured by the spectacular and plastic side of the rite (it is not by chance that so many attention is given in the works of P. Florenskiy).

The canonical verbal side of the liturgical rite, like all its verbal elements, facilitates the interaction of the external-visual and internal-auditory sides, strengthens the “rational” orientation of worship, at the same time being saturated with musical-auditory emanations and acquiring some symbolic encryption – in case of direct connection with the song. Thus, the religious and church tradition can be considered as a stable model of the “worldview style”, which, in turn, is a special spiritual phenomenon that characterizes the cognitive activity of a person and its value and semantic results.

Turning to sacred religious meanings, the church tradition also appeals to the highest methods available for a person to measure the *spiritual*, suggesting the way to the so-called “*indescribable*”, **anagogical meanings**, or rather, proving the primary importance of this particular form of meaning not subject to verbal rationalization. Consequently, the musical and singing content of the liturgical rite also rises to the ultimate *anagogical semantic height*. Not without reason did John Chrysostom emphasize that the one who rejoices, does not speak words; “The powers of heaven sing hymns, not psalms...”<sup>39</sup>.

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<sup>37</sup> Losev A. O мироощущении Эхила. *Форма – Стиль – Выражение*. М., 1995.

<sup>38</sup> Флоренский П., свящ. *Философия культа (опыт православной антропологии)*. М.: Мысль, 2004. С. 58.

<sup>39</sup> Давыдов И.П. Специфика русского акафистографического наследия в свете религиоведческой проблематики. *Вестник Московского университета*. Серия 7. Философия. №4. М., 2002. С. 62.

Consequently, the basis of the musicological discourse of the Orthodox singing tradition is the conceptual triad of *memory – time – collegiality*, as well as the concepts of *symbol, style and genre, musical and liturgical style, churchiness, anagogical meaning*. The connection arising between these concepts indicates the possibility of studying the Orthodox singing tradition as a single text. They form a solid logical basis for a systematic study of Orthodox singing, since they interact with each other; enter into complex-mediated relationships, revealing special semantic *intentions* of the Orthodox consciousness.

### SUMMARY

In this study, the Orthodox singing tradition appears as a complex semantic phenomenon that requires a special systematic approach. It takes on her its genre and style forms, develops its own measure of artistry as a manifestation of a creative trend. The realization of this trend throughout the history of Orthodox liturgical culture is music, or rather, a special system of singing norms that has developed on the basis of prayer texts. Thus, the Orthodox singing tradition, or “music of worship”, as defined by P. Florenskiy, reflecting the historical dynamics of religious tradition, becomes the main indicator of its semantic evolution, represents the procedural side of liturgical symbolism, in other words, allows you to recognize the symbolic meanings that accumulate, being conditioned contextually.

The Orthodox liturgical and singing tradition appeals to memory in its sociocultural significance and makes the memory phenomenon leading, especially noticeable; in particular, it allows one to notice what the phenomenon of memory is associated with in musical creativity. In this regard, the substantiation of the significance of memory as a cultural universal, the definition of the semantic function of the concept of memory in Orthodox worship, and also the correlation of the phenomenon of memory with a chronotopic approach to the history of culture, with the temporal and spatial dimension of culture, are particularly relevant.

In relation to the Orthodox singing tradition, memory proves its significance as a cultural universal, becoming a semantic dominant and defining its specific ways of symbolizing, therefore, embodied in concrete symbolic forms, ritual, verbal and musical.

In connection with Orthodox singing and its genre and style features, the text appears as that aspect of the work in which it is in its *temporary* hypostasis, while the work, in turn, is the result of the implementation of the temporal side of the text. In other words, a text is always a *process*, and a work is a consequence of a reducing and generalizing synthesis. A systemological study of Orthodox singing culture allows us to clarify and deepen textology as a discipline that has independent and very significant

tasks, including the task of characterizing the text as a **historiological category**, with an ascent to those original samples of the text that determine its canonical properties, as well as determining as the most important, chronotopic functions of the text.

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## **MUSICAL ARTIST'S TALENT STRUCTURE: IMMANENT MUSICAL AND PROFESSIONAL AND ORGANIZATIONAL MODUSES**

**Ohanezova-Hryhorenko O.**

### **INTRODUCTION**

According to the intonational concept of B. V. Asafiev, musician's sensory experience is an auditory experience: "... the source, the culture of musical hearing, composing and performing – everything is created and directed as communication of sound and pronunciation of music as sense"<sup>1</sup>. That is why, for the analysis of the talent structure of the singer and performer, whose main artistic language is musical and intonational expression, we define musical talent as the semantic basis of the creative process. D. K. Kirnarska in her work "Psychology of Special Abilities. Musical Abilities" offers a phylogenetic model of musical talent that has several levels, hierarchically, from the bottom up, reflecting the path of music and musical talent development throughout human history<sup>2</sup>. These include the following:

1. Intonational hearing is the most ancient layer of musical ability, reflecting a person's inclination for musicality, "the foundation of the ability to decipher the meaning of a musical message and to refer to it".

2. A sense of rhythm is an awareness of the reflexivity of a musical movement that shapes musical time, its emphasis and structure.

3. Analytical hearing – an awareness of the exact sound level in music – is the operating center of musical talent responsible for mastering musical language.

4. Architectural hearing – a sense of the musical text harmony, its proportionality and aesthetic integrity.

5. Musical and productive capacity is the supplier of ready-made "building blocks" for a given activity, the ability to use musical talent for the birth of an artistic product in a certain type of creative activity.

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<sup>1</sup> Асафьев Б.В. Музыкальная форма как процесс. 2-е изд. Л.: Музыка, 1971. 376 с. С. 117.

<sup>2</sup> Кирнарская Д.К. Психология специальных способностей. Музыкальные способности. М.: Таланты – XXI век, 2004. 496 с.

## 1. General characteristics of talent model of the singer and performer

Considering that the singer and songwriter's autopoiesis has a foreseen musical and intonational phenomenology, we take model of D. K. Kirnarska as the basis for the vocalist and singer's talent. The proposed structure in some ways reflects the professional algorithm of the singer's work on the musical image:

- Intonational modus – *intonational* hearing – the basic, archetypal level of sensory information perception.
- Rhythmic modus – *sense of rhythm* – structuring of primal sensory information in time and space: unit of structure in musical text – size, tempo, duration, semantic words and accents. The rhythmic modus is the "field" of the transition from unconscious impressions to conscious construction.
- Analytic modus – *analytical* hearing that provides the "linguistic ability" of the singer, vocabulary and grammar of his artistic language: vocal and performing (acting) skills.
- Architectonic modus – *architectonic* hearing – harmonization of all manifestations in the construction of a musical image – timbre of sound, its color and articulation.
- Musical and stage modus – *musical and productive ability* – auto-interpretation of a musical image, defined by the ability to build a full-fledged musical image on the stage with its own voice, its evolution during the performance. The germs of this modus manifest themselves already at the level of intonational hearing, because the sensory reaction (subject to further analytical processing) is born on the basis of intonational impression. So, at the level of the primal modus – the intonational – the auto-interpretation of the musical image is being laid.

The substantive filling of the presented structure allows to conclude: the immanent moduses of the singer and performer's vocal and their sequential "absorption" reflect the philogenesis of the musical image. Schematically, this process can be represented as a model of the solar system, at the center of which there is the main, basic modus of talent – intonational, which implies the formation of the "orbits" of rhythmic, analytical, architectonic moduses and, accordingly, the most multilayered and all-encompassing "orbit" of the musical and stage modus. The Centrifugal Power of the Solar System is the creative dominant that leads the vocalist and performer from the initial sensory impressions of the intonational modus to the full living of the musical image on stage at the level of the musical and stage modus. The centripetal force of the system is the intonational impression: as the primary source material of the creative professional process, it can affect any modus, even the farthest. The intonational modus sends its signals throughout the "web" of the creative process: there is no excitation in the

environment, if there is no intonational impression. Given that thought, in order to become expressed in sound, becomes intonation<sup>3</sup>, we insist that intonation is a means of transferring sensual meanings from vocalist and performer to spectator. Thus, intonation is the beginning of the creative process and its result, the final "collection" of all work: the singer brings the semantic semantics of the musical image to the viewer through the timbral characteristics of his voice.

Intonational impression programs the future timbre colors of the musical image. The rhythmic sensation structures, "realizes" the intonational impression in the accents and intuitive agony of the vocal phrase. Due to the action of the analytical modus, the singer learns the vocal part, considering the stylistic features of the vocal language of the musical work, deliberately establishes the musical image character. Thanks to the action of the architectonic modus, the timbre and articulations of the musical image crystallize, in which the evolution of the musical image during the performance is traced. At the level of the musical and stage modus in the voice of the vocalist and performer his present personal experiences, his psychophysical state reflects – the level of the musical image resonance and personality of the vocalist and performer reveals.

The singer's basic ability is the intonational hearing, which is the main gestalt – the causative agent of the vocalist's nature performing aspect. The rhythmic modus is an ordering component that structures the sensory intonational impression and enables it to be processed at the level of already professional action. The analytical modus corresponds to the development of dramaturgy of the musical image – the analysis of the general idea of the work, the semantic load of a particular hero, his "inner action", and relations with other actors. The architectonic modus corresponds to the harmonization of the timbre "score" with the actors' tasks in different scenes and the super-task in the global musical dramaturgy of the play; therefore, it is a question of the organic and justified timbre changes of the character throughout the performance. The musical and stage modus of the vocalist and performer talent manifests itself as a quality and wholeness of the born musical image. This modus is responsible for performing as for the auto-interpretation – the singer's ability to combine his own mental construction and the mental construction of the musical image. Musical and stage modus highlights the degree of the musical image resonance and personality of the vocalist and performer, his ability to "exist" in the musical image "here and now".

The immanent multi-tiered linkage of the elements of the vocalist's performing talent reflects his synergy: "viability" and talent performance lies in his ability to organize himself. It is important that the talent structure is

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<sup>3</sup> Асафьев Б.В. Музыкальная форма как процесс. 2-е изд. Л. : Музыка, 1971. 376 с.



multiplicative, which means that if at least one component is zero, then all other components lose their value and the structure shatters<sup>4</sup>.

Therefore, in the talent structure of the singer and performer, the basic modus is intonational. We define intonational and rhythmic moduses as immanent musical, based on the basic feelings inherent to certain moduses. The selection and coordination of certain moduses help to clarify the activity of the musical and auditory consciousness of the singer: we define the intonational modus as a source of sensory impressions, and the ordering of these impressions, their awareness – as the field of the rhythmic modus activity.

The immanent creative process of the vocalist and performer is based on the intonational modus – as the defining structure-forming basis of his talent: the following moduses "blossom" and form the initial main impression of the singer – the intonational impression. The rhythmic modus, as an attempt to structure the intonational impression, allows to begin the process of awareness of its main semantic and energetic characteristics; analytical modus, aimed at the sound relations analysis, conducts professional analysis and builds a "skeleton" of musical image, based on musical impression; the architectonic modus collects the musical image, combining the musical impression of the vocalist and performer and the living of the musical image (implying timbral and articulatory "intonation"); the musical and stage modus completes the immanent creative process by experiencing the musical image "here and now".

Thus, the intonational modus permeates the entire talent structure of the vocalist. In synergistic terms, it can be said that the intonational modus determines the fractality of the talent structure – self-similarity, large-scale invariance, where fragments of the structure are repeated at different scales<sup>5</sup>. Any point of the system, as a fractal, embodies the properties of the whole system, that is, any modus of talent, any stage of the creative process, any competence – everything depends, everything is determined and can be restructured by the original intonational impression. In our opinion, fractality as a property of the system most accurately highlights the specifics of the creative process of the vocalist and performer as a phenomenon of nonlinear: the least middle impression can cause large-scale dissipation in the system and completely rebuild it. Intonational "arousal" at the level of any talent modus can cause a reorientation, reformatting the results of the whole system.

Thus, the structure of the vocalist and singer's talent is a reflection of the process of musical and intonational self-organization – the autopoiesis of the system: the intonational modus is also a strategic resource of the singer's

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<sup>4</sup> Кирнарская Д.К. Психология специальных способностей. Музыкальные способности. М. : Таланты – XXI век, 2004. 496 с. С. 23

<sup>5</sup> Князева Е.Н., Курдюмов С.П. Основания синергетики. Синергетическое мировидение. Изд. 3-е, доп. М. :Книжный дом «Либроком», 2010. 256 с. (Синергетика: от прошлого к будущему). С. 221.

talent – it programs the musical image as a complete musical and intonational artistic phenomenon, and a tactical tool – in fact, all professionalism of the performer is “fed” by the musical and intonational impressions.

## **2. Immanent musical moduses of vocalist and singer’s talent**

*Intonational modus.* Considering that music is “the art of intonated meaning” (B. Asafiev), we define intonational hearing as the basis of the autopoiesis of the vocalist and performer, an internal sensual form of awareness of the musical and dramatic material that shapes and directs the process of the singer’s artistic thinking.

For example, V. K. Suhantseva insists that the emotion is intoned; the musical image is a deeply intonational image<sup>6</sup>.

According to L. P. Kazantseva, intonation, as the matrix of music, is “the smallest figurative and semantic element of music”<sup>7</sup>.

V. M. Kholopova thinks of intonations in music as of “figurative and semantic unity that exists in non-verbal-sound embodiment and functions through the experience of musical and semantic and extra-musical associative imaginations”<sup>8</sup>.

“Intonations are movements of the voice that come from the same movement of emotion, which is the most important factor in drawing the image” (S. L. Eisenstein).

Intonational hearing, according to D. K. Kirnarska, is an archetypal hearing for man: intonational hearing is the nerve of musical perception and creativity, the focus of liveliness and awareness of musical art”; “A property of hearing, specifically aimed at the perception of the emotional and semantic aspects of music”<sup>9</sup>.

Intonational hearing, in our opinion, is an artistic ability, because it not only allows us to perceive meaningful information through sound, but also to reproduce it, to create something new and to convey it to the viewer so that it is understood and comprehended. The singer's voice timbre is based on the ability of the intonational hearing to saturate the sound of musculoskeletal and visual and spatial associations, which, being psychologically attached to the sound, become very personal and intimate<sup>10</sup>. Musical material is not only a sound score, but above all a score of timbre, a score of semantic attraction.

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<sup>6</sup> Суханцева В.К. Музыка как мир человека. От идеи вселенной – к философии музыки. К. : Факт, 2000. 176 с.

<sup>7</sup> Холопова В.Н. Теория музыкального содержания как наука. М. : Науч.-изд. центр «Московская консерватория», 2009. 24 с. С. 17.

<sup>8</sup> Холопова В.Н. Теория музыки : мелодика, ритмика, фактура, тематизм. СПб. : Лань, 2002. 368 с. : ил. (Учебники для вузов. Специальная литература). С. 22.

<sup>9</sup> Кирнарская Д.К. Психология специальных способностей. Музыкальные способности. М. : Таланты–XXI век, 2004. 496 с. С. 65.

<sup>10</sup> Ibid. С. 75.

The light and color decision of the performance, the choreographic decision of the performance, the timbre and orchestral decision of the performance – all these aspects of the embodiment of musical and dramatic material are "dictated" by the sharpness of the intonational hearing of the production group. It harmonizes and generalizes all the performance components of the singer's intonational hearing, which transforms not only his impression, but also all the above aspects. The images evoked by the music and predetermined by the actor's task come to life in the voice of the artist.

Intonational hearing plays an important role in mastering purely technical skills. The traditional approach to sound formation is rather limited. This approach limits the artist only to the anatomy and physiology of the vocal apparatus. It does not take into account the main source, the meta-basis of the singer's talent – intonational hearing.

In the process of reproducing the musical image, the singer's intonational hearing controls the vocal voice, acts as an internal cognitive instance, a source of sensory cognition of information. Also with the help of intonational hearing as a general basic ability, the singer's creative apparatus is able to harmoniously reproduce the entire technological process of performing on stage. It should be noted that this creative process takes place not only in the conscious sphere, but also actively uses the unconscious reserves of the artist's creative apparatus. There is something that controls the process of developing from a "parent" artistic organism a new living creation – a role-image. In our opinion, this is a professional skill of a musical artist whose elements are combined and interconnected on the basis of intonational hearing.

In the most general sense, the approximate path of the autopoiesis of the role-image is as follows: analysis of the information obtained by intonational hearing, assimilation, creation of a potential model of the future role-image, animation of this model by its artistic personality, the embodiment of a new living substance – the role-image on stage (occurring through the same mechanism of intonational perception, only the opposite – the colors of the artist's voice, his plasticity, caused by the actor's tasks, broadcast certain emotions of the role-image to the viewer and are recognized by him through the voice a plastic "intonational" role-image of the artist).

For the singer, intonational hearing is "a psychological mechanism for perceiving and deciphering meaningful parameters of music," deeply related to this particular activity; "meta-ability" that defines the structure and "triggers the motivational mechanism of talent"<sup>11</sup>. The singer's intonational hearing tends to "psychological theatricalization"<sup>12</sup>: based on intonational impressions, the vocalist models the manifestations of his personality "in the proposed

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<sup>11</sup> Кирнарская Д.К. Психология специальных способностей. Музыкальные способности. М.: Таланты–XXI век, 2004. 496 с. С. 96.

<sup>12</sup> Ibid. С. 75.

circumstances" (K. S. Stanislavsky's term) – in a certain musical way. Thus, one can conclude about the peculiar nature of the intonational hearing of the vocalist, who manifests his technological properties: he actively changes the timbral colors of the voice, even when the artist does not consciously do so: forcing the voice to work in the live actor's process of filling the sound with content and colors "here and now". Thus, intonational hearing for the vocalist remains the most acute, the most sensitive center of his artistic perception, which works as the main tool for reading the emotional evolution of the musical image.

**Rhythmic modus.** In the context of describing the stage-by-stage algorithm of being born a vocalist of a musical image, we are interested in the connection of rhythm and musical intonation in singer's creative thinking. Concerning the mechanism of the musician's creative process, we can conclude that rhythm is a certain psychological way of organizing the initial intuitive impression given by musical intonation in time and space.

Asafiev's intonational conception, according to which all elements of the musical process – harmony, mood, timbre, rhythm, orchestration, etc. are intonational, beyond intonation they are impossible, allows us to consider the rhythm not as an abstraction, but as an intonational core of music<sup>13</sup>.

V. M. Kholopova defined the unifying function of musical rhythm as a time and accent component of melody, harmony, texture, theme and all other elements of musical language<sup>14</sup>. For us, this understanding of the integrating function of rhythm allows us to analyze the rhythmic feeling of the singer as a certain "materialized" component of intuitive intonation.

B. M. Teplov characterizes the rhythm as the ability to actively experience music, which makes it possible to accurately feel the emotional expressiveness of the musical movement temporal crossing<sup>15</sup>.

Important in this regard is the opinion of Kirnarska, who emphasizes that the sense of rhythm is born from intonational hearing, it "grows out of it, but it grows, becomes more sophisticated, recording in a much more detail the process of movement that intonational hearing only feels whole"<sup>16</sup>; "If the intonational hearing reads the general meaning of the musical message, then the sense of rhythm is aware of its temporal organization, knowing the temporal relations of the sound elements"<sup>17</sup>. Concerning the specifics of the

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<sup>13</sup> Асафьев Б.В. Музыкальная форма как процесс. 2-е изд. Л. : Музыка, 1971. 376 с. С. 312.

<sup>14</sup> Холопова В.Н. Музыкальный ритм : очерк. М. : Музыка, 1980. 71с. : нот., схем. (Вопросы истории, теории, методики). С. 4.

<sup>15</sup> Теплов Б.М. Психология музыкальных способностей / отв. ред. Э.А. Голубева, Е.П. Гусева, В.А. Кольцова др. М. : Наука, 2003. 379 с. С. 221.

<sup>16</sup> Кирнарская Д.К. Психология специальных способностей. Музыкальные способности. М. : Таланты–XXI век, 2004. 496 с. С. 105.

<sup>17</sup> Ibid. С. 104.

singer's creativity, the general plan of the musical image is intuitively read on the basis of the intonational impression, and the rhythmic feeling is the tool of this intonational impression "objectification", an attempt to structure it and make it manageable.

Thus, we understand the intonational modus of a vocalist's talent as an unconscious impulse based on an intonational impression that initiates a professional algorithm. The rhythmic modus is the beginning of the process of realizing the intonational impression by deciphering its energy component. Thus, the intonational impression is "realized" through a rhythmic impression. Intonational and rhythmic impression is considered appropriate to combine "musical impression" into a single concept.

Musical impression is a reflection of the sensory experience caused by the interaction of immanent musical moduses of talent – intonational and rhythmic, the basic intuitive impression, and the "initial tool" of the vocalist's professional algorithm.

Despite the interaction and interdependence of the intonational and rhythmic moduses of the creative process, they have a sufficiently independent psychological origin and semantic purpose. At the same time, both moduses – intonational and rhythmic – are considered as the initial level of musical information perception – a huge spectrum of feelings, including those that are not marked by the singer's personal experience, those which, according to O. F. Losev and V. P. Shestakov is characterized by a holistic, universal, primal, unconscious, intuitive impression born in the depths of the unconscious<sup>18</sup>. The following moduses of talent, which we consider to be the field of activity of the vocalist's professional consciousness, correspond to the harmony, symmetry, dimension of the musical image. Let us note only that, in our opinion, the rhythmic modus, being in its essence a separate independent modus, is a certain link – a "bridge" between the unconscious circle of intonational impressions and the conscious professional algorithm of the vocalist.

The authors of the recognized methodologies of the acting process in their works analyze the management of the mental and physical manifestations of human nature on the stage in terms of rhythm – internal and external, bearing in mind that action in the performing arts has two sides: mental and physical.

In this sense, we rely on the opinion of K. S. Stanislavskiy about the importance of the relationship between internal and external rhythms in the art of artist. The external rhythm – "visible, not just palpable"<sup>19</sup> – is a form of

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<sup>18</sup> Losev A.Ф., Шестаков В. П. История эстетических категорий. М. : Искусство, 1965. 375 с.

<sup>19</sup> Станиславский К.С. Собрание сочинений в 8 т. Т. 3 : Работа над собой в творческом процессе воплощения / ред. кол. М.Н.Кедров, О.Л.Книппер-Чехова, Н.А.Абалкин, и др. М. : Искусство, 1955. 500 с. С. 140.

a certain plastic pattern that is perceived by sight. By internal rhythm the author understands the emotional state that is born under the influence of the proposed circumstances and determines the intensity of the experience of the artist, controls his behavior. K. S. Stanislavskyi asserted the emotional nature of the rhythm, determined the internal rhythm "not externally visible, but only internally felt"<sup>20</sup>.

M. O. Chekhov calls this same phenomenon not a rhythm, but a tempo, and also divides it into internal and external: internal tempo is defined as a fast (active) or slow (passive) change of images (thoughts), feelings and volitional impulses (desires); external tempo is expressed in fast or slow action<sup>21</sup>.

L. V. Grachova has the same opinion. She considers rhythm as a comprehensive characteristic of the actor's technological process and claims that the rhythm is subordinated to the whole chain of professional actions: "The rhythm of thinking is the "driver" of the rhythms of imagination and corresponding vegetative reactions"<sup>22</sup>. Attention is also given to feedback – the rhythm of the music provokes certain emotional reactions<sup>23</sup>.

Therefore, we consider the sense of rhythm as a certain "compiler" of the singer's immanent creative process. The juxtaposition of the external rhythm is given by the musical material and the internal rhythm, which reflects the speed of the vocalist's psychophysical apparatus response to intonational impressions, proves the relationship and interaction between the artist's physical actions on stage and their psychological justification.

Paying attention to all mentioned above, we consider the sense of rhythm of the vocalist and performer to be a certain instrument of awareness – the "objectification" of intuitive intonational impressions, which is determined by one of the main immanent mechanisms of the professional algorithm.

The sense of rhythm of the vocalist performer has a deep archetypal basis – it "sprouts" from the intonational hearing and expresses the expressive component of intonational semantics.

Considering the above and understanding of the musical impression as the original immanent basis of the singer's professional algorithm, we define the intonational and rhythmic moduses of the singer and performer's vocal as *immanent musical moduses of his creative process*.

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<sup>20</sup> Станиславский К.С. Собрание сочинений в 8 т. Т. 3 : Работа над собой в творческом процессе воплощения / ред. кол. М.Н. Кедров, О.Л. Книппер-Чехова, Н.А. Абалкин, и др. М. : Искусство, 1955. 500 с. С. 152.

<sup>21</sup> Чехов М.А. Путь актера. М. : АСТ : Транзиткнига, 2003. 554, [6] с. (Мемуары). С. 458.

<sup>22</sup> Грачева Л.В. Актерский тренинг: теория и практика. СПб. : Речь, 2003. 168 с. : ил. С. 74.

<sup>23</sup> Ibid. С. 78.

### 3. Professional and organizational moduses of the vocalist and performer's talent

**Analytical modus.** Analytical hearing is "language ability", vocabulary and grammar of a specific artistic language. The function of the analytical modus is detailing, professional fragmentation, and preparation of musical and dramatic material for its "processing" by the psychophysical apparatus of the artist.

Functional workload of the analytical modus of the vocalist's talent is a conscious use of professional competences.

The musical artist's analytical modus of talent reveals an affinity for analytical hearing as an "operating component of musical ability"<sup>24</sup>, which is able to consciously awaken, manipulate, and capture musical impressions.

Where intonational hearing and rhythm senses create a general contour of drawing and composition, analytical hearing imposes subtle shades of colors, strokes, undertones – it completes and completely paints a picture that intonational hearing and rhythm sensations have only delineated and outlined"<sup>25</sup>. It can be said that the sensory information received by the intonational hearing and "imparted" by the sense of rhythm, at the level of the analytical modus, is realized by the artist, structured and prepared for "implantation" of the artist's personality.

The analytical modus of the musical artist's talent is responsible for the conscious processing, fragmentation, structuring of the original musical and dramatic material, deciphering the author's conception of the character, his place in events, meaning and ideological load. This information is provided, on the one hand, by the author's lyrics – the score and the play, and on the other – by the artist's musical impressions received and learned at a subconscious level. Thus, it can be noted that due to the work of the analytical modus, a professional process is carried out at two levels:

- analytical information is disclosed and actions that require professional competencies are taking place;
- sensuous and musical sensory impressions of the artist are realized and "prepared" as an intuitive subconscious basis for revealing the semantic meanings of the author's material.

Given that the nature of analytical hearing is fully conscious and mind-controlled<sup>26</sup>, we consider the analytical modus as a professional stage of switching attention from the original intuitive impression to the conscious analysis of that impression. The essence of the process is in understanding the meaning of intuitive musical impression and preparing the psychophysical

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<sup>24</sup> Кирнарская Д.К. Психология специальных способностей. Музыкальные способности. М. : Таланты–XXI век, 2004. 496 с. С. 214.

<sup>25</sup> Ibid. С. 139–140.

<sup>26</sup> Ibid. С. 141.

apparatus of the artist for mastering the author's text – adjusting to the stylistic author's language style, analyzing the director's decision of the role, performances in general, etc.

Given the specifics of the theatrical production, the same musical and dramatic material is performed on stage numerous times, thus raising the question of the artist's ability to adjust his psychophysical apparatus to work in a mode of constant repetition, and these repetitions relate to both physical and emotional manifestations. In our opinion, programming of the artist's ability to qualitatively repeat emotional experiences on stage occurs precisely at the level of the analytical modus of the creative process, because the ability to repeat emotions is based on the awareness of the origins of these emotions, the reasons for their occurrence. Thus, the evolution of repetitions (the rehearsal process) "accustoms" the psychophysical apparatus of the artist to certain schemes for controlling the occurrence of emotions. We find the confirmation of our conclusions at D. K. Kirnarska, who emphasizes the ability of analytical hearing to "control" the evolution of species of repetition<sup>27</sup>.

Generalizing the presented material, we determine the functions of the analytical modus of the vocalist and performer's talent:

- detailed analysis of the author's material;
- awareness and ordering of unconscious sensory information of intonational and rhythmic character, obtained from the author's material;
- "kneading" the proposed circumstances of the plot by his psychophysical apparatus;
- technological, at the level of professional competence, mastering the material by the artist.

Further, already during these repetitions, rehearsals and lessons, the psychophysical apparatus of the artist consciously becomes accustomed to the expression of the defined contents. In the process of this conscious "learning", the personal characteristics of the artist manifest themselves, and the originally designated "draft" of the role, acquires the "living meat" of the artist's personality. This stage of work is already at the level of the architectonic modus of the musical artist's talent.

***Architectonic modus.*** The architectonic modus is the level at which the "enthronement" of the artist's personality takes place in the disassembled and prepared musical and dramatic material. At the analytical level, the artist outlines the horizontal plane of the role-image – by analogy with the intersection of the melody: builds a cross-cutting effect, voiced in timbre voice changes, plastic role score. At the architectonic level, the horizontal score of the role, like a skeleton, is accrued by the living tissues of the performer's personality.

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<sup>27</sup> Кирнарская Д.К. Психология специальных способностей. Музыкальные способности. М. : Таланты–XXI век, 2004. 496 с. С. 140.



The architectonic modus of the musical artist's talent, like the architectonic ear of a musician, brings together the whole concept of the role-image: it is caused by the actor's tasks of "mutual pull-up" to the semantic unity of vocal, speech timbre and plastic. This process is possible only on live material – the personality of the artist. There is a vertical fabric of the role-image that involves the implementation of "background plans" that can only be felt and revealed by the "performing artist" (who himself undergoes the transformation of his hero), unlike the "artist of the analyzing" (distant observer of character transformations at the analytical stage) preparation of musical and dramatic material of the role for assimilation). In the work of analytical and architectonic moduses, the overall talent of the artist is actively manifested as a specific unity of cognitive and emotional intellects<sup>28</sup>.

***Musical and stage modus.*** Analytical, architectonic and music and stage moduses are characterized as professional and organizational moduses of creative process in the structure of the vocalist and performer because at the level of these moduses there is a conscious professional work on the organization of primordial musical impressions for the birth of a full-fledged musical image. The singer's professional work does not imply a clear division of conscious and unconscious spheres and their different existence at any stage of the creative process. The unethical consciousness of the artistic nature programs a constant interweaving of conscious and subconscious processes in creativity with different specific gravity at one stage or another. It can be said that, in a sense, the artist consciously "controls" the unconscious mechanisms of creativity. The point is, how much he is able to use analytical refinements to awaken unconscious processes, and how psycho-physical apparatus of the artist is capable of realizing the multilayered information of the unconscious reservoir of his personality. The so-called "fund of the unconscious" (A. S. Shvederskyi's term) is the main source of creativity, it provides the uniqueness of each product of creative activity, the originality of creative search. The more diverse the artist feels the connection between the phenomena of reality with one another, the higher is the variability and the ability to establish unexpected relationships, paradoxical interactions in the process of finding and achieving a specific artistic task<sup>29</sup>. The singer influences the viewer by "broadcasting his personality" as an active living subject of communication<sup>30</sup>. Thus, using the "subconscious" fund of his personality, the vocalist and performer acts as a subject of meaning for the viewer and for himself. We define personal experience as a singer of a musical

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<sup>28</sup> Гоулман Д. Эмоциональный интеллект. Почему он может значить больше, чем IQ / пер. с англ. А.П. Исаевой. М. : Манн, Иванов и Фербер, 2013. 560 с.

<sup>29</sup> Психология художественного творчества : хрестоматия / сост. К.В. Сельченко. Минск : Харвест, 1999. 752 с. (Библиотека практической психологии). С. 390.

<sup>30</sup> Лютова С.Н. Марина Цветаева и Максимилиан Волошин : эстетика смыслообразования. М. : Дом-музей Марины Цветаевой, 2004. 192 с. С. 7–8.

image as a multidimensional phenomenon, born of a professional algorithm of consciousness and unconscious mechanisms of creativity interaction. In view of this, we determine the essence of the next modus of the vocalist and performer's creative process.

Musical and stage modus is the actual stage presence of the singer on stage. Thanks to the action of the musical and stage modus, the vocalist and performer uses the emotional and meaningful "blocks" – gestures, intonations, behavioral and psychic manifestations of the invented musical image – born and prepared by the previous moduses, but already appropriated and "driven" through the personality of the singer himself. The structure of using these harvested "blocks" will be different each time – each performance on stage will be different from the previous ones. The phenomenology of this phenomenon is explained by the nature of the performing art itself – the "objectification" of the musical image "here and now", its birth through imagination, through the real feelings and thoughts of a living performer: each time the musical image on stage lives differently, depending on the psychophysical state of the performer at the moment, from the work of stage partners, the "breathing" of the audience, etc.

At the level of the musical and stage modus, the unconscious component of creativity comes to the fore: the performer is not afraid to let go of his consciousness as a means of self-control on the stage. The musical image lives on stage in the mode of autopoiesis – much like where a real person builds himself, manages himself. But such a "natural" auto-poetic condition of the invented substance is prepared by the previous professional work of all creative moduses.

## CONCLUSIONS

The structural building of the vocalist's musical talent is a reflection of his professional algorithm:

- intonational and rhythmic moduses are a coherent natural unconscious foundation of talent;
- analytical modus is the stage of mastering musical and dramatic material through the use of professional competencies;
- architectonic modus is "incorporation" into the prepared structure of the musical image of the artist's personality;
- musical and stage modus is the experience of the musical image on the basis of the present psychophysical state of the performer, the level of manifestation of the creative and professional personality of the singer.

*Intonational modus* is the level of manifestation of meta-ability of the vocalist and performer – intonational hearing: the basis of musicality, synesthesia, and partiality of talent. Intonational hearing is understood as an internal cognitive instance – a sensual form of awareness of musical and

dramatic material that directs the singer's thinking process. Intonational modus is understood as an unconscious impulse based on the intonational impression that initiates the professional algorithm of the vocalist.

*Rhythmic modus* is an awareness of intonational impression through deciphering its energy component. The sense of rhythm has a deep archetypal basis – it grows out of intonational hearing and expresses the expressive component of intonational semantics. At the level of the rhythmic modus of talent, intuitive intonational impression is "objected" through the rhythmic impression. We combine the intonational and rhythmic impression in a single concept – the *musical* (intonational and rhythmic) *impression*, which we consider to be the original sensory material of the professional process of the vocalist and performer. We characterize the intonational and rhythmic moduses of talent as *immanent musical moduses* of the creative process, the coordination of which helps to understand the activity of the musical and auditory consciousness of the singer and performer.

*Analytical modus* of the vocalist and performer's talent is the level of conscious use of professional competences, which involves switching attention from the original intuitive musical impression to conscious professional actions. The essence of the action at this stage lies in the preparation of the original author's material for assimilation of the singer's psychophysical apparatus and further modeling on certain principles of the musical image. This is a conscious analysis: processing of sensory impressions obtained from the author's material, mastering the voice of the vocal score; search for timbre colors of the voice, which is precisely this musical image, search for characteristics and articulations in the sound.

*Architectonic modus* of the vocalist and performer's talent is a stage of a professional algorithm, characterized by the "implantation" of the singer's personality in the prepared and "mixed" musical and dramatic material.

*Musical and stage modus* of the vocalist and singer's talent is grounded as an auto-interpretation, a state of resonance of the singer's personality with the musical image. Analytical, architectonic and musical and stage moduses of musical artist talent are characterized as *professional and organizational moduses* of creative process in the structure of musical artist's talent.

The intonational and rhythmic moduses of the musical artist's talent reflect the subconscious branch of the auto-poetry of the musical image; analytical, architectonic – the conscious work of the vocalist and performer's creative apparatus within the framework of the professional algorithm; the musical and stage modus "fuses" all the material of the previous moduses mastered by the creative apparatus of the vocalist and performer and embodies it on the stage "here and now".

The musical artist's talent structure is characterized by fractality and multiplicity. Fractality is ensured by the intonational sensitivity of the artist's

psychophysical apparatus as the basis of his professional algorithm – "arousal" at the level of any modus causes the results of the whole system to be reformatted. The multiplicity of the musical artist's talent reflects the structural unity of the artist's professional algorithm – the absence of any modus hinders the professional process.

### **SUMMARY**

The article presents the vocalist and performer's talent structure based on the phylogenetic structure of musical talent. All moduses are grounded not only as moduses of talent but also as immanent moduses of the vocalist and performer's creative algorithm.

The basic ability of the vocalist was determined by intonational hearing.

Intonational and rhythmic moduses are represented as immanent musical moduses, the function of which is to obtain and realize the original musical impression as the basis of the creative process of the vocalist and performer for the formation and reproduction of the musical image.

The analytical, architectonic and musical and stage moduses are grounded as professional and organizational moduses of the creative algorithm of the vocalist and performer, which involve conscious professional work of different levels, performed in a certain sequence and aimed at creating a musical image for professional stage performance.

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## **CHAMBERLINESS AS A SEMANTIC DOMINANT OF INSTRUMENTAL ENSEMBLE CREATIVITY**

**Povzun L. I.**

### **INTRODUCTION**

In the modern performing practice, the problem of chamberliness is of particular relevance, as evidenced by both the artistic sphere as a whole and the field of musical chamber instrumental and ensemble creativity, marked by the emergence of new "genre mixes", new timbre and instrumental combinations, new criteria for the organization of musical ensemble performances space. There is a significant extension of the traditional notion of chamberliness; chamber and instrumental genre varieties that are at the intersection of features are becoming widespread: orchestral and ensemble (performance of chamber and ensemble works by chamber orchestra), instrumental and ensemble (with the conductor's involvement in ensemble performance) and vocal-instrumental and ensemble (introduction of vocal voice into ensembles).

In the system of instrumental and ensemble genres, chamberliness appears as a semantic structure, which is formed by a complex artistic and communicative construct of "author – composition – performer – ensemble – acoustic space – listener", whose action contributes to the multiplication of meanings with the unquestionable primacy of semantic copyright and artistic content. We consider the structural and semantic components of the chamber by the semantic hierarchy as:

- semantic intentions of the work, which activate and mobilize the intellectual potential of the performers, forming the "existential mix" of the content;
- creative interaction of small compositions of performers who carry out personal and psychological, technological, artistic interpretation of the author's text, forming a "thesaurus performing continuum";
- listeners' openness and psychological readiness for "immersion" in the deep-philosophical layers of the author's plan in different historical and aesthetic conditions of performing embodiment;
- timbre and instrumental compositions, selected by historical musical performing practice for reproduction of artistic and semantic foundations of chamberliness and canonized in chamber and instrumental works by composers of different styles;
- stylistic system that embraces several structural layers of composition (related to genre and form, music material, context of existence

and processes of perception) and combines genre variations of the chamber ensemble in the works of different authors, different national schools and historical eras.

### **1. Genre and semantic features of chamberliness**

There is identified a number of representatives of "chamber music" and "chamber ensemble", forming music dictionaries, encyclopedias, in the study, dedicated to problematic performers and composers. In their definitions, accents are made on a quantity aspect (small with the participation of participants), on acoustic conditions (closed spaces), on the genre differences from the theatre, symphonic, concert music, however, certain differences of chamber music are not defined: there is one leading differential feature, which implies the objective compliance of the work with communicative requirements – the conditions of performance.

Like each of the groups of concert, theater, symphonic genres, the sphere of chamber music is characterized by certain aesthetic norms, peculiarities of social and cultural existence, a specific image sphere, as well as material, purely physical, conditions, timbre and instrumental characteristics, dynamic indicators. Referring to the concept of M. Aranovskyi, we note that each genre has an external and internal structure – the parties that the genre encounters with the outside world and which ensure its social engagement, and the parties that determine its immanence and ensure its continuity in time. The external nature of the genre as a way of existence of a musical composition reproduces its "ontological essence", while the internal structure is largely related to cognitive functions, with the "genetic code" of the genre, implies a whole set of necessary components: belonging to a certain kind of art, sound source, applied possibilities, structural and semantic invariant<sup>1</sup>.

Continuing the scientist's argument, we determine that the "external" form of chamber and instrumental genres is the observance of certain conditions of performance (orientation to small spaces, small number of performers and a small audience), while the "internal" form has special semantic properties, meaning related to the reproduction of the existential foundations of human consciousness. The "outer" side of the phenomenon has the ability to modify and it is not an established characteristic of chamber instrumental and ensemble genres. And it was in the "external form" that in the initial stage of the formation of instrumental and ensemble music – in the Baroque period – chamber music was separated from the church, and the conditions of performance differentiated in many ways similar instrumental and ensemble genres into chamber and church. Church genres and temple

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<sup>1</sup> Арановский М. Структура музыкального жанра и современная ситуация в музыке // Музыкальный современник : сборник статей. М. : Советский композитор, 1987. Вып. 6. С. 38.

instrumental ensemble music indirectly influenced the chamber and instrumental sphere with the artistically reflected features of the spiritual worldview. Such semantic filling of instrumental and ensemble genres (invariant of chamberliness) is contained in the whole complex of means of expression – in semantics of chamberliness. The external form is closely linked to the internal form, and the change of one component – the conditions of fulfillment – inevitably leads to the change of other components, artistic means of expression, instrumental language.

The genetic code of chamber genres contains the "semantic nucleus" of chamberliness as an orientation to the higher spiritual sphere, which is conditioned by long stay in common historical and artistic conditions with sacred music. Although in the course of development chamber and instrumental genres have been influenced by many historical and aesthetic directions, the semantic foundation – the feeling of highness, while being immersed in the innermost corners of the soul, laid in the Baroque period, is preserved as the main "memory of the genre" (M. Bakhtin's term)<sup>2</sup>.

Chamber instrumental and ensemble genres differ in qualitative and quantitative structure, conditions of performance, have different stylistic affiliation – historical or authorial, but are united by characteristic common qualities – special semantic orientation to the deep layers of human consciousness, which requires a special selection of tools specific composer and performing technique of artistic concept reproduction.

In musicological, methodological and performing literature there are phrases concerning the notion of chamberliness, which characterize the artistic properties of individual works or the style of a particular author. The term chamberliness (as an indication of intimacy, communicative and spatial constraint) occurs in the context of theoretical discussions, in musical descriptions. Appearing in the vocabulary of music as a derivative of the terms "chamber music", "chamber ensemble", the notion of chamberliness implies, first of all, the correspondence of the etymology of the word. However, since in the course of historical development chamber instrumental and ensemble performance has passed several historical and aesthetic stages (home music, secular salon, concert performance, in modern conditions – competitive, festival etc.), as a result of which a number of leading factors of this phenomenon, the conditions of performance of this phenomenon have been modified as one of the identifying genetic genre traits, cease to be the defining characteristic of the chamber and ensemble genre system, and the notion of chamberliness loses its uniqueness in the quality of domestic or salon music, acquiring the features of the genre universal.

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<sup>2</sup> Бахтин М. Эстетика словесного творчества / [сост. С. Бочар, С. Аверинцев]. Изд. 2-е. М. : Искусство, 1986. С. 178.



Chamberliness as a special semantic dimension, a separate semantic installation of instrumental and ensemble genres, by its sociocultural origin, is associated with different genre principles. On the one hand, the signs of chamberliness are inextricably linked to household dance music and instrumental ensemble home music, and on the other hand, the long history of being in temple conditions brings the imagery of chamber music closer to the sphere of philosophical generalizations, which in turn leads to differences in semantic and psychological levels, artistic content and form of works, as well as the performance tools of expressiveness. The semantic coexistence of different genre primordial causes further aesthetic, functional, spatial and acoustic universality of chamber instrumental and ensemble genres.

The process of formally dividing instrumental and ensemble music into two leading spheres – ecclesiastical (spatial and socially volumetric) and chamber (household-limited) – took place under sociocultural and contextual conditions of performance, as well as by semantic and formal parameters, which corresponded to the widespread in Baroque theories of "styles" or "manners" according to which music performed in a grand cathedral must be fundamentally different in acoustic and semantic terms from music intended for chamber rooms.

Such a position at a certain historical stage fixed the attention on the genre differences of the "outside", while the "internal", the semantic side could not be separated by quantitative or organological indicators, since the sacral sphere somehow influenced the ethos of human life; it could not be separated from any artistic action. Not only in art, but in life, the sacred is associated with the affirmation of the pathos of spirituality, with the worldviews of man.

"No matter how diverse the world of man is, whatever scientific and aesthetic problems do not attract people's attention, the highest meanings they seek in the problem of life and death, in the mystery of existence... Sacred in the world – this is a kind of... extreme points, extreme poles of the human world, "boundary "situations of extraordinary being"<sup>3</sup>.

The formation of semantic features of chamberliness as a genre and content concentration on the depth-personal layers of human consciousness in instrumental and ensemble creativity during the Baroque period was a kind of embodiment in the traditions of dedication to the Creator's own opus – for the ability to create, which is given to man. Subsequently, this tradition has undergone a transformation, taking the following peculiar forms:

- in the classicist era, composers, in honor and gratitude, devoted their inspiration to people of the highest social status who contributed to the development of the musical and creative sphere;

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<sup>3</sup> Личковах В. А. Некласична естетика в культурному просторі XX – поч. XXI століть : монографія. Київ : НАКККіМб, 2011. С. 25.

- the sensual nature of romantic art gave impetus to the public expression of intimate personal thoughts in the dedication to loved ones, creating the possibility of a declaration of love "without words";

- at the present stage of dedication, they most often serve as a memorial, engaging in the memory of future generations the sonic images of historical time and the person involved.

Such semantic repetitiveness proves that the sense parameters of chamberliness correspond to three types of human activity (according to P. Florensky<sup>4</sup>) and three extra-musical prototypes (according to S. Skrebkov<sup>5</sup>), causing the following semantic series:

- theoretical activity – word – dedication: remote in time imaginative and existential communication with future performers / listeners;

- practical activity – gesture – play: performance of instrumentalists in accordance with the instructions of "chamber etiquette";

- sacral activity – intonation – performance: "spiritual harmony" of musicians – listeners.

The above-mentioned allows to conclude that instrumental and ensemble art has undergone a number of sociocultural assimilations, being within the chronotopic boundaries of different historical and aesthetic directions, the action of which is not limited to the traditional consideration of the conditions of performance (small rooms of house / salon music or concert space of church performance) – and the quantity parameter of performing and hearing indicators. Meaningful features of chamberliness, born of the Baroque era, exist as a genetic "nucleus" in varieties of chamber and ensemble creativity, and, supplemented by new qualities inherent in each subsequent historical epic, do not lose their specific primary sources, combining: household and trivial – exalted sacred, amateur-gaming – professional-performing, chamber intimate – concert hopeful. The voluminous potentials of quantitatively instrumental and qualitatively timbral variability and a wide range of artistic possibilities contribute to the reproduction of all, sometimes polar, features of the semantics of chamberliness.

Thus, instrumental and ensemble genres are united in a single system by semantic dominance – chamberliness, which is a multilevel concept: in terms of performance, in qualitative and quantitative composition, in expressive means, in artistic content. However, some of these components exhibit the ability to transform:

- change of performance conditions – chamber or concert;

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<sup>4</sup> Флоренский П. Столп и утверждение истины: Опыт православной теодицеи в двенадцати письмах : в 2 томах. М. : Академический проект, 2012. Т. 1. 912 с.

<sup>5</sup> Скребков С. Художественные принципы музыкальных стилей / [ред. В. Панкратова]. М. : Музыка, 1973. 446 с. : нот., ил.

- changing the quantitative composition of the ensemble – translating the work for another number of participants;
- change of quality composition of the ensemble – alternative replacement of instruments provided by the author or transcription.

However, the transformation of these factors does not change the semantic orientation of the works, provided that the performers are aware of the ambiguity of the artistic content. Specificity of chamber and ensemble genres in their modern interpretation lies in the ensemble unity of independent, individualized soloists' parties and defines an extremely wide range of expressive possibilities of instruments that are part of a certain composition and in the process of realization of the author's plans involve the use of a whole set of artistic, at first glance, "classical" (in the broad sense of the word) expressive means, such as articulation, agogic, timbre, dynamics, sound production, etc., undergo dramatic changes as they reproduce new tendencies in the field of composer techniques and philosophical and aesthetic ideas.

Having recognized the influence of many artistic and aesthetic trends, chamber instrumental and ensemble genres in the new round of their historical development, in the XXI century continue to discover new expressive and semantic possibilities. Enriched by experimental means of instrumental expression, by means of sound extraction, by acquiring new forms, they retain their semantic setting – the semantic core of chamberliness as an orientation to the higher spiritual realm.

## **2. Arte da camera as a play communication system**

Arte da camera is defined as a special kind of musical art, which is formed by the semantic coherence of the three components of chamber and ensemble creativity – composer content – performing interpretation – "consonant" listening audience – which determines the interaction of the communicative and emotional system – artistic performance, which was done differently in different historical periods

The genre restriction of the ensemble composition, which is an external indicator, allows to have psychological and communicative interaction between all participants and provides a direct impact on the listener of each performer (joint creativity as a harmony of the whole with the artistically perfect participation of each); limitation of the audience implies intellectual and emotional readiness for self-absorption, as well as style and performance awareness (which in the Baroque and partially classicist times was played in the free interchange of the roles of the performer and the listener).

Collaborative music playing in various instrumental ensembles has always played an important role in the musical culture of society as a form of play, highlighting the fact that play is a natural manifestation of human activity,

but in the very naturalness of play behavior there is necessarily a "element of artificiality and conventionality" without which play would not exist<sup>6</sup>.

The word *play* is ambiguous, and although the etymological hypothesis binds it to music (inferring from the Greek *agos* – "praise and propitiation of the deity" by singing and dance), it goes far beyond the narrow semantics and absorbs a plurality of meanings (the rich range of which spans the most diverse), however, the music gene remains: the play is the lead of the instrumentalist. High tone is a prerequisite for professional performance, the basis of lightness, virtuosity, mobility. However, the musician also plays as an actor, and his highly specialized movements that control sound production, although at first glance they have no analogues in dance and other motion-related fields, at the same time in his organization, the intonation and plastic sense becomes the kinetic basis for gesture, play action<sup>7</sup>.

Chamber instrumental and ensemble music in the Baroque period was chronotopically distinguished as a specific sociocultural play, subordinate to the leading ideas of time – "geringe Invention" – the ability of the invention as the implementation of the principles of variability and the introduction of rules and canons, which led to the aesthetic understanding of chamberliness as a genre and style paradigm of ensemble works, which manifests itself in the reproduction of a certain communicative situation, the spatial qualities of which affect the timbral, dynamic, articulatory properties of instrumental and ensemble sound.

The creative process was interpreted as a rationalistic, orderly and sequential action, accompanied by a considerable emotional uplift, while at the same time; there is a tradition in the composer's circles of the author's "dedication" to opuses to thank the Creator and nature for the gift of inspiration.

This understanding of artistic activity resonates with the notion of "objective, historical spirit", since it is the objective spirit that is the creative factor of the artist's actions and the stylistic basis of the cultural form and art performs a cultural, even metaphysical, function. It is to objectify the spirit of the era, the aesthetic expression of which in art makes the objective spirit accessible for direct contemplation and deep experience<sup>8</sup>.

According to J. S. Matheson, the main stages of the creative process should be embodied in four concepts borrowed from rhetoric: invention (invention), disposition (arrangement), elaboration (decoration)<sup>9</sup>.

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<sup>6</sup> Мазрова Н. Философский смысл игры в моделировании социальной реальности: автореф. дис. канд. философ. наук: специальность: 09.00.11. М., 2004. 17 с.

<sup>7</sup> Назайкинский Е. Стиль и жанр в музыке: [учебное пособие для студентов высших учебных заведений]. М.: Гуманитарный изд. центр «ВЛАДОС», 2003. С. 173.

<sup>8</sup> Личкова В. А. Неклассична естетика в культурному просторі XX – поч. XXI століть: монографія. Київ: НАКККиМб, 2011. С. 8.

<sup>9</sup> Mattheson J. Der vollkommene Capellmeister. Hamburg: C. Herold, 1739: Faksimile. Nachdruck. Hrsg. Von Margarete Reimann. Kassel, Barenreiter, 1991. 5. Aufl. 485 s.

In the aesthetics of Baroque particular importance was attached to the first two stages: the ability of the invention was considered one of the main qualities of genius. Deriving the word "genius" (gegnerе – to generate, produce), K. Helvetius noted that inventions or discoveries are of two kinds, some of us are bound by chance; there are other discoveries that we owe to genius – and here the word "discoveries" refers to a new combination, a new relation, which has emerged between known things or ideas<sup>10</sup>.

The Invention-tendency acted both from "inside" of the chamber and ensemble genre sphere (in compositional structures) and "outside" (in ensemble chronotope), creating a single listening and performing space, subject to the common rules of performance perception (free spatial and sense transformation of listeners and artists during the music play).

Free play, as the most characteristic feature of the Baroque era, occurred at different levels of performance:

- play by compositional structures of the author's text – variant presentation of the cyclicity of ensemble works (permutation of parts, repetition of sections at the discretion of the performers); rhetorical decorations in most cases embodied the sphere of creative imagination of performers; the performer of the basso continuo became to some extent the co-author of the work;

- play instrumental compositions – their quantitative and timbral combinations;

- play of space and sound density categories taking into account timbre and dynamic properties of ensemble composition.

Free movement of components within a single semantic complex formed a leading feature of chamber instrumental and ensemble performance – personal interaction of performers without authoritarian intervention of the conductor: free play is possible under the same rules for all participants, allowing to build a collective aesthetic harmony, a key feature of the play<sup>11</sup>).

This phenomenon was prolonged in the further development of genres of chamber ensemble in the following epochs:

- the principles of the author's alternative replacement of ensemble instruments were in demand in the compositions of classics and romantics, as well as in the translation of chamber works for another instrumental composition, which actualized a different instrumental and variant model of performance;

- playing with timbral and organologically-dynamic properties becomes an artistic idea of the work;

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<sup>10</sup> Гельвеций К. Сочинения : в 2 т. / [сост., общ. ред. X. Н. Момджяна]. М. : Мысль, 1973. Т. 1. С. 482–483. .

<sup>11</sup> Хейзинга Й. Homo ludens. В тени завтрашнего дня / [пер. с нидерланд.]. М. : Прогресс, 1992. С. 13..

- chamber and ensemble genres with extraordinary potential of playing possibilities (articulatory, timbral, sound-like) become a field of realization of experimental instrumental searches for composers;

- playing activities extend to the semantic multiplicity of instrumental roles: one performer is entrusted with the simultaneous reproduction of several parties (a kind of "split" of the performing personality) in the ensemble works of contemporary authors.

In contrast to the traditional definition of the concept of play as a type of unproductive activity, the motive of which is not in the results, but in the process, instrumental and ensemble performance is a play for the sake of the end result – achieving a higher degree of self-realization in the harmonious structure of joint actualization of the artistic composition (by O. Samoilenko – "adherence to the highest semantic order"<sup>12</sup>).

Thus, in the initial stages of the formation of instrumental and ensemble genres, the chamberliness was predominantly a spatial category of "restrictions" (limited conditions of performance, limited formulations, a limited number of listeners), in the process of ontological development of genres, becomes a semantic category that determines the semantic basis of the existence of genres and at the same time creates opportunities for the release, reincarnation, and opening of new viable factors for development (which, according to J. Heising, is the second rule of the play<sup>13</sup>).

Aesthetic criteria of chamberliness give birth to an aspirational desire to establish a "perfect order", which implies a harmonious unification of the various to create a common artistic whole: in such conditions, the traditional notions of "mine" – "alien" find a new interpretation, since the ensemble's closed "performing micro-space" becomes "its" perfect playing space for self-realization of each participant.

In the chamber and ensemble genres close communication between the performers and listeners, personal interaction of the performers create a specific intimate atmosphere of music (in "its" space), which allows you to dive into deeper layers of human consciousness, personal feelings, as these listeners are thoughts – in such a social context it is impossible to misunderstand or reject the music being played.

In various conditions of existence – in the salon, in various academies and circles – the rules of good tone prescribed "superficially uninterested pleasure" chamber and ensemble music. Thus, in the beginning of the XVI century B. Castiglione in the treatise "On the court" emphasized that a

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<sup>12</sup> Самоїленко А. Музикознавство як «жива історія» культури: К проблемі діалогічності гуманітарного знання // Трансформація музичної освіти: культура та сучасність: матеріали музикологічного семінару. Одеса : Астропринт, 1998. Ч. 1. С. 91–102.

<sup>13</sup> Хейзинга Й. Homo ludens. В тени завтрашнього дня / [пер. с нідерланд.]. М. : Прогрес, 1992. С. 13.

noble person who sings, creates music or listens, should not be too deep into music, he should hide his interest, acting as a person emotionally educated, like deprived, superficial, immediate emotionality<sup>14</sup>.

The practice of half-hearing, free inclusion in the process of perception, and equally spontaneous exclusion remained the norm until the end of the XVIII century. In such circumstances, which did not require a long and thoughtful listening to a long composition, the authors could not be guided by the dramaturgy and conceptualization of the artistic whole, thus adjusting their genre priorities accordingly. And so, a way of thinking musically and genre models formed by them that would allow discretion of perception (without losing the aesthetic appeal) and be an organic part of the established listening ritual should become leading.

The genre restriction of the audience implied not the restriction of quantitative composition, but the presence of the listening elite, which is in the same "style field" with the performers, which in Baroque and partially classical times was played in the free interchange of the roles of performer and listener. The prolongation of this process (psychological unity of the performing and listening "style field") is also observed in contemporary music: concerts of chamber and ensemble music, irrespective of the conditions of performance (chamber or concert hall), require a certain intellectual and psychological readiness of the listeners.

Playing entertainment that was inherent in the ensemble creativity in the initial stages (in the "golden age of instrumentalism") and provided some theatricalization in connection with the timing of specific events, subsequently, in the transfer of instrumental and ensemble music to the presented genres, and conditioned transformed into the rules of "chamber etiquette" in the performance of ensembles, in particular:

- tradition of public speaking and greetings;
- procedure for adjusting tools;
- mise-en-stage criteria of arrangement of chamber and ensemble genre varieties;
- coordination of the performing middle stage for auditory and visual control;
- supremacy of presentation of "performance affect" to the audience.

Professional ensemble skill goes beyond the procedure of music-playing and becomes the performing art of the aggregate artistic whole sound harmonization, forming a conceptual series: music – performance – performance. The correlation of the processes of music playing (as a free play), performance (as a professional play) and performance (as the highest

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<sup>14</sup> Музыкальная эстетика западноевропейского средневековья и Возрождения. М. : Музыка, 1966. С. 523.

form of skill in the play) in the historical perspective is due to numerous artistic, aesthetic, sociocultural and national factors.

At the turn of the XX-XXI centuries the concept of chamber ensemble begins to include the concept of instrumental theater in its subject content; the latter receives a plurality of individually-authorial manifestations and provides, in addition to purely sound realization of the composition, instrumental-acting actions of the performers, thereby increasing the importance of the performing factor in the process of the artistic plan embodiment. The performance aspect becomes a decisive factor in the instrumental and ensemble creativity of the modern period, since the final (cathartic) result of the artistic actualization of the composition depends largely on the skill and artistry of the instrumentalists.

Establishment of chamber and ensemble genres on the concert stage introduced the features of theatricalization (as a set of specific means and techniques inherent in theatrical art) into performing and instrumental action, which are manifested by:

- performance by the instrumentalist (party) in a specific role in the musical composition; as the "instrumental mask" play – a play in a play;
- in a specific manner / method / reception of artistic and instrumental embodiment;
- in conscious underlining of tools of expressiveness – supremacy, supra-dynamics of instrumental representation;
- in the active use of additional visual aids – facial expressions, gestures, stage action;
- through the interaction of several genres: instrumental music – words, – dance, – video series, – stage action.

A specific continuation of the "instrumental masks" play is the tendency for "universal instrumentalism" – bi-instrumental use of performers in the ensemble (in particular, the performance of the pianist as a keyboardist and vocalist; a combination of piano and percussion party; instrumental party and verbal series) a historical dialogue with the Baroque era, when the standard of the perfect ensemble was the ability to master all instruments of composition.

Theatricalization of the performing arts leads to the transformation of the traditional spatial relations of "performer and listener", initiating the extension of the boundaries of the listening space due to the appearance of video space, translating the scheme of communication into a series of "performer – listener – viewer".



## CONCLUSIONS

The notion of chamberliness implies an acoustic and spatial correspondence with the etymology of the word *camera*: focus on the limited spaces of home music, small instrumental formulations, and a small audience. In the course of historical development, chamber instrumental and ensemble music has undergone a number of aesthetic and sociocultural stages – home music, secular lounge, concert performance, competition and festival movement, as a result of which a number of leading phenomenon factors have acquired new qualities. Therefore, the conditions of performance, as one of the leading genetic genre traits, cease to be the defining characteristic of the system of chamber and ensemble genres, and the concept of chamberliness loses its uniqueness of quality of house or salon music, acquiring a feature of space-acoustic versatility.

The genetically determined emotional elitism of chamber music forms the communicative system of *Arte da camera*, which is formed by the semantic consistency of the components: the composer's content – the performer's interpretation – the "consonant" listening audience.

Chamberliness as a genetic and semantic core of instrumental and ensemble creativity forms a multilevel genre system of chamber ensemble, in the construction of which the dominant classification criterion is the semantic nucleus of chamberliness – the spiritual outlook of the artists, which acquires artistic and semantic expression of genre varieties, processes of formation of specifically performing expression means; determines the spatial and aesthetic conditions of performing embodiment.

The semantic concentration of chamberliness on the deep-psychological layers of human consciousness has found a special form of embodiment in the traditions of dedication to musicians of their own works: in the Baroque – the Creator for the ability to be creative; in the classicist era – fans and patrons; in romantic times – loved and beloved; at the present stage – the majestic personality of the artist. The semantic repetitiveness of the initiates builds a semantic series that determines the category of chamberliness to belong to three types of human activity (theoretical, practical, and sacred) and three extra-musical prototypes (words, gesture, intonation):

- *theoretical activity – word – **dedication***: delayed personal and author communication with potential performers / listeners;

- *practical activity – gesture – **play***: tactile and semantic involvement in the author's idea of the work;

- *sacral activity – intonation – **performance***: existential community of musicians – listeners in the awareness of "extremes" of human life.

The notion of chamberliness, which genetically determined the spatial conditions of music and was a characteristic of non-musical components, in the process of researching the historical and aesthetic, artistic and semantic

factors of instrumental and ensemble creativity revealed the semantic ambiguity of the phenomenon of *chamberliness as a genre and style dominant* of a set of musical components and elements of musical order. Despite the significant differences in the organological structure of ensembles, the variant acoustic and aesthetic possibilities of the existence of chamber and ensemble genres / works and their stylistic (historical and author's) affiliation, which determines the integrity of the chamber instrumental and ensemble genres, *chamberliness gives a meaningful spiritual core of artists* that acquires artistic and semantic completeness in a series of creative reproductions of a complex artistic and communicative construct "author – composition- performer – ensemble – acoustic and space – the listener / viewer", which promotes interaction of meanings multiplication in a creative realization of artistic intent.

### SUMMARY

Chamberliness as a special semantic dimension, a separate semantic setting of instrumental and ensemble genres, by its sociocultural origin, is connected with different genre basics. This causes corresponding differences between the semantic and psychological levels, artistic content and form of works, performing means.

In the system of instrumental and ensemble genres, chamberliness appears as a semantic structure, which is formed by a complex artistic and communicative construct "author – composition – performer – ensemble – acoustic simple – listener", whose action contributes to the multiplication of meanings with the undisputed right of semantic copyright content and artistic performance primacy.

Structural and semantic hierarchy components of the chamber are constructed as: semantic intentions of the composition, which activate the intellectual potential of the performers, forming the "existential mix" of the content; creative interaction of small compositions of performers who carry out personal and psychological, technological, artistic interpretation of the author's text, forming a "thesaurus performing continuum"; the listener's openness and psychological readiness to "dive" into the deep philosophical layers of the author's plan in different historical and aesthetic conditions of performing embodiment; timbre and instrumental compositions selected by historical musical performing practice for reproduction of artistic and semantic principles of chamberliness and canonized in chamber and instrumental works by composers of different styles; a style system that embraces several structural layers of a composition (related to genre, form, musical material, context of existence and processes of perception) and combines genre variations of the chamber ensemble in the works of different authors, different national schools and historical eras.

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## SEMIOLOGICAL ASPECTS OF MUSICAL INSTRUMENTALISM

**Chernoivanenko A. D.**

### INTRODUCTION

When the German scientist G. Helmholtz wrote in the second half of the XIX century that “the information of natural science, philosophy and the arts have evolved separately in recent times more than it should”<sup>1</sup>, he actually predicted the development of musicology in the XX and XXI centuries. A similar point of view was shared by other research musicians. Therefore, it is no coincidence that a characteristic feature of musical science in the future was the consideration of musical laws from the point of view of other sciences in the aggregate of their approaches and methods, which, perhaps, was a way of rapprochement, recreation of the once lost unity. Musicology has revealed patterns representing an alloy of various types of spiritual and scientific activities of man, such as music and physics (G. Helmholtz, J. Tyndall, L. Termen, V. Sperantov, N. Garbuzov, Y. Rags, N. Morozov and others), music and mathematics (G. Riemann, A. Fort, M. Babbit, J. Run, B. Yavorskyi, A. Losev, G. Konyus, Y. Kholopov, E. Nosina and others), music and architecture (E. Praut, G. Konus, J. Xenakis, B. Galeev, etc.), music and philosophy (K. Levy-Strauss, A. Losev, M. Bakhtin, E. Anserme, M. Arkadiev, L. Mazel, I. Pyaskovskiy, V. Sukhantseva, A. Samoilenko and others), music and philology, linguistics, textology (R. Westphal, F. de Saussure, M. Bakhtin, M. Aranovskiy, V. Kholopova, A. Samoilenko, etc.), music and psychology (G. Schenker, V. Wundt, G. Fechner, T. Ribot, K. Stumpf, L. Vygotskyi, B. Teplov, G. Kogan, E. Nazaikinskyi, V. Medushevskiy, A. Samoilenko, etc.), etc.

Semiotics, or, in the interpretation of F. de Saussure, semiology is a modern humanitarian meta-science that considers any phenomena or objects as significant. Today it is an important component of this fusion of sciences, enriching modern musicology with new facets of discovering musical meaning. Moreover, in such a non-verbal-sign system as musical and instrumental art. Semiotic problems allow us to consider its sound organization, shaping, texture, instrumental organology, etc. from broad positions, to attract the provisions of this science in the field of musicology.

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<sup>1</sup> Гельмгольц Г. Учение о слуховых ощущениях как физиологическая основа для теории музыки. СПб., 1875. С. 1.

The appeal to semiology in the field of instrumental organology, music and performance is deeply logical and is associated with the general cultural processes of the XX and XXI centuries as a whole. Artistic practice itself directs theoretical musicology into the field of semiotics, since from a semiotic point of view, musicology "is nothing more than an interpretation of a musical system using a verbal language (as a universal sign system capable of interpreting any social phenomenon, any communicative process)"<sup>2</sup>.

Returning to the topic of musical instrumentalism as an object of semiotic research, we can anticipate the correctness of the formulation of the problem of semiotic processes not in a musical composition in general, but in a more local area related to musical instrumental organology, morphology, performance, etc. From our point of view, an appeal to semiology is justified here, since the inclusion of semiotic parameters in the indicated areas of the musical and instrumental culture creates the necessary qualities of wholeness and comprehensive meaningfulness. Like a verbal language, a musical and instrumental organization, being an expression of musical thought, is clothed not only in certain grammatical, figurative and sound, associative-historical, performing and psychological and artistic forms, which are distinguished by aesthetic perfection, but also is a medium of information that serves as a way of communication.

Thus, the semiotic approach to the study of musical instrumentalism seems relevant, as it is dictated by the needs of modern performing and composing practice, musical psychology and performance theory, contributing to the development of their cognitive aspect. The semiological perspective of the study will allow us to take another step towards the development and knowledge of instrumental art, not only from the standpoint of logical organization, but also from the point of view of meaningful, communicative aspects.

### **1. The justification of semiotic aspects of musical instrumentalism study**

Semiotics as a special discipline formed in the 70s of the XX century (the first International Congress on Semiotics took place in 1974), although at the level of methodology the science of sign systems actually functioned already in the 60s (in 1964 were published "Lectures on structural poetics", written by Y. Lotman; in 1965 – "Fundamentals of Semiology" by R. Barthes, in 1968 – the first edition of "The Absent Structure" by U. Eco). Born at the intersection of structural linguistics, information theory and cybernetics, personally representing the "space of translation from the language

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<sup>2</sup> Зильберт Б.А. Семиотический язык музыки (в развитие идей Б.Л. Яворского). Венок Яворскому: Международный сборник научных статей первых международных Научных Чтений, посвященных Б.Л. Яворскому (25-26 ноября 2003 г.). Саратов, 2003. С. 56.

of philosophy to the language of science and vice versa"<sup>3</sup>, semiotics managed to quickly "infiltrate" other sciences, in particular, art and musicology, which needed at that time new methods of research and interpretation of actively transforming and emerging new postmodern language means. Being a kind of "classification of discourses"<sup>4</sup>, semiotics at the same time builds local trends within these sciences and in a certain way claims to be a peculiar sum of humanitarian knowledge that can describe and explain any (discursive) phenomenon (as a desire for a single common language – metalanguage). The latter, however, remains a claim, as it was, for example, with medieval scholasticism. Not without reason, starting from C. Peirce and C. Morris, scientists noted a parallel between the three sections of semiotics (syntactics, semantics and pragmatics) and the scholastic Trivium (grammar, dialectics and rhetoric, respectively). After all, as you know, a sign system always reveals syntactic (intersystem), semantic (communication of a sign system with the outside world) and pragmatic (between the sign system and the user of this system) relationships, acting as a "delimited set of sign elements with a system of relations between them, which is capable of forming connections with the context, and can also be used by the interpreter"<sup>5</sup>.

In general, various philosophical and scientific schools (psychoanalysis, logical positivism, cognitive science, synergetics, etc.) sought to develop a unified metalanguage. Semiotics here differs favorably from them in the fact that its interests are focused on the language itself, and not on experience. These schools are "distracted" by empirical data (and at the same time can and do make some language "mistakes"); they come to contradictions in their own discourse, thereby shaking their own methodological basis. In semiotics, this effect (or defect) of the mismatch is mitigated precisely by the freedom of interpretation, since there is no strict dependence on the world of facts (as, for example, in synergetics). It is the interpretative nature that allows semiotics to naturally and fruitfully "take root" in musical art, especially in such a non-verbally interpreted as instrumental.

The desire to build a single consistent, methodologically impeccable theory is, according to scientists<sup>6</sup>, the "innate idea" of culture. Thus, culture saves itself from entropy. The concept of the universe as a semiosphere, a semiotic whole is one of the mechanisms of self-defense from one's own polyphonic multiplicity, which can "digest" and destroy it. However, the semiotic doctrine itself is far from theoretical and methodological completion.

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<sup>3</sup> Шелковников А.Ю. Философия семиотики как метагносеологическая проблема: автореф. дисс. д-ра филос. наук: 09.00.01. Москва, 2006. С. 6.

<sup>4</sup> Ibid. С. 12.

<sup>5</sup> Ibid. С. 8.

<sup>6</sup> Ibid. С. 13.

In the second half of the XX century, musical avant-garde, on the one hand, and the development of semiotics, on the other, stimulated debate about the ability of music to express a specific meaning with concrete means. The juxtaposition of points of view – music as an asemantic reality and as a system of signs – reached a very sharp confrontation. And although, on the whole, the idea of music as a means of special – artistic – communication was more convincingly affirmed, the mechanism of musical communication and the nature of musical significance remained and remain relevant research objects. And if in vocal and instrumental genres the verbal text determines or contributes in many ways not only to the formation of a holistic meaning, but also to purely musical intonations, then the communicative and semantic aspects of the musical and instrumental “message” imply the presence of a certain sign system.

The semiotic aspect is a kind of attempt to translate non-verbal musical instrumental messages into the language of human communication, which is accompanied by a “decrease in uncertainty and an increase in communicativeness”<sup>7</sup>. The cited quote by Y. Lotman refers to the field of human sleep, not instrumental music. However, comparing sleep and music – “retelling a dream is as difficult as, say, retelling a piece of music in words”<sup>8</sup> – the scientist precisely conveys one of the characteristics of “pure” instrumental art. After all, “music remains self-sufficient and without any word”<sup>9</sup>. In this way, V. Kholopova emphasizes the power and specificity of “absolute music” (a German term of the XIX century; Russian musical thought preferred the expression “pure, non-programmed instrumental music”). However, the very concept of “absolute music” with the philosophization inherent in German science at one time raised the Beethoven-type symphony to the highest level of musical and artistic hierarchy, confirming the thesis that the instrumental culture itself is music as such (note that the differentiation of the already autonomous quality of music on vocal and instrumental is reflected in popular terminology as the opposition “music – singing”: people call purely instrumental music making as “music”<sup>10</sup>). And here the semiotic principles of thinking and perception turned out to be a necessary intermediary between creators, performers (at the dawn of the formation of “pure” instrumentalism, these positions were combined in one person) and the listeners. Purely musical intonational (rhythmic, sonic, melodic, fret, textured) structures become carriers of meanings, ideas, and their signs (such modal signs can already be discussed in the doctrine of frets in ancient Greek music). On the whole, the

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<sup>7</sup> Лотман Ю.М. Семиосфера. СПб.: Искусство, СПб, 2004. С. 125.

<sup>8</sup> Ibid. С. 726.

<sup>9</sup> Холопова В. Феномен музыки. М.: Директ-Медиа, 2014. С. 192.

<sup>10</sup> Мациевский И. Народная инструментальная музыка как феномен культуры. Алматы: Дайк-пресс, 2007. С. 92.

ancient Greek understanding of music as a science created the prerequisites for turning the first to semiological principles in the last third of the XX century: "The new level of civilization, reached by the ancient Greeks through the verification of music by numbers, was that they tore music and "musical arts" from intellectual activity their primitive, archaic magical and ritual functions"<sup>11</sup>. Through numbers and proportions, philosophers and musicians sought to express the laws of the universe, harmony. And the music here acted as a clear and audible embodiment of this numerical perfection of the world as a practical art (tuning strings, intervals, rhythms, frets) and as a science (theoretical calculations of high and rhythmic proportions). In the Platonic theory of the similarity of seven planets and musical intervals on a string, in the numerical understanding of music, those instrumental signs of the word "music" itself were formed. They have been preserved for more than two thousand years. And if the era of European Baroque with its enthusiasm for the transfer of "soul movements" in music (but also verified rhetorical figures), like romanticism with the undivided dominance of "aesthetics of feelings" (but also with its own signs of "sigh", "sadness", "heroics", "love", "paths", etc.), proclaimed a departure from the mathematical approach, then the XX century put forward the problem of finding new rational composition systems that could no longer do without numerical calculations; the heyday of intellectualism in art; use of fundamentally new technical means.

Brought to perfection during the XVII and XX centuries, "the emotional possibilities and high logical interconnections of all elements of music" (V. Kholopova) allowed this kind of art to convey with its "wordless language" even that "it could not be expressed in the form of philosophical ideas"<sup>12</sup>. Beethoven became the founder of such a development of music – pure non-programmatic, non-verbal instrumentalism. However, the emancipation of music actually occurred in the era of J. S. Bach, although "did not become noticeable here, since Bach surrounded it with a" veil of verbal emblems"<sup>13</sup>. About the era of the XVII century, U. Eco pointed out that the symbols here were not just a rhetorical background of a person's life, but were conceived by him as a true reality: "People of that century considered it a duty to transform the world into a thicket of Symbols, Masquerades, and Paintings. Everything should reflect secret connections, be a treasury of meanings, tell a lot, but quietly, withhold more than open. The mystery of the symbol (the limit of limits) is volatile, like a dove, slipping away, and it is never known where it is. But to dream about what is obviously not given, is not this the peak of the

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<sup>11</sup> Холопова В. Российская академическая музыка последней трети XX – начала XXI веков (жанры и стили). Москва, 2015. С. 8.

<sup>12</sup> Холопова В. Феномен музыки. М.: Директ-Медиа, 2014. С. 23.

<sup>13</sup> Ibid. С. 98.



noblest desires?”<sup>14</sup>. It is no wonder that it was precisely in such an era that a new musical and instrumental art was born, capable of embodying pure meanings with new linguistic means, building on their basis a new type of communication between the musician and the listener. The main discoveries of musical baroque are the birth of opera; formation of an instrumental concert; emancipation of concert halls; emotional impression of affects; energy of motor movement – led to a historically new concept of "music". All of them are largely formed in instrumental ("absolute") music.

The key idea of the latter was the emancipation of musical instrumentalism and the new opportunity for the embodiment of the Absolute associated with its specificity and means of expression. For the XVII century, the tendency of the projection of vocal music on instrumental (double mimesis), in particular, in the field of rhetoric, is indicative. So, L. Pylaeva quotes the French harpsichordist de Saint-Lambert: “The examples of eloquence are like a musical play, because the harmony, rhythm, measure, size and other similar things that a skillful speaker adheres to in composing his works belong to more music than rhetoric”<sup>15</sup>. The latter, of course, played a crucial role in the formation and development of instrumental music forms (however, we, following Dalhouse, indicate that here we should refrain from too straightforward analogies).

So flexible, in our opinion, we ought to approach the issue of the music origin. Recognizing the inextricable connection of instrumental play with the word, it should be noted that instrumental music-making is “originally associated with vital processes ... as well as ritual rites ... with hiding the human voice”, which makes the instruments themselves, performing them and playing music performed on them recognizable "iconic carriers". A similar sign – the "non-verbal translation system" – works beyond the "limits of the actual labor experience"<sup>16</sup> and ritual actions. The ripening of music “from non-music” I. Zemtsovskiy sees “not only as a “mechanical” process of isolating and expressing a musical instrument”, but also as the formation of a new quality: “It can be argued that historically a musical instrument is ... some new, mutually transient synthesis, a kind of new, non-casual thinking, finally”<sup>17</sup>. The researcher sees this new quality in the genetics of musical instruments as “simultaneously a gesture separated from the body and a sound separated from the mouth”<sup>18</sup>.

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<sup>14</sup> Эко У. Остров накануне. СПб.: Symposium, 1999. С. 331–341.

<sup>15</sup> Пылаева Л. К вопросу о соотношении и взаимодействии французских и немецких традиций в риторике музыки барокко. *Старинная музыка*. 2013. № 3 (61). С. 12.

<sup>16</sup> Мацневский И. Народная инструментальная музыка как феномен культуры. Алматы : Дайк-пресс, 2007. С. 7.

<sup>17</sup> Земцовский И. Музыкальный инструмент и музыкальное мышление (к постановке вопроса). *Народные музыкальные инструменты и инструментальная музыка*: в 2-х чч. М., 1987. Ч. 1. С. 127.

<sup>18</sup> Ibid.

N. Mechkovskaya claims that gestures and facial expressions are the closest to nature from human semiotics, because they "underlie those physical movements and actions that make up the effectively-figurative filling of such languages of mankind as ritual, dance, acting"<sup>19</sup>. This list can be supplemented with music as the most difficult-to-decode semiotic language system, especially in the field of so-called "pure" instrumental music – directly, without involving the word (and unnecessary "translation" into another sign system) transmitting "pure meanings" – thoughts. In music making (as well as in the development of human intellect as a whole), the hand participates on a par with the voice, and it is it that produces the sound on the instrument. According to Asafiev, "the process of ... intonation, in order to become not speech, but music ... bypassing the word (in instrumentalism), but experiencing the influence of "silent intonation" of plasticity and human movements (including the "language" of the hand),... becomes a "musical speech", "musical intonation"<sup>20</sup>. And, further, "a man's hand as if can "put his voice" into instrumental intonation"<sup>21</sup>. The hypothesis of K. V. Kvitka that primitive man, drilling holes on a flute, took into account only optical (rather than acoustic) symmetry deserves attention.

"Probably the primitive master was not worried about exactly what intervals he would receive on his instrument; he enjoyed the presence of different sounds ... those sounds that were obtained and, as a result of it, were considered beautiful ... Only rumor was gradually included in this matter"<sup>22</sup>.

The oldest of these mankind languages is a ritual (where musical instruments were also actively used), and the most ancient component in the ritual is a symbolic physical movement. However, first of all, it's temporal (and to be precise, spatial and temporal), the art of music is directly related to movement – one of the primary semiotics of man. In musical instrumentalism, in addition to the semantic processuality of deployment, the development of a musical idea (or even a separate sound-image, sound-symbol) and means of expressiveness (melody, rhythm, texture, dynamics) – the movement becomes visually tangible, typological or improvised unexpectedly; finally, it is associated with the method of sound production and sound science. And not only in a concert-stage or folklore setting, where attention is specifically directed to these forms of movement. The semiotic parameters of movement with a musical instrument in hand, even in the process of ancient ritual (often requiring mystical concealment of the human voice), labor or leisure activities, as well as performing forms of movements on the instrument (directly

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<sup>19</sup> Мечковская Н.Б. Семиотика Язык. Природа. Культура: Курс лекций учеб. пособие для студ. филол., лингв. и переводовед. фак. высш. учеб. заведений. 2-е изд., испр. М. Издательский центр «Академия», 2007. С. 178.

<sup>20</sup> Асафьев Б. Музыкальная форма как процесс. Л.: Музыка, 1971. С. 211–212.

<sup>21</sup> Ibid. С. 216.

<sup>22</sup> Квитка К. В. Избранные труды в двух томах. М., 1971, т. I. С. 221.

for sound extraction), are enriched by sound impressions (on drums – timbre and rhythmic, on strings and winds – also timbre-pitch, motive and melodic, frets, etc.), forming a new layer of already sound semiotics (or new syncretic formation of sound movement) with its own sign system. In addition, it is known that musical (rhythmic-pitch, dynamic, articulatory) expressiveness largely models the plasticity of human movements, as well as the kinesthetic activity of speech, etc.

In the course of historical development, the indicated sound semiotics in its timbre and instrumental, rhythmic, intonational-pitch, fret, motive and melodic expressions, preserved in associative-sound memory, can indirectly or even directly influence the figurative and sound representations of subsequent eras, including the samples of “pure music”. For example, the sound of brass instruments is often associated with images of heroics, military prowess, triumphant apotheosis; hunting / "forest" mythology; holidays rituals, and subsequently, as a result of new associative series of developing professional musical art (folklore and academic) – and with tragic, fantastic, grotesque characters, pop-jazz spheres.

Woodwinds more often embody the images of an idyllic pastoral, fairy-tale, fantasy, play, character of motor or lyrical utterance, etc. At the same time, living breathing, which is the basis of sound production for all winds, can symbolize both the earthly human life principle (“breath of life”, “earth”), and the otherworldly, mystical, supernatural, spiritual Being (“breath of heaven”). It is not for anything that this method of sound production lays at the heart of the “king of instruments” – an organ that is officially allowed to praise God in a Catholic church next to the “angel voices” of the choir. In addition, blowing the air stream as the “breath of life”, “spirit”, the performer on the winds animates, mythologizes, personifies his instrument, which as a result becomes able to “speak” an otherworldly, unearthly, inhuman “voice” (which clearly demonstrates participation in the sound production of the ear-cushion apparatus by analogy with human speech and the impossibility of using the voice simultaneously), showing the listener or other participants in the action (as well as the performer himself) a specially encoded idea, symbol.

Plucked instruments (plucked chordophones), genetically associated with both singing and dancing movements, organologically having chamber sound and certain mobility, are associated, respectively, with ritual and secular verbal genres (accompaniment of prayer, spiritual, historical-epic or entertaining chants), as well as with bright rhythmically-pitched characteristic of national or genre and dance symbols. Their organological ability to combine rhythmic clarity in the arrangement of accentuations (like percussion) with high-altitude parameters necessitated their creation and existence among almost all peoples of the world.

Stringed bow (frictional chordophones), which are a product of a relatively later culture of the East (from about the VI century)<sup>23</sup>, were originally used only for playing melodics, smooth strokes exclusively as an attribute of the ritual and ceremonial sphere as a means of magical influence, an intermediary between the divine world and man<sup>24</sup> (motor-articulation techniques with light “jumping” strokes became available in fact only with the improvement of the bow of G. Tartini in 1730). Improvement and modernization of instruments and bows, as well as the nascent new chamber and instrumental performance, allowed stringed chordophones to come closer to the sound of a human voice as compared to other instruments, having formed a sensually-reverent sound image of a high lyrical order in a relatively short history of its existence and, at the same time, brilliant concert virtuosity as a vital energy and beauty of movement and aspiration.

Complicated (in the sense of organology and in the sense of using more recent experience) keyboards that appeared as a result of synthesizing the possibilities of an ensemble instrumental game of different compositions, stably tuned, as a rule, spatially large and stationary (except for the accordion accordion), were originally addressed to a nonrandom audience and circle performers. They are an example of developed musical and instrumental professionalism with traditions of training and performance, spatial and sound thinking of a polyphonic texture, managed by one performer.

All of these instruments, from folklore (signaling, leisure, labor) to sophisticated academic ones, for the performer and composer (and often for the listener) are a sign of music itself.

## **2. Anthropological and mythological symbolism of musical instrumentalism**

Returning to the idea of I. Zemtsovskiy on musical instrumentalism as the birth of a new quality of thinking, as a symbol of gesture and sound separated from human physicality, let us turn to semiological categories. So, a sign is not just a trace of a referent (and a person generally deals with signs more often than with referents). The sign represents the referent as "text", where "information about the replacement object has a different degree of folding or deployment"<sup>25</sup>. The referent, according to Pierce, is displayed in the mode of tertiary, where the sign, *separating* and *moving away* from what it replaces, gets meaning; not just used instead, but “creates the image of the

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<sup>23</sup> Демин А.Г. Монгольские смычковые инструменты, их роль и место в культуре народов Центральной и Восточной Азии: автореф. дисс ... канд. ист. наук: 07.00.07. Улан-Удэ, 2000. С. 18.

<sup>24</sup> Ibid. С. 16.

<sup>25</sup> Бразговская Е. В лабиринтах семиотики: Очерки и этюды по общей семиотике и семиотике искусства. Москва; Екатеринбург: Кабинетный ученый, 2018. С. 29.

referent from the point of view of man, tradition, culture”<sup>26</sup>; makes it possible to look at the displayed from a different angle: to see a certain symbolic image. A musical instrument as a “continuation” of a hand, an ear cushion with ligaments (in the winds), the entire human body (as in a piano or organ), “detaching and moving away”, allows a person to more accurately study in more detail, more objectively at a distance from the “side view” of yourself. At the same time, when playing an instrument, there is no complete separation from the instrument, the performer, in the process of translating thought and feeling into an instrumental sound image, tactilely, acoustically and visually – directly – feels such a translation as his statement. The instrument, created “in the image and likeness” of a person, helps to identify and manifest various supra-human (desired, magically enhanced) possibilities – breath lengths, virtuoso motor skills, polyphony in a single thought-performing center (“person and orchestra”), sound range, dynamic parameters, strokes, sonoristic components, melodic sophistication (for example, “jumping”, “non-singing” structure), etc. – those techniques and means that are usually called instrumental due to their increased complexity or the impossibility of their implementation by the human voice. Thus, it is the way of representing the referent that becomes the basis for the categorical distribution of signs (index, icon or symbol) and, most importantly, a *tool for generating meanings*.

But musical instruments that are capable of generating meanings without words, so to speak, directly outgrow the status of the mark, becoming actually “The Other” (according to Y. Lotman; it is interesting that B. Asafiev wrote: “When the instrument was like the voice of its “owner”, it “Second Me”...”<sup>27</sup>), capable of engaging in dialogue, offer their own “themes” or means, transforming such a dialogue or even directing it. Instrumental music today has actually come to such a state of affairs when textured, articulatory-dynamic, timbral and other features and characteristics of musical instruments “dictate” to the composer the development of dramaturgy, and not just the choice of means of its embodiment. This situation corresponds in a certain way with Lotman's understanding of the self-development of culture in the context of the structural and semiotic concept as a dialogical process in which the presence of “The Other” is the leading condition for the emergence of new cultural codes. A musical instrument like “The Other” becomes capable of creating new musical and language codes both in a certain type of culture (national, stylistic, including individual stylistic, epoch-making, etc.), and outside it.

I. Zemtsovskiy (legends of self-playing pipes, for example) indicates the self-activity of musical instruments (as well as others) created by man. The tool initially hides in itself more than a human creator invested in it at a conscious

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<sup>26</sup> Бразговская Е. В лабиринтах семиотики: Очерки и этюды по общей семиотике и семиотике искусства. Москва; Екатеринбург: Кабинетный ученый, 2018. С. 29.

<sup>27</sup> Асафьев Б. Музыкальная форма как процесс. Москва, 1971. С. 253.

level. And such “hidden secrets” of the instrument are an important non-verbal source of music in general and one of the reasons for its personification. The “continuation” of speech in the instrument gave rise to “antirecision”, and the “continuation” of the body – “antibody” (for example, instruments made of bones). In fact, such an “anti-speech” became “absolute” music and music in general, as that which distinguishes musical language from verbal.

Lotman wrote that it was outside the text, outside the type of culture, where encoding and decoding devices lay. With regard to musical instrumentation, one can quote such an example. All nations have their own tanning instruments (plucked with fingerboard), as it is them, according to M. Imhanitskiy, who are the most adapted (at least in their folklore, not modernized in accordance with the requirements of professional composer creativity, in the form) to a clear, with a variety of accentuation, performance of rhythmic structures enriched in high-pitched (compared to percussion). Such an expressive accentuation of the tanning (primarily in leisure and ritual dance forms of expression) makes it virtually impossible to determine the primary plucking of certain peoples. At the same time, the synthesized (sharpening the expressiveness of perception) rhythmic and sound-pitch feature actualizes the need for such instruments.

Returning to the origins of musical instrumentalism as a whole, it should be noted that a musical instrument, like “The Other”, embodied a certain “magical” synthesis (polyfunctionality) of sound, visually graphic, sensually-tactile and ideal (meaningfully intonated) principles, languages and “thoughts” (which, however, historically did not develop in isolation from each other). This “coincidence of the incorporeal (that is, intonation) and the bodily (instrument, configuration, movement; formation of the system: “instrument – body – instrument, etc.)”<sup>28</sup>, in fact, allows the instrument to rise to “The Other”.

Apparently, this gives rise to mythological ideas about a certain “magic miracle” of a musical instrument, a “self-playing” phenomenon – an instrument that seemed to be a living being, personified. So, I. Zemtsovskiy speaks of Indians and Africans who fed their sacred drums, introduced them to each other, etc.<sup>29</sup> Numerous examples of such personification are contained in myths, fairy-tales, ballads, songs. In the Sumerian-Babylonian kingdom, even sacrifices were performed in honor of musical instruments.

“The motives of musical instruments constitute an essential and largely determining part in any system of musical images: both in mythology and literature”<sup>30</sup> – we continue the thought of L. Herver – also in philosophy,

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<sup>28</sup> Земцовский И. Музыкальный инструмент и музыкальное мышление (к постановке вопроса). *Народные музыкальные инструменты и инструментальная музыка*. в 2-х чч. М., 1987. Ч. 1. С. 127.

<sup>29</sup> Ibid.

<sup>30</sup> Гервер Л. Музыка и музыкальная мифология в творчестве русских поэтов (первые десятилетия XX века). М.: Индрик, 2001. С. 67.

music itself and human life. Motives and images of instruments mediate "between modernity and the archaic past – just like real instruments that have preserved the basic principles of sound production and a whole series of names from immemorial time"<sup>31</sup>. Thus, the instrument acts as a special form of communication and at the same time being of people of past, present and future cultures in a semiological context.

Moreover, the "body", the materiality of the instrument – its shape, material, manufacturing method, as well as the features of the previous "existence" are not less important than its sounding qualities. The functions of the instrument are far from exhausted by the aesthetic sphere (in many mythologies, it is practically not indicated). Much more significant in myths is the inclusion of the instrument in the harmony of the world order, participation in the ritual, and magical properties. Thus, the musical instruments themselves (both a general category and specific samples) acquire symbolic meaning, act as symbols, "images taken in the aspect of their symbolism" and "signs endowed with all the organicity of the myth and the inexhaustible polysemy of the image ... the symbol category emphasizes ... "the image goes beyond its own limits, in the presence of a certain meaning, intimately merged with the image, but not identical to it"<sup>32</sup>. It is this meaning that we have in mind when speaking about the symbolism of musical instruments. Indeed, by "mating" an object and meaning, a symbol at the same time "mates" people who "love and understand this meaning, contributing to the integrity of consciousness ... ultimately, the content of a genuine symbol through mediating semantic links is always correlated with the "most important"- with the idea of the world totality, with the fullness of the cosmic and human "universe"<sup>33</sup>. Nowadays, in connection with the concept of "neomythological consciousness", with the awareness of culture history as "an essential part of human symbolism history"<sup>34</sup>, the understanding of the symbolic meaning of musical instrumentalism largely explains the fact that it is instrumental culture that becomes the focus of ideological and figurative and linguistic searches in music.

A musical instrument enters into a relationship of transformation and identity with all elements of the mythological world and with the world itself: in this sense, each characteristics of the instrument is not unique. So, "an instrument is isomorphic to man and may be his incarnation. The isomorphism of man to the cosmos, organized by world space, which, according to some

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<sup>31</sup> Гервер Л. Музыка и музыкальная мифология в творчестве русских поэтов (первые десятилетия XX века). М.: Индрик, 2001. С. 67.

<sup>32</sup> Аверинцев С. Символ. Аверинцев С. София-Логос: Словарь. 2-е, испр. изд. К.: Дух і Літера, 2001. С. 156.

<sup>33</sup> Ibid.

<sup>34</sup> Аверинцев С. К уяснению смысла надписи над конхой центральной апсиды Софии. Древнерусское искусство и художественная культура домонгольской Руси. М.: Наука, 1972.

ideas, came from the members of the body of the first man, also provides an isomorphism or identity between the world and a musical instrument”<sup>35</sup>.

The anthropomorphism of musical instruments is expressed through the similarity between the structure of the human body and a musical instrument. It is known that often in the folk tradition the proportions and sizes of musical instruments were measured according to a person, and in the modern European instrumental dictionary there are such names of parts as the head, neck, tongue, leg, knee, pen, beak, wing, etc. The belonging of the instrument is directly related to its aim – those or other ritual functions that were carried out through a musical play. The functioning of a musical instrument in the ritual is one of the obligatory motifs of ancient mythologies. Thus, a musical instrument as a symbol embodies a higher, spiritual meaning.

In myth, the sound of a musical instrument is often associated with creation, world order, and consent. Playing a musical instrument brings order and harmony, serves the construction of the world. The myth of Amphion tells about the construction of the walls in Thebes with the help of the game on the lyre<sup>36</sup>, that is, about the organization and creation of space with the help of an instrument from undivided chaos. No wonder the destruction of city walls (Troy, for example) corresponds to the destruction, disappearance of the city as a small space. Hence there is the motive for tuning a musical instrument, which is understood as restoring order and harmony. Violations of musical harmony can cause various disasters<sup>37</sup>.

Interestingly, in the “new mythology” (for example, poetry of the XX century), as the indicated symbolism continues, a new one appears. In Russian poetry of the early XX century “references to ancient (especially Greek) plots are combined with mythological “discoveries”. The most important feature of the new mythology can be considered the predominance of the motives for the revitalization (or initially “living”) of musical instruments, while for the traditional mythological motifs the opposite direction of transformation is typical: from nature to culture, from living to nonliving”<sup>38</sup>. The new mythology is characterized by the motives of double being, symbols of the perfect balance of nature and culture. Now, in order to “become” a musical instrument, it is not necessary to die. So, “Hlebnikov’s goblins” “pull hair from a brow and play like a harp, with a horse hoof”, mermaids play “harp of braids”<sup>39</sup>.

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<sup>35</sup> Гервер Л. Музыка и музыкальная мифология в творчестве русских поэтов (первые десятилетия XX века). М.: Индрик, 2001. С. 68.

<sup>36</sup> Иванов В. Возникновение трагедии. *Архаический ритуал в фольклорных и раннелитературных памятниках*. М., 1988. С. 238.

<sup>37</sup> Виноградова Е., Желоховцев А. Китайская музыка. *Музыкальная энциклопедия: в 6-ти томах / гл. ред. Ю.В. Келдыш*. М.: Советская энциклопедия, 1976. Т. 2. Стб. 807.

<sup>38</sup> Гервер Л. Музыка и музыкальная мифология в творчестве русских поэтов (первые десятилетия XX века). М.: Индрик, 2001. С. 73.

<sup>39</sup> Ibid.



The zoomorphism, inherent in many instruments and enshrined in the dictionary of instrumental terminology, seemed to concentrate in the piano with “key teeth (V. Mayakovski), “with fibrous wooden meat, gold veins and always inflamed bone” (O. Mandelstam). Such characteristics of instrumental sounding as “voice”, “crying”, “groan” refer to mythological subjects, recalling, for example, about a reed pipe that grew on the grave of the victim: the pipe sings and cries with its voice. This singing, speaking sound of a musical instrument is evidence of its anthropomorphism. This is the highest praise, essentially equating the instrument created by the hands of man to man, the crown of creation. It is appropriate to recall the attitude of performers, including modern ones, to their instrument as a living being. In the XX century, the personification of musical instruments is also expressed in the appearance in the artistic language of literature, theater and cinema materialized metaphors (“Rehearsal of the orchestra” by Fellini, “Double bass” by Susskind). In the “new mythology” (for example, Belmont and Blok), emphasis is placed on the “mythology of sound, voice, the source of which is sometimes not only invisible, but also unknown”<sup>40</sup>. Sound is understood as a symbol. Naturally, therefore, that the main thing in sound is its semantic content, and not, for example, pitch, duration, and even timbre. Thus, the poetry of the early XX century “prophesies” the output of the sounds to music of the second half of the century – sonorics, which became the subject of serious musicological reflection only in recent decades.

## CONCLUSIONS

Artistic work (in music – composer and performer), as well as its result, is a work of art. It acts as systemically organized, interpenetrating and interdependent semiotic structures that require special analysis. However, not less complex communicative, creative, and specifically musical systems are the musical instruments itself, as well as systems that include different combinations such components as a performer, instrument, composer, and listener.

We carried out the musicological characterization of musical and instrumental semiology on the basis of a “generative device”, which is a semantic system, the components of which can be mental, material sensory and timbre and sound, historical, philosophical, anthropological and mythological spheres. All of them work in the mode of long-term memory and sign-communicative interaction. Moreover, this device is capable of encoding, producing mental values, both in discrete and in continuous form.

The sign, which is fundamental for semiotics, in the musical and instrumental art covers not only intonation, means of expression (composing and performing, stable and mobile), etc., but also the musical instrument itself,

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<sup>40</sup> Гервер Л. Музыка и музыкальная мифология в творчестве русских поэтов (первые десятилетия XX века). М.: Индрик, 2001. С. 74.

with its timbre, articulatory-dynamic and textural capabilities, organological parameters, historical conditions of existence and development, genre and stylistic traditions and priorities, performing forms of the play.

A musical instrument as a “continuation” of a person (bodily and ideally absolute in its non-verbal translation of meaning), “separating and moving away” (C. Pierce about a sign), allows a person to better understand and comprehend himself and the world at a distance from a “side view” in dialogue with “The Other” tool. Thus, representation (referent, thoughts, ideas, images) in musical instrumental terms becomes a means of *generating meanings without words*, and the instrument itself becomes a “second self” (performer and composer), i.e. “The Other” – the one that is able to engage in dialogue, propose its “topics” or means, adjusting the dialogue or even directing it. In such a dialogue, a musical instrument is personified, “comes to life”, becomes even more like a living being.

In the process of translating thought and feeling into an instrumental sound image, the performer tactile, auditory and visual – directly – perceives it as his utterance of an absolute order, freed from the verbal sign. The instrument, created “in the image and likeness” of a person, helps to identify and manifest “superhuman” (desired, magically enhanced) possibilities – breath lengths, virtuoso motor skills, polyphony in a single thought-performing center (“person and orchestra”), sound range, dynamic parameters, strokes, sonoristic components, melodic sophistication (for example, spasmodic, “non-singing” structure), etc. – those techniques and means that are usually called instrumental due to their increased complexity or the impossibility of their implementation by the human voice.

### **SUMMARY**

The article analyzes the problems of instrumental organology, music and performance from the point of view of semiology. It is proved that the musical and instrumental organization, being an expression of musical thought, is clothed not only in certain grammatical, figurative and sound, associative-historical, performing and psychological and artistic forms, which are distinguished by aesthetic perfection, but also is a medium of information that serves as a way of communication. The sign, which is fundamental for semiotics, in the musical and instrumental art covers not only intonation, means of expression (composing and performing, stable and mobile), etc., but also the musical instrument itself, with its timbre, articulatory-dynamic and textural capabilities, organological parameters, historical conditions of existence and development, genre and stylistic traditions and priorities, performing forms of the play.

A musical instrument expression becomes a means of generating meanings without words, and the instrument itself becomes a “second self”

(performer and composer), i.e. “The Other” – the one that is able to engage in dialogue, propose its “topics” or means, adjusting the dialogue or even directing it. In such a dialogue, a musical instrument is personified, it “comes to life”. In the process of translating thought-feeling into an instrumental sound image, the performer tactile, auditory and visual – directly – perceives it as his utterance of an absolute order, freed from the verbal sign. An instrument created “in the image and likeness” of a person helps to identify and manifest the “superhuman” possibilities of those techniques and means, which are usually called instrumental due to their increased complexity or the impossibility of their implementation by the human voice.

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## **ACTUAL ASPECTS OF THE PROBLEM OF INTERTEXTUALITY IN MUSIC**

**Grybynenko Ju. O.**

### **INTRODUCTION**

The dominant cultural trend of the second half of the XX – the beginning of the XXI centuries is the integration of the previous historical genre and style experience in music and the search for its new value and semantic context; that is why the musical culture of this period can be attributed to a special type of culture, the elements of which become whole cultural traditions, mythopoetic structures, sign systems of different eras. The stylistic complication of culture accompanies the expression of the semantic experience accumulated by it. It forces one to approach culture as a special kind of text, thus enhancing the cultural significance of the latter and, at the same time, revealing the importance of the need to study culture as a special information and communicative phenomenon, structural and semantic integrity.

The problem of the text, its specificity and organization is not traditional for musicology; rather, it is a field of semiotics, linguistics, and literary criticism. However, its relevance for musicologists is becoming increasingly apparent. This is confirmed by the ever-increasing interest in this problem in the publications of domestic musicologists, including those that appeared in the first decades of the XXI century. They testify that musicology follows the path of mastering the already accumulated scientific experience in related fields of humanitarian knowledge and is trying to develop its own methods for studying the text and its conceptual system.

The theoretical base of musical textology is developed in the works by M. Aranovskiy, L. Akopyan, A. Denisov, A. Kozarenko, E. Kotlyarevskaya, I. Kokhanyk, V. Moskalenko, I. Pyaskovskiy, A. Samoilenko, S. Shipa, L. Berezovchuk, L. Kazantseva, A. Kudryashova, L. Krylova, B. Katz, L. Dyachkova, A. Klimovitskiy and others. Two leading lines can be distinguished among them: in some studies, the immanent approach ("from the inside" of a musical composition) to the study of a musical text is taken as the basis. In others, attention is focused on the use by composers of various methods of textual interactions and intertextuality techniques. The consideration of the problem field of the second trend is especially relevant today, which is confirmed by gradually developing entire research areas that already have their own traditions: musical semiotics, developing the ideas of C. Pierce (V. Kholopova (Russia)); studies of musical semantics (L. Shaimukhametova (Bashkortostan)); the combination of structural and semiotic interpretation,

which defines the text as the sign structure of the language process, and musicological and aesthetic interpretation, designating the text as a temporary space in which cultural meanings are born (S. Ship, A. Samoilenko, V. Moskalenko (Ukraine)); intertextuality, acting as an artistic principle, as a method of dialogue of cultures, as a mechanism for the texts interaction with each other, allows a new interpretation of already known musical compositions, since it itself varies the parameters of its perception and contributes to the activation of meanings in the infinite semantic field of historical and cultural content. Therefore, it is so important to determine the development paths and the specifics of intertextuality manifestation in music, which will allow us, first of all, to approach the deep-seated attitudes that form the corresponding phenomena of art and culture in general.

### **1. The concept of musical text in modern domestic research**

One of the central problems of modern musicology is the problem of text in music. This is confirmed by more and more numerous recent multi-disciplinary studies on various issues of text and its formation in musical art, as well as ongoing discussions that offer new, original views on this problem.

The main line in the field of text theory at the edge of the XX – XXI centuries is the awareness of this most important art criticism category as universal, finding adequate methods and approaches to the study of various textual phenomena, the need to develop a methodology for textual analysis of modern musical creativity.

The problem of the text arises and begins to be actively discussed in the humanitarian knowledge of the second half of the XX century. Literary studies, linguistics, semiotics, and many other sciences have clearly shown themselves in the study of the new paradigm of thinking. Among the studies in the above-mentioned disciplines, two lines are traditionally distinguished: in some, the immanent approach to the text study is taken as a basis, attention is focused on its internal structure; in others, a representative approach dominates, in which the text is perceived as a special form of intertextual interactions, a kind of thesaurus, cultural codes combination, knowledge about the surrounding reality.

The text is one of the key concepts of modern humanitarian knowledge, which is used in semiotics, structural linguistics, philology, text philosophy, structural and generative poetics. The word text has a rather complex and ramified etymology. However, with its various interpretations, three semantic components (marker or representative) remain mandatory, due to which the text becomes the text. Firstly, it must be what is created, made by man, unnatural; secondly, the connectedness of the elements inside it is required; thirdly, just as importantly, the mastery of it is valuable. In accordance with these three meanings, the text is studied by textology, hermeneutics and

poetics. Textology identifies canonical text from several variants, comments on its content and produces attribution. Hermeneutics deals with the interpretation of the text. The skill of building a text, the principles of its composition, is studied by poetics. A text can be understood very broadly as defined by the semiotics and philosophy of the text (for example, a city street is a text (or a collection of texts). But if you follow this path, then everything turns out to be a text and there is no room for reality. V. Rudnev writes that "reality is a text written by God, and text is a reality created by man"<sup>1</sup>.

Many leading concepts of text theory were developed in the works of Y. Lotman. The researcher lays the following definitions in the basis of the text concept: firstly, expressiveness, which means, first of all, the fixation of the text in certain characters; secondly, delimitation, which encloses the text in the gap between two external borders; thirdly, structurality, which indicates that the text is inherent in the "internal organization that turns it at the syntagmatic level into a single whole"<sup>2</sup>. The scientist in his semiotic and linguistic studies emphasizes that the inclusion of literary, philosophical, ideological, political and everyday references in the text makes them an important component of its semantic structure, destroys the monologism of the text, reinforcing the features of "dialogicity".

M. Bakhtin, being the founder of the theory of dialogicity, proposes to consider any text as an open structure, "a kind of monad, reflecting in itself all the texts (in the limit) of this semantic sphere" and insists that the text "exists thanks to many other texts"<sup>3</sup>. This idea was developed in the works of R. Barth and J. Kristeva and was reflected in their concept of intertextuality. R. Barth's reflections on the problem of text and text formation lead him to the following statement – any work, like text, is always an integral part of a large cultural text<sup>4</sup>.

G. Gadamer, agreeing with the thought of R. Barth that a text, especially an artistic one, as an open structure exists thanks to many other previous texts. It defines this phenomenon as a sequence of signs that captures the substantial unity of something said – even in that case when it is alienated from the one who said it, and recorded by someone else<sup>5</sup>.

According to the opinion "the world is a text", "there is nothing outside the text" formulated in the era of post-structuralism by J. Derrida, the whole human culture is considered as a single text, included in Genesis. All created

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<sup>1</sup> Руднев В. Словарь культуры XX века. М.: Аграф, 1997. С. 308.

<sup>2</sup> Лотман Ю. Структура художественного текста. М.: Искусство, 1970. С. 69.

<sup>3</sup> Бахтин М. Эстетика словесного творчества. М., 1986. С. 283.

<sup>4</sup> Барт Р. Избранные работы. Семиотика. Поэтика. М.: Прогресс, 1994.

<sup>5</sup> Гадамер Х.-Г. Текст и интерпретация [перевод Е.М. Ананьева]. Герменевтика и деконструкция [под ред. В Штегмайера, Х. Франка, Б.В. Маркова]. Санкт-Петербург: 1999.

texts, in this case, on the one hand, basically have a single pretext, and, on the other hand, turn out to be intertexts, since they become cultural phenomena<sup>6</sup>.

So, the definitions of the text in modern humanitarian knowledge are rather vague and generalized. This makes us talk about the lack of alignment of the main positions of the theoretical base of textology. However, despite this, one can notice common features in the definition of the text, namely: complexity, polyplasticity, hierarchy, openness, in the words of R. Barth "endless openness". The text is formed as a plurality of compositional embodiments of the same meaning (of the same group of semantic meanings), and, at the same time, a plurality of semantic meanings of the same compositional device. Musicologists are inclined towards such an understanding of this phenomenon.

Among the works in this area, the works of M. Aranovskyi, A. Akopyan, and A. Samoilenko stand out. Relying on A. Akopyan, we can say that the primary pole of the text is formed by a system of signs associated with the "universal constants" of musical culture (as a text), and the secondary is an individual unique, as its design, author's meaning. "The movement from the surface structure of a musical text to the depths of its immanent meaning implies a gradual distraction from the empirical text (surface structure) and, ultimately, rests on the deepest structural layer, which makes up the universal constants of psychology of the unconscious. At this level of abstraction, where the boundary between music and other manifestations of the creative potential inherent in the human psyche is blurred, and the analysis is in contact with the relationships that make up the last, most fundamental instance of those that dictate the characteristics of the corresponding empirical material"<sup>7</sup>.

M. Aranovskyi considers the musical text as "a sound sequence that is interpreted by the subject as relating to music; it is a structure built according to the norms of some historical variety of musical language, and it carries one or another intuitively comprehended sense"<sup>8</sup>. This definition, in our opinion, is rather cumbersome and requires numerous explanations from the author, the purpose of which is, first of all, to specify the meaningfulness of a particular phrase (for example, a sound sequence). The researcher points out that all musical texts form a "vertical paradigmatic structure, where each new text is equivalent (according to certain signs) to the previous ones", "musical texts (and compositions) ... do not continue, but repeat each other"<sup>9</sup>.

A. Samoilenko agrees with the position of M. Aranovskyi that reflects the dual nature of the text – "to be constant, equivalent to oneself and, at the same time, produce new things" – and on the basis of these paradoxical

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<sup>6</sup> Деррида Ж. О грамматологии [пер. с фр. и вступит. ст. Н. Автономовой]. М.: Ad Marginem, 2000. С. 318.

<sup>7</sup> Акопян Л. Анализ глубинной структуры муз текста. М.: Практика, 1995. С. 6.

<sup>8</sup> Арановский М. Музыкальный текст: структура и свойства. М., 1998. С. 35.

<sup>9</sup> Самойленко А. Музыковедение и методология гуманитарного знания. Проблема диалога: Монография. Одесса: Астропринт, 2002. С. 76–77.



properties defines other properties of the text: transitivity and equivalence. The first facilitates the transfer of structural and semantic features of the text from one set of stylistic figures through second to the third. The second is associated with the operational mobility of a musical text, arising from the equating of various structural and semantic units<sup>10</sup>. Considering the text as a set of semantic representation results, as a plurality of incarnations of the same meaning, A. Samoilenko offers a dual semantic typology of music – "from the side of reception, structural and compositional autonomy and typification of musical semantics" and "from the side of meaning – aesthetic autonomy and value universality of musical semantics"<sup>11</sup>. Based on the author's thoughts, the ways in music from sense to text and from text to meaning are realized in a similar way. It is the path of music as a form of comprehension that suggests that the text and composition in music have a common historical path. The composition as a "text act" has completeness, creating internal borders in the text. It is "biased in its compositional semantics"<sup>12</sup>. For the text, all semantic meanings and techniques are equal and open in their capabilities. The composition acts as the unity of the compositional embodiment of various semantic meanings – as a "game" with meaning, and the text as a "game" with compositional rules.

The researcher's appeal to the methodological side of textology reveals the paradoxical features of the logic of the text, which are expressed in the coexistence of unchanging and changing, repetition and updating, updated repetitions and repeating updates, approach the leading concept of textology as a "specially ordered, hierarchical, structured, system-functional unity of musical meanings and their iconic carriers"<sup>13</sup>.

## **2. Theoretical background for the formulation of the problem of intertextuality in music**

The development of the fundamental principles of Bakhtin's theory in the late 1960s led to the appearance in the French semiotic school of the theory of intertext, intertextuality. Introducing these terms into scientific use, Julia Kristeva designated with them traces of earlier texts in the subsequent. This concept has received wide resonance in modern linguistics and literary criticism, and these terms have indeed proved to be a successful replacement for such descriptive names as influences, borrowings, repulsions, etc.

Despite the fact that various manifestations of intertextuality have been known for a long time, the emergence of the corresponding term and theory in

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<sup>10</sup> Самойленко А. Музыкаведение и методология гуманитарного знания. Проблема диалога: Монография. Одесса: Астропринт, 2002. С. 158.

<sup>11</sup> Ibid. С. 151.

<sup>12</sup> Ibid. С. 150.

<sup>13</sup> Ibid. С. 116.

the last third of the XX century is not accidental. The significantly increased availability of art works, the development of mass media and the spread of mass culture contributed to the intensification of the semiotization of human life and the feeling that, in the words of the Polish paradoxist Stanislaw Jerzy Les, "everything has already been said. Fortunately, not everything is thought of" art, and from some point on the everyday semiotic processes in the XX century, become largely "intertextual".

Just as semiotics – the science of the general properties of sign systems – was formed in the process of studying natural language, the theory of intertextuality developed mainly during the study of intertextual connections in fiction. However, in reality, the spheres of existence of intertextuality are much wider. Firstly, it is inherent in all verbal genres, and not just graceful literature. Secondly, it takes place not only in verbal texts, but also in texts created using other sign systems. Intertextual links are established between works of art, architecture, music, theater, and cinema.

Many leading concepts of the theory of intertextuality were developed in the works of Russian structuralists and poststructuralists, in particular, Y. Lotman and scientists of the Tartu-Moscow school. Thus, defining the boundaries of the text, Y. Lotman comes to the conclusion that the inevitability of any text being connected with others, the inevitability of dialogue and polylogue between texts of not only one era and not only belonging to the same art form, but also far removed from each other by time, genre or another scale. "The text does not exist by itself at all; it is inevitably included in any (historically real or conditional) context... That historical and cultural reality, which we call the "art work", is not limited to the text. The perception of a text divorced from its "extra-textual background" is impossible"<sup>14</sup>.

One of the leading works in the field of intertextuality is the essay of the French cultural historian and structuralist Roland Barthes, "Death of the author". It proposes the rationale for the multidimensionality of any text existence. According to the French culturologist, the text "is not a linear chain of words, but a multidimensional space, where various types of writing are combined and arguing with each other, none of which is the source"<sup>15</sup>. The author refers to the fact that the word "text" etymologically implies a certain "fabric", "network", which is formed from "anonymous, elusive and yet read quotes without quotes"<sup>16</sup>. A follower of R. Barthes, L. Jenny confirms this idea, noting that the main property of intertextuality is the introduction of a new way of reading, which explodes the linearity of the text. Each

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<sup>14</sup> Лотман Ю. Лекции по структуральной поэтике. Ю.М. Лотман и тартуско-московская семиотическая школа. М.: Гнозис, 1994. С. 203–204.

<sup>15</sup> Барт Р. Избранные работы: Семиотика: Поэтика: пер. с фр. [сост., общ. ред. и вступ. ст. Г. Г. Косикова]. М.: Прогресс, 1989. С. 387.

<sup>16</sup> Ibid. С. 418.

intertextual reference contains an alternative, consisting in the fact that it is possible either to continue reading without distinguishing this fragment of the text from others, or to return to the text the quotation source.

In his article "Problems of Intertextuality", I. Arnold focuses on such evidence of intertextuality as quotes, allusions, and entire introductory texts (text in text). Using the concept of the semiosphere proposed by Y. Lotman, the author explains the difference between literary influence and intertextuality: two phenomena have a common cause, since the semiosphere ensures the continuity of cognition of the world, however, the direction of the intertextual analysis is different. "Exploring intertextuality ... we look at what has got into the text, what readers will see in it, and what associations these inclusions can cause"<sup>17</sup>.

Therefore, by studying influences, we study the process of creating compositions, and by studying intertextuality, we consider traces of these influences, the author claims. An interesting difference is the researcher linguistic and textual manifestations of intertextuality. The first include the presence of different functional styles elements in the text. The second implies the presence of reminiscences, allusions and quotes, that is, any *intext*. The author also suggests highlighting (distinguishing) external and internal intertextuality, but does not argue convincingly enough for the difference between these forms of intertextuality.

In the monograph "Metaphor and Intertext in English Poetry" I. Tolchilin, generally sharing the position of I. Arnold, focuses on the existence in the reader's mind of certain "*thesaurus*", which reflects knowledge about cultural phenomena. The author connects the phenomenon of intertextuality with the action of this thesaurus, which is defined as the interaction between a text with a semantic structure and the reader's thesaurus, which represents a kind of learned texts dictionary<sup>18</sup>.

Thus, J. Kristeva and her followers put forward the concept of intertextuality, which is crucial for postmodernism, meaning special dialogical relations of texts that are based on a mosaic of quotes.

The identification of "alien" texts, "alien" discourses in the composition of the analyzed work, the definition of their functions is an intertextual aspect of its consideration. The correlation of one text with others (in their broad sense), which determines its semantic completeness and semantic multiplicity, is called intertextuality. Broadly speaking, intertextuality is understood as a universal property of text (textuality) in general. This approach involves considering any text as an intertext. In accordance with this understanding,

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<sup>17</sup> Арнольд И. Проблемы интертекста. *Вестник СПбУ*. СПб., 1992. Серия 2, выпуск 4. С. 53.

<sup>18</sup> Толчилин И. Метафора и интертекст в англоязычной поэзии. СПб.: Издательство СПбУ, 1996.

the pretext of each individual work is all the specific preceding texts and the underlying common codes and semantic systems. Between the new texts being created and the previous "alien" there is a common intertextual space that includes all cultural and historical experience.

In accordance with a narrower approach, intertextuality does not mean a property of texts, but a special quality of only certain texts (or types of text). In this case, intertextuality is understood as such dialogic relations in which one text contains specific and explicit references to previous texts. Moreover, not only the author intentionally and consciously includes fragments of other texts in his text, but the addressee correctly identifies the author's intention and perceives the text in its dialogical correlation.

In general, we can conclude that intertextuality in the second half of the XX and beginning of the XXI centuries becomes a methodological prerequisite for "reading" and interpreting (understanding) cultural phenomena and art works (any text). It is one of the ways and means of transmitting information. "An author's composition is inevitably perceived as the intersection of various quotes and allusions, a representative and connotator of a comprehensive mass of cultural meanings, which Barth indicated with the term Big Text"<sup>19</sup>.

As a system of text interaction, the sphere of intertextuality functioning always provides the interaction of "one's own" and "another's" text, which makes it possible to perceive it as a special way of including human consciousness in the process of understanding cultural reality. To understand the essence of intertextuality, a typology of this phenomenon is proposed, based on the tendency of the author's evaluative choice, namely, the following are distinguished:

- *selective and summarizing tendencies* – from the position of the volume and general boundaries of textual material;
- *ordering and chaotic tendencies* – from the position of structuring textual material;
- *emphasizing the value-significant side* of textual material and *denying its tendencies* – from the position of textological material *comprehension*.

### **3. Stylistic tricks as a means of forming intertextual links**

So, intertextuality as a condition and way of text existence in a semiotic cultural environment relative to the compositional process of an individual artist acquires the significance of methodology. The versatility of intertextuality in music shows the creative method of a variety of composers, among which there are L. Berio, D. Ligeti, P. Boulez, A. Schnittke,

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<sup>19</sup> Высоцкая М. К проблеме интертекстуальности в музыке Фараджа Караева. Музыкальное искусство в современном социуме: сб. научных статей [ ред.-сост. А. Крылова]. Ростов н/Д.: РГК имени С.В. Рахманинова, 2014. С. 149.

V. Silvestrov, B. Tishchenko, E. Denisov, F. Karaev, V. Tarnapolskyi and many others. At the same time, each author has his own codes, techniques, and his own technologies for building intertextual relationships.

The intertextual elements in the composition of the art work are diverse – this is a whole scale of techniques with different "range of action", different semiotic functions: this is a quote, allusion, stylization, collage (this list, which is traditional for the characterization of intertextual interactions, is expanded by M. Vysotskaya, who supplements it with anagramming and transcription, and M. Romanets, who introduces also the principle of auto-quotation). The listed forms of intertextual interactions constitute the most important component of modern composer poetics, while also acting as a generator of text semantic productivity (J. Kristeva) of contemporary art as a whole. Because, in the words of M. Yampolskyi, they are like atoms in space, where, as in the divine completeness and non-revealing, there is an entire wealth of meanings.

Here we consider three methods of intertextual links – quotation, allusion, and stylization, as the most explicit methods of intertextual borrowing, which indicate the degree of their remoteness from the stylistic source. The criterion for their choice is determined, first of all, by the correlation of "their own" and "alien" in the text of the work: from submission to the authority of the "alien" – through the development of its logical apparatus – to self-legality in relation to it, to the transformation of "alien initiative" into one's own.

According to encyclopedic definitions, a quote is a verbatim reproduction of piece of a text, someone else's material, creating the effect of stylistic or genre contrast and acting at different levels of the text. The quote, according to philologists, contributes to the imagery, expressiveness and capacity of musical speech; it allows you to economically and deeply characterize the phenomena of reality through parallels with artistic images of world art, mythology, folklore. Being aphoristically brief and elegant in form, it evokes the idea of the whole from which it is extracted, as if replacing or concentrating a complex image embodied in an art work. Through a quotation "preserving the old emotionality" (Y. Tynyanov), the previous artistic experience enters, involving the knowledge of texts from a recipient, sensitive to associations and hints.

The concept of quotation has long been included in the scientific usage of musicologists, not as a strict term, but as a metaphor. In the literary and musical fields, quotation retains some of its main characteristics. Both there and here the quote is a fragment of a different origin introduced into the author's text. Both there and here the quote is a literal reproduction of someone else's text. "However, in relation to music, it is quite acceptable to call a quote without special reservations what is actually a "free retelling", if

only the illusion of a complete style coincidence with the original source would arise. Both there and here, under the guise of a genuine quote, quasi-quotation may be introduced"<sup>20</sup>.

Firstly, the quote should be compact, otherwise it will not be an additional element of the author's speech, but the main subject of attention, that means, it will cease to be a quote. Secondly, in the design of the quotation, the initial and final moments should be clearly expressed, so the quote requires prior notice. Thirdly, the quotation receives a certain author's interpretation (it can be an object of criticism, an object of praise, a confirmation method based on the power of authority, etc.). A vivid quotation effect arises only with the intonation prepared inclusion of a relatively small foreign style fragment; in all cases of non-monologic unfolding of musical fabric – in dialogues, opera scenes, according to E. Nazaykinskyi, the possibility of internal quotes is practically excluded – a brief replica intrusion of one of the two opera actors into the singing of the other can not be called a quote, although the stylistic contrast may be similar<sup>21</sup>.

Quotation thinking is very characteristic of the work of postmodernists, since the vital feeling of their own intertextuality is the internal style of postmodernism, which seeks to express its sense of "cosmic chaos" with chaos of quotes, where the "process of the disintegration of the world of things" reigns<sup>22</sup>.

An allusion is an easy hint of a chosen style model. "This is a stylistic figure, a hint of a historical event or a piece of music that is supposed to be well-known. This is the presence of such elements in the text, the function of which is to indicate the connection of this text with other texts or to refer to certain historical, cultural and biographical facts. Such elements are called *markers* or *representatives* of allusion, and the texts and facts of reality to which reference is made are called *denotations* of allusion. The denotation of allusion can be not only verbal texts, but also "texts" of other forms of art. Such allusions are called inter-medial"<sup>23</sup>.

A text allusion differs from a quotation in that the elements of the pretext (that is, the preceding text to which the text refers) in the text are dispersed and do not represent a holistic utterance or implicitly. Very often it is implicitness that is considered to be the defining property of allusion, and therefore there is a tendency to use this term only if some understanding and special knowledge are needed to understand the allusion. Moreover, these elements of the donor text, to which allusion is carried out, are organized

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<sup>20</sup> Назайкинский Е. Стилистика музыкального произведения. URL: [www.harmony.musigi.dunya.az/harmony/rus/](http://www.harmony.musigi.dunya.az/harmony/rus/)

<sup>21</sup> Ibid.

<sup>22</sup> Hassan I. Paracriticism: Seven speculations of the times. Urbana, 1975. XVIII. P. 59.

<sup>23</sup> Аллюзия. URL: [https://www.krugosvet.ru/enc/gumanitarnye\\_nauki/lingvistika/ALLYUZIYA.html](https://www.krugosvet.ru/enc/gumanitarnye_nauki/lingvistika/ALLYUZIYA.html).

in such a way that they turn out to be clutch nodes of the semantic and compositional structure of the recipient text. "The principle of allusion is manifested in the subtlest hints and unfulfilled promises on the verge of quotation – but without stepping over it"<sup>24</sup>.

Allusions can be typologized by the degree of their attribution, namely, by whether the intertextual connection turns out to be a specially designated factor of the author's construction and reader's perception of the text or not. So, textual allusion creates a "pseudo-author" basis for a reminiscence attitude. This may include the principle of adaptation of someone else's text – a kind of retelling of the musical text with its own musical language. For example, this process is clearly shown in the Second Violin Sonata by A. Schnittke, where the composer relates the Beethoven material (the ending of the Third Symphony and piano variations op. 35) with the dramatic situation in the sonata. This is what makes the composer not exactly repeat the "words" of L. Beethoven, but only reproduce the morphological side of the text of the Viennese classic, against which new meanings arise. A similar situation is observed in I. Stravinsky in "Pulcinella", in R. Shchedrin's "Carmen Suite". A. Schnittke in "Dedication to Paganini" also uses this principle, but from an interesting angle – the angle of a receding perspective: explicit allusive material, appealing to the works of the famous violinist virtuoso, smoothly transfers into a situation characterized by such an organic penetration of elements of his own and that of others, that there is a danger of dispersion (erasing) of the borders dividing these spheres.

This also includes the phenomenon of monogram motifs in composer poetics. The top lines of the popularity rating in the XX century are held by the BACH motif-monogram, which modern composers use both in a constructive and intonational sense (BACH represents one of the typical micro-frets of the present, it can be harmonized tonally, a series can be made, micro-intervals can be applied, etc.). At a point called BACH, the value of J.S. Bach-man, a music creator, and "Bach" as a kind of symbol of the history of music.

Vivid and revealing in this regard was the composition of A. Schnittke, "The Canon of Memory of Stravinsky". At the heart of the composition there is a melody composed of musical sounds of the name, patronymic and surname of I. Stravinsky (gfedeschesaes), which actually serves as the key to the composition sense. Paradoxically, two other monograms (D. Shostakovich and A. Schnittke) are hidden in this monogram, but the composer makes sure that the letters of these motifs do not appear nearby throughout the composition and thereby do not overestimate the semantic orientation of "The Canon". Named allusion sometimes acts as reminiscence. Reminiscence

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<sup>24</sup> Холопова В., Чигарева Е. Альфред Шнитке: Очерк жизни и творчества. М.: Советский композитор, 1990. С. 328.

refers to a reference not to a text, but to a certain event from the life of another author that is certainly recognizable.

Geographic names (toponyms) also become allusive elements connecting life facts and texts about them. In composing poetics, this aspect can be correlated with the moment of ethnic, national. The concept of national style, national specificity, national character are integrated by I. Lyashenko in a single concept of "national identity", which is considered in the context of two factors – external (relatively stable community of specific socio-ethnic groups psychology) and internal (direct reflection of the people's life). Both groups of factors were defined as style-forming patterns and national traditions.

The ability to carry an allusive meaning is possessed by elements of not only the lexical, but also the "grammatical" (syntagmatic) phonetic, metric levels of organization of the text; punctuation (in its musical expression), articulation and "spelling" as a degree of correctness, rigor or freedom of musical material organization can also serve the purposes of expressing this meaning. The latter includes the "golden horn move" (cello sonata by A. Schnittke), the theme perpetuum mobile (built on the type of a developing spiral), the theme-circle (second intonations, structural symmetry, rotational type of melody, etc.), cadence, principles of sonatas and some others.

The ability to carry an allusive meaning is possessed by genre nominations and related author's comments and remarks introduced into the musical text. Modern composer poetics convincingly demonstrates two main trends in music from the turn of the XX to the XXI centuries, namely, the use of traditional genre nominations and the composer's need for new genre forms or for a radical renewal of the old ones. So, G. Ustvolskaya, for example, does not introduce catchy genre nominations (the exception is "Compositions") as, for example, V. Silvestrov does it. However, a new style interpretation of traditional genre forms (preludes, sonatas, symphonies) leads to their complete destruction – re-arrangement. Genre forms in the compositions of Odessa composer Y. Gomelskaya are original and do not fit into any of the traditional canons. Many of her compositions for the chamber ensemble are striking in their diversity not only in terms of instrumental compositions, which is one of characteristic features of modern composer poetry, but also in terms of the symptomatic nature of the names of a number of compositions. The interpretation of allusions, as well as any intertextual relationship, implies that the author and the recipient have some general knowledge, sometimes very specific. Often, composers build allusions in their works, appealing to texts written either long ago or belonging to little-known ones, which complicates the search for the denotation of allusion.

Stylization is a technique involving the most accurate creation of chosen style model features (style of an era, an artistic direction or an individual author) with a certain degree of rethinking the norms of someone



else's style in the context of the language norms of a new era and a different author's style. The components that form the stylistic structure of the composition are not only very heterogeneous, but they are combined in different ways in the artistic whole. According to E. Nazaykinskyi, here we can talk about three specific dimensions of stylization. Temporary deployment, which is characterized by comparisons and smooth connections of various components, is a horizontal, peculiar stylistic relief of development. But it can be supplemented with a vertical – clearly audible stylistic polyphony, that is, the simultaneous action of two or more stylistically independent components. We call this measurement a vertical by analogy with the sound-pitch organization of a polyphonic texture<sup>25</sup>.

Stylistics also has an in-depth dimension. After all, the individual handwriting of the composer lying on the surface of the style phenomenon of music is only the first layer. Moving deeper, we can, in an individual manner, discover features of the style of a particular school, era, national culture, and features of the genre style. In its deepest dimension, stylistics appears as special synchronous bedding. Accordingly, the elements that make up a style are defined differently. Horizontally, fragments, constructions, and episodes with one or another stylistic characteristic are connected to each other. Vertical are stylistically personified lines. The deep structure is most often represented as a hierarchy of layers or plans. It is central to styling.

Supporting and developing the thoughts of E. Nazaykinskyi, S. Ship suggests stylizing an appeal to the expressive means of at least two styles representing the "external" and "internal" artistic positions. There are several ways to achieve stylized musical and linguistic interaction: the first method consists in sequentially pairing different styles of musical speech (direct comparisons, style switching, as well as smooth transitions, transformations, modulations from one style to another are possible here); the second method is determined by the simultaneous pairing of expressive means belonging to different styles. To clarify this, it is necessary to imagine the organization of musical form in the form of a hierarchical system. At system levels and sublevels, simultaneous manifestation of signs of different styles is possible. The third way to perform stylization is through the interaction of monostyle musical means and some extra-musical-formal components of the work (titles, programs that focus on other stylistic phenomena). Examples of this kind are extremely rare, since it requires the composer to have a special ability to "play" with the perception of the recipients, who in turn should be aware that the author's own artistic position is different from that presented<sup>26</sup>.

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<sup>25</sup> Назайкинський Е. Стилистика музикального произведения. URL: [www.harmony.musigi.dunya.az/harmony/rus](http://www.harmony.musigi.dunya.az/harmony/rus).

<sup>26</sup> Шип С. Стилизація як художественно-виразительний прийом в сучасній українській музиці. Проблеми музикальної культури. К.: Музична Україна, 1989. Вип. 2.

Based on the foregoing, we can conclude that composer work with intertext can be of a different nature, but the tasks, first of all, are in expanding the capacity of the literary text, formation of deep semantic "overtones", semantic polyphony, in which "other people's voices" find their place, embedding in the author's context.

## CONCLUSIONS

A musical composition can be represented in the form of an author's contamination of quotes and allusions insofar as the linguistic musical activity leads to the fact that its iconic structures appear mainly from the style and stylistic side. It is precisely the "squeezed" style marks that musicologists usually call the "keywords" of composers of the second half of the XX and the beginning of the XXI centuries. And the list also includes the "sayings" of composers of past eras, opened by aphoristic quoting, and in the form of "hidden dialogue", which can only be noticed deeply studying the proposed composition. A musical composition does not exist by itself, but at the expense of many other works that were created earlier or in parallel with it. Accepting the thought of G. Gadamer about the text, it can be argued that any composition as a text is always an integral part of the Great Cultural Text, for which intertextual relations are always necessary and relevant. Thanks to the last one, texts (or fragments of texts that are included in a composition by its constituent parts) become semantically adjacent. As a result, thanks to the creative personality of the author, rethinking and updating them, the texts become, in the words of R. Barth, "infinitely open to space".

Intertextuality can be considered as a universal property of music, an objective regularity of the development of musical thinking and musical language. Dialogue / polylogue by means of intertextuality occurs not only between texts and styles, but also between sets of types of cultures, sets of cultural codes, the existence of which the author sometimes does not even suspect, since the phenomenon of intertextuality is closely connected with the unconscious. Thanks to reliance on "intertext", the composition becomes an open structure, and such an "open work" (this concept becomes the title in the last book of Umberto Eco) cannot be final.

Thus, we can say that intertextuality is directly related to references as the rules for choosing the material that you need to know, and this connection allows us to determine general trends and methods of composer work with text, namely:

- *assimilation* (consent, removal of the author's distance in relation to "someone else's textological material));
- *discrepancy* (exclusion, partial distance in relation to "someone else's textual material);
- *identification* (removal, rejection of the "alien", up to alienation);

- *rejection* (active rejection, deformation, breaking the borrowed stylistic model).

## SUMMARY

The concept of this article is based on the textological trends of modern humanitarian knowledge, which clearly show themselves in the theory of intertextuality. The fundamental importance of the composer's use of various methods of textual interactions and intertextuality techniques is emphasized. This allows to discover ways of the mutual transition of "one's own" – "another's" in music.

The main approaches that have developed in relation to the phenomenon of intertextuality in modern humanitarian knowledge are determined, as well as related literary and musicological positions in the field of intertextuality theory; a typology of intertextuality is proposed in terms of its textual, aesthetic (value), compositional and artistic characteristics.

It is offered to interpret stylistic techniques – quotation, allusion, and stylization – as a means of intertextual translation, as a manifestation of intertextual interactions. This allows to a certain extent to decode the work of the author.

The method of composer creativity in the second half of the XX and the beginning of the XXI century is largely due to the information glut of musical culture; the theory of intertext as a special information and communicative phenomenon allows one to adequately interpret the interaction, ways and features of the translation of entire information layers, thus contributing to an understanding of the complex cultural situation at the turn of the century.

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## PARATEXTUAL ASPECT OF THE SEMIOLOGICAL STUDY OF COMPOSER'S WORK

**Marik V. B.**

### INTRODUCTION

A semiological analysis of composer poetics involves the identification of its semantic and symbolic constants, which is impossible without resorting to the near-textual versus non-verbal musical text and its verbal environment.

Such in relation to musical works are both simplest forms of conceptualization, for example, a program title or author's remarks, as well as coming from outside, extra-musical attempts to put the musical meaning into a word. In other words, with this approach, the semantic space of the musical text appears as generated by the most complex dialogical relations of music and words.

As you know, the book of Gerard Genette "Paratexts: Thresholds of Interpretation" (1987)<sup>1</sup> is considered to be a classic work in the literary theory of paratext. The author considers paratextual elements as threshold, preceding the text, and divides them into peritext and epitext.

Peritext, according to Genette, forms the subtitle of the work, the preface, the names of the chapters, notes and other elements that are "inside" the text. Epitext is an interview with the author, reviews of critics, etc. – it constitutes an "external" textual envelope.

G. Genette also subdivides paratexts into autographs, that is, those that belong directly to the author, and allographic, created by other people.

The paratextual approach turned out to be extremely productive in literary criticism, and the paratextual analysis, with the light hand of Genette, later turned out to be the texts of literary works of different eras and directions, from Homer to modern drama<sup>2</sup>.

Of the Russian philological works, we especially highlight the dissertation of N. B. Kasianova (2018), in which questions of expanding the semantic framework of a musical composition by studying specifically paratextual elements are raised. One of the tasks that the author successfully solves is the definition of "status, function and role of paratext in the structural

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<sup>1</sup> Genette G. Paratexts: Thresholds of Interpretation / trans. by J. E. Lewin. Cambridge, 1997.

<sup>2</sup> More detailed see.: Колотов А. Паратекстуальный подход в современном литературоведении / I Международная заочная научно-творческая конференция «Филология и лингвистика: современные тренды и перспективы понимания»: сборник материалов конференции (30 сентября 2011 г.). Краснодар, 2011. 196 с. С. 37–41.

and semantic organization of a musical composition and in speech influence on the addressee”, and an important point of scientific novelty is the determination of the communicative potential of the author’s paratext of a musical composition<sup>3</sup>.

The material that Kasianova selects for analysis, if we use Genette’s terminology, is an autographic peritext in the form of program titles, subtitles and forewords by Olivier Messiaen to his compositions, and an autographic epitext, presented mainly in a series of interviews with the composer.

Agreeing with the definition of Kasianova’s epitext as a complex of authorial discursive texts (containing the author’s thoughts about her work), we clarify that there is another variant or variety of epitext – allographic, in which the composer’s work appears as an object of consideration for other authors, up to theoretical (musicological) reflection.

In the future, we will consider, first of all, precisely the interaction of music and musicology in the aspect of paratextuality, following its understanding, proposed by L. Kapustina, as a *dynamic coexistence, correlation, compatibility of two texts – scientific, humanitarian and artistic*<sup>4</sup>. The context of paratextuality in this case provides an opportunity to show a set of strategies, models, types of interaction of musical and musicological texts.

### **1. The phenomenon of the personality and work of Sergei Slonimsky: on the approaches to the paratext**

Slonimsky Sergei Mikhailovich (1932–2020) – a composer, theorist, teacher, music and public figure, who undoubtedly had a great influence on the development of Soviet and post-Soviet culture. His work is devoted to many essays, scientific articles, master and doctoral dissertations; among authors there are N. Barsukov, E. Volkhovskiy, L. Gavrilova, L. Danko, O. Devyatova, U. Dibelius, T. Zaitseva, I. Zemtsovskiy, A. Milka, M. Nestiev, I. Rogalev, M. Ritsareva, E. Ruchievskaya, L. Serebryakova, V. Kholopova, I. Umnova and others.

Comprehensively educated, tirelessly active, civically active, Slonimsky speaks and writes quite often, he shares his ideas in journalistic works and musicological research, takes part in creative evenings, performs at author’s concerts, and gives interviews. Let us dwell on some sources that had the greatest influence in the formation of the paratext of his work.

The monograph by M. Rytsareva of 1991 covers the period from the 1940s to the end of the 1980s. This work, which is still extremely relevant, is a

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<sup>3</sup> Касьянова Н. Прагматика авторского метатекста в музыкальном произведении: дис. ... канд. филол. наук / Московский городской педагогический университет. М., 2018. С. 5–6.

<sup>4</sup> Капустина Л. Философия и искусство: логика паратекста. СПб.: ИД «Петрополис», 2004. 216 с.

deep multidimensional study of Slonimsky's creative attitudes and composer's poetry, and the author's valuable conclusions about the priority of the figurative spheres of good and evil largely shape and initiate paratext in the composer's work.

The research position of L. Gavrilova is set in a number of publications (for example, in the article "Sergei Slonimsky's Super Drama"), but, first of all, in her doctoral dissertation in 2001, where the author analyzes the composer's opera as a single metatext, relying on musicological and textual methods, also allows you to go ahead in the study of paratextual being features of Slonimsky's works.

The dissertation work of Olga Devyatova "The Cultural Phenomenon of the Personality and Creativity of Sergei Slonimsky" is devoted to the problem of universalism, which determines the specificity of the composer's artistic thinking. The "method of cultural and stylistic assimilation of culture and style and *global cultural synthesis*" chosen by the composer is carried out "at different levels of the epochal, regional, stylistically linguistic, genre, and, finally, conceptual, "revealing in the work of both general universal symbols and Russian national symbols"<sup>5</sup>. A similar experience in discovering by Devyatova the Composer's Artistic "exits" into the field of universal human symbolism proved to be extremely useful in the process of modeling Slonimsky's concept sphere and revealing the place occupied by the Hamlet concept in it.

First of all, musicological opuses of Slonimsky's articles on the music of M. Mussorgsky, S. Prokofiev, I. Stravinsky, D. Shostakovich and others, demonstrate a brilliant knowledge of the research subject by their author: these works differ, as M. Rytsareva correctly writes, the ultimate concreteness, at the same time, by attracting a variety of material: factual, epistolary, historical and theoretical<sup>6</sup>. So, in the features of the verbal text reveals Slonimsky-artist, who owns the widest composer arsenal of means, at the same time, characterized by clear selectivity in their selection, aimed at creating a particular image.

In his composition "Thoughts on Composer Creativity" (2006), there can be heard his calls to young authors for thoroughness, "detailed study" of all elements of the composition<sup>7</sup>, which characterizes S. Slonimsky as a man and an author who painstakingly thinks out and implements his musicological and artistic works. In "Thoughts ...", as well as in the book "Burlesques, Elegies, praises in despicable prose" (2000) (both of a journalistic character), Slonimsky, in our opinion, is revealed as a person and a creative microcosm, therefore, in the study of a number of copyright patterns composer will rely

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<sup>5</sup> Девятова О. Культурный феномен личности и творчества Сергея Слонимского: дис. ... докт. культурологии: 24.00.01. Екатеринбург, 2004. С. 432–433.

<sup>6</sup> Рыцарева М. Композитор С. Слонимский. Л.: Советский композитор, 1991. С. 237.

<sup>7</sup> Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С. Петербург, 2006. С. 14.

(according to the logic of paratext), in addition to analyzing music, also on the study of these texts.

Based on the thoughts of Slonimsky, *one of the leading associations* revealed on the pages of his musical opuses, it can be designated as "*death is evil*". The composer himself defines the main theme of his work as "the longing of nonexistence", "the futility of the search for immortality", which, in his opinion, is clearly expressed in a number of works – the First Symphony, "Songs of the Freedom", Violin and Piano Sonatas, "The Voice of Their Choir", "Virinee", "Icarus", "Master and Margarita", Fourth and Ninth Symphonies, "Hamlet"<sup>8</sup>.

"Suffering from early reflection, premature self-analysis", brought up in an intelligent writing environment, young Slonimsky early faced a "formidable ghost of death" that carried away forever his close people, showing its terrible appearance on the pages of the works of beloved authors – Lermontov, Yesenin, etc.<sup>9</sup>. "The strongest impression," notes Sergei Mikhailovich, "is not only literary, but above all philosophical – "Before Sunrise" by M. Zoshchenko. In this story I found everything that had long tormented me and continued to excite me: *inexplicable spleen, death, fatal melancholy and human doom*" (italics by V. M.)<sup>10</sup>.

At the same time, Slonimsky *seeks and finds ways to fight death with evil*, both in life and in creativity. Adhering to Zoshchenko's close understanding of the opposition "life is death", which sees "in the human spirit <...> the source of optimism and meaningfulness of being"<sup>11</sup>, throughout the course of his life he takes an active civic position, supporting "talented and kind people", not letting "the best, living and beneficent die" in each of them<sup>12</sup>.

S. Slonimsky allows a kind of artistic immortality to achieve creativity, which is reached, first of all, by relying on the tradition (cultural and musical), manifested in the music of the composer at all levels: syntactic, genre and style, architectonic, semantic, conceptual.

The historical and geographical breadth of the images and themes of Slonimsky's creativity demonstrates the desire to *squeeze together incompatible*, at first glance, *semantic complexes*, rotating, in reality, in one universal "eternal" semantic orbit. The composer uses an ancient myth (ballet "Icar", symphonic poem "Apollo and Marsyas", chamber opera "Tsar Iksion") and Shakespearean drama (the operas "Hamlet" and "King Lear"), as well as historical events (the operas "Visions of John the Terrible", "Maria Stuart") and Russian prose of

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<sup>8</sup> Слонимский С. Бурлески, элегии, дифирамбы в презренной прозе. СПб.: Композитор, 2000. С. 36.

<sup>9</sup> Ibid. С. 67, 36.

<sup>10</sup> Ibid. С. 66.

<sup>11</sup> Слонимский С. Жизнь – какая она есть. *Сов. музыка*. 1990. №10. С. 6.

<sup>12</sup> Слонимский С. Бурлески, элегии, дифирамбы в презренной прозе. СПб.: Композитор, 2000. С. 74.



the first half of the XX century (the operas “Virineya”, “The Master and Margarita”), poetic works of Russians (cantata to A. Blok’s verses “The Voice of Their Choir”, vocal cycles to verses by O. Mandelstam, A. Akhmatova, S. Yesenin, I. Brodsky, D. Harms and others), and Japanese (vocal suite for mezzo-soprano and the piano “Spring has come”), Uzbek authors (“Three gazelles of Nadira” for soprano and piano to the words of an Uzbek poetess of the late XVIII century), poetry of medieval knighthood (vocal cycle “Songs of Troubadours”) and biblical texts (lyric fragment for soprano, tenor, chamber choir, oboe, horn and harp “Song of Songs of Solomon”, monologues for high voice, oboe, horn and harp “Psalms of David”).

Based on the titles of the listed works, the *significance* for the musical metatext of Slonimsky’s *eternal images* (Hamlet, Master, Icarus, Yeshua, Margarita, and King Lear) is obvious.

In the implementation of universal plots of world culture, the composer is helped by the *polystilistic installation* that he chooses, one of the main ways of forming thematism is the intonational and genre stylization of folk, Renaissance, Baroque, romantic, dodecaphony, pop-jazz patterns. For example, we consider the observation of M. Rytsareva to be true that the stylization of old European melodies – “from ballad to street song” – was realized in “Voice from the choir”, “Songs of freemen” (“Sow me, young”), “Lyric stanzas”, “Merry Songs,” “Songs of the Troubadours,” “Mary Stuart”, and “Hamlet”<sup>13</sup>. Slonimsky, who himself repeatedly participated in folklore expeditions, writes about the need to get acquainted with folklore, to study it thoroughly in direct contact with performers – peasants, townspeople in real life, acting in this regard as the continuer of the Glinka-Kuchkist tradition. According to the Master, the modern composer needs an organic “entry into the soul world of people of his time”: “Not the creator of modern, lively, human music, but a democrat”<sup>14</sup>.

Another significant feature of Slonimsky’s creative method, which firmly connects it with the monoaction, polyphonic, homophonic and harmonic achievements of past centuries, is its reliance on melody. “It always seemed to me”, writes the composer, “that particles of the soul live in motives, stopping beautiful moments. The musical speech in me merged with the most subtle sensations and deep impressions, and they with life itself”<sup>15</sup>.

Not only the melody, but also harmony (mainly modal) as its sensitive resonator, responding to the slightest modal changes, becomes the leading means of expressiveness of Slonimsky’s composer’s arsenal. He often talks

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<sup>13</sup> Рыцарева М. Композитор С. Слонимский. Л.: Советский композитор, 1991. С. 176.

<sup>14</sup> Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С.-Петербург, 2006. С. 4, 9.

<sup>15</sup> Слонимский С. Бурлески, элегии, дифирамбы в презреннойпрозе. СПб.: Композитор, 2000. С. 35.

about the possibility of the modern composer finding “his freedom of extended linear melos”, about today's revival of harmonious traditional tonal principles<sup>16</sup>.

In general, S. Slonimsky, as a neo-folklorist and neo-romanticist, combines traditional and innovative in his work. And it is this synthesis that gives rise to the originality of his musical language, which has everything: the melos of the folk depot – and chromatic linearity, classical harmony – and dodecaphony, medieval choral metro-rhythmics – and jazz syncopated rhythms, “serious” genres of opera, ballet – and “Festive music” for balalaika, spoons and orchestra.

The heroes of Slonimsky, first of all, the characters of his operas are “exceptional, high”, “for the sake of them it’s *worth* building the stage and lifting the singing of soloists and choirs to heaven”<sup>17</sup>. It precisely defines the essence of the images of Slonimsky L. Gavrilov, emphasizing that Mary Stuart, the Master, Margarita, Yeshua, Hamlet, King Lear are tragic personalities with intense intellectual reflection. Their inner world of nobility, striving for good, for harmony, faith in a person comes into conflict with the outside world of spirituality, immorality, violence, cruelty. Suffering, loneliness, psychological dichotomy give rise to the motives of legal search, the search for atonement for human sins<sup>18</sup>. Continuing Gavrilov’s thought, we emphasize that a certain generalized image of Slonimsky’s opera composition undoubtedly goes back to images born of romantic consciousness, and through them, on the one hand, to Jesus with his “sacrificial” semantic complex (to which there is a “reference” in the opera “Master and Margarita”), on the other – to Oedipus, who embodied the idea of “predestination” of fate.

Further, as M. Rytsareva correctly notes, the images of Slonimsky are *almost visibly concrete*, in their “scale, dynamics, color, lines” (!). That means, they have increased synestheticity<sup>19</sup>. This quality reflects the peculiarity of the composer's artistic thinking, which can be described as a penchant for theatricalization, posterity, clarity in the sense of the ease of semantic “readability”. Such semantic certainty, achieved, first of all, with the help of memorization of leitthematic characteristics (this property is usually explained by their melodic nature and, often, folklore intonational sources<sup>20</sup>), is possessed by both images of large symphonic canvases and chamber compositions. But nowhere, we agree with M. Rytsareva, perhaps, the composer’s imaginative thinking is so clearly manifested as in a number of his

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<sup>16</sup> Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С.-Петербург, 2006. С. 11.

<sup>17</sup> Холопова В. Большое видится на расстоянии // Вольные мысли. К юбилею С. Слонимского. СПб.: Композитор-Санкт-Петербург, 2003. С. 111.

<sup>18</sup> Гаврилова Л. Супердрама Сергея Слонимского // Вольные мысли. К юбилею С. Слонимского. СПб.: Композитор-Санкт-Петербург, 2003. С. 489–508.

<sup>19</sup> Рыцарева М. Композитор С. Слонимский. Л.: Советский композитор, 1991. С. 6.

<sup>20</sup> Ibid. С. 230–231.

children's plays, in which every detail of the portrait is lovingly written out, as, for example, in "Merry Songs" to the verses of Daniil Kharms. Subtle intonational and genre stylization of arioso, buffoon aria, romance, tongue twisters, and brightness of timbres of piccolo flute, tuba and percussion create a special children's musical figurative world that appeals to music for animated films<sup>21</sup>.

Like his opera Hamlet, avenging the death of his father, Sergei Mikhailovich restores the honor of the family and defends his father Mikhail Leonidovich Slonimsky, ultimately achieving the publication of his book. In general, Slonimsky writes about teachers, colleagues and students with love and deepest respect, his assessments of human characters and deeds are insightful, beneath them, on the one hand, goodwill, faith in people, wisdom, on the other hand, a chivalrous desire to protect the weak, to help in need of support – both in word and deed. "We will be attentive", Sergei Mikhailovich calls on, "to every bright personality, to a stranger "me" of every talented musician <...>. We say thanks to those who taught us, who helped us, who are better and higher than us in life and art"<sup>22</sup>.

V. Kholopova quotes Slonimsky's epistolary lines, not only reflecting a fragment of a kaleidoscope of continuously heterogeneous creative actions aimed at preserving the memory of undeservedly forgotten artists (among them are B. Klyuzner, Y. Balkashin, V. Pushkov, V. Shebalin, musicologists A. Dolzhanskiy, A. Dmitriev and many others), to restore the sound of forgotten, dusty on the shelves, scores, but also demonstrating his best human qualities. Remembering how D. Kabalevskiy "smashed" his First Symphony, Slonimsky writes: "Now he (Kabalevskiy – V. M.) is in dust and contempt – *I want to admit and collect what is the rest*. But also think about a completely different system of teaching children music, singing"<sup>23</sup> (italics by V. M.)<sup>24</sup>.

S. Slonimsky has strong ethical ideas: as long as there is musical art, the artist believes, moral values are unshakable. Moreover, music helps to preserve all the best in a person. A serious musician, the composer believes, should not resist good, help "weak, oppressed good" – and boldly resist "evil, especially evil power, dangerous majority, its pressure"<sup>25</sup>. Are humanism, conscience, honor, idealism obsolete? The composer is convinced that no.

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<sup>21</sup> Рыцарева М. Композитор С. Слонимский. Л.: Советский композитор, 1991. С. 158.

<sup>22</sup> Слонимский С. Бурлески, элегии, дифирамбы в презренной прозе. СПб.: Композитор, 2000. С. 18.

<sup>23</sup> When the performance of Requiem D. Kabalevsky in Leningrad was canceled, S. Slonimsky made a lot of efforts, and the work never the less sounded (at that time his author was already old and sick).

<sup>24</sup> Холопова В. Большое видится на расстоянии // Вольные мысли. К юбилею С. Слонимского. СПб.: Композитор-Санкт-Петербург, 2003. С. 114.

<sup>25</sup> Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С.-Петербург, 2006. С. 3.

For then music would die, this "voice of the human soul". Whereas "musical speech is inexhaustible, like the human soul itself. Music is immortal"<sup>26</sup>.

## 2. Paratexts of Sergei Slonimsky's work

Works on Slonimsky and his music by M. Rytsareva, L. Gavrilova, O. Devyatova – on the one hand, the works of the composer (musicological and journalistic), and also our analytical material, – on the other hand, make it possible to identify the following types of interaction between verbal and non-verbal musical thought as part of a study of Slonimsky's metatext.

*The first type* is Slonimsky's "intuitive work" on composition, not tied to musicological texts, including about his music. Researchers and Slonimsky himself recall these children's opuses when it becomes necessary to illuminate the facts of the composer's biography related to the early creative period, trying to identify timbre, intonation or other "sprouts" of music by the Russian author, its genesis.

*The second type* of interaction between music and musicological thought is an essay, accompanied by acquaintance, in parallel, with other people's music and literature about it. Having received a professional musical education, Slonimsky, over time, becomes able to give one or another assessment to what is written, played, and heard. Thus, the gradual formation of own creative method, *own* music; at the same time, a search for its verbal expression – by the composer himself and by those musicologists who discover the Slonimsky phenomenon for everyone else – is made.

*The third type* is a conscious occupation with the composition, accompanied by the relentless multiplication of the knowledge gained. The adjective "conscious" is not used here as a metaphor, because here *one's own is clearly separated from someone else's*, not just spoken out, but categorized and systematized, received and continues to receive historical and analytical musicological explanation and clarification.

For example, the concept of the Tenth Symphony (1992), in advance, is "meaningful" from a musicological point of view, primarily of Marina Rytsareva.

Based on the results of the research by Rytsareva, it can be concluded that in the Slonimsky symphonies the non-personalized musical image of primitiveness, vulgarity, peremptory self-confidence – an offensive, destructive force crushing everything good and reasonable under it, and – an image and focus of positive energy directed to creation and protection from the threat of humanity's death by danger, which carries the image of evil. The composer's attention to the struggle between good and evil, the apocalyptic finale of the Ninth Symphony, continuing Rytsareva's thought,

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<sup>26</sup> Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С.-Петербург, 2006. С. 23.

logically lead to the idea of the Tenth Symphony, where they collide or *merge into a single whole* good and many-sided evil, like, on the one hand, *death*, on the other hand, *primitiveness, cruelty, violence, conformism*. S. Slonimsky prefaced this essay with the subtitle “Circles of Hell” (by A. Dante)”and the corresponding program, specifying the events of each of the nine sections – “circles” of the one-part symphony.

The flute theme of the introduction and the oboe theme of the First Circle (the place of stay of non-Christian ancient sages, poets, heroes; c. 3 clavier) reveal an intonation relationship with the leittheme of Slonimsky’s work as a whole (from representative images of goodness), which we will designate as the theme of the *author’s monologue, more broadly – an artist and philosopher* (one of its first appearances – in the “Dialogues” for the wind quintet, 1964), which is indirectly confirmed by the program of the first round of Hell. In symphonic works, it “declared herself” already in the First Symphony (first theme of the third part), then in the Second (first themes of the last parts), Fifth (second part). Atonal, originally chained in the second range, but ending with the disclosure in wide intervals, often monoaction, this theme is also represented in operas “The Master and Margarita” – in two versions – in the form of the theme of immortality and the master’s theme – and in “Hamlet” – in the subject of the monologue of Hamlet<sup>27</sup> (p. 14, clavier).

In the process of conceptual and textological analysis, we were able to identify a whole series of images of the Tenth Symphony, which in the “abstract” version represent the conceptual sphere of Sergei Slonimsky’s work, in particular, *the sphere of goodness is represented by the image of the artist and philosopher, at the same time, there is sadness, suffering, loneliness, prayer-and-penance, and the image of love languor; the sphere of evil is in a grotesque way of vice and a way of destruction, crushing everything in its path of power*. Here, in the Tenth Symphony, the musicology thought seemed to have pulled ahead, “prompted” Slonimsky how to create this or that image, which concept to choose for the next symphony, based on his own creative paradigm<sup>28</sup>.

At the same time, it is our interpretation, our analysis as the verbal post-text of the Tenth Symphony in the context of the work of this author (involving works by L. Gavrilova, O. Devyatova and others, written after the creation of this musical opus) that not only confirms Rytsareva’s position, but also allows us to identify a new “generalizing” semiological peak in the study of the phenomenon of Sergei Slonimsky.

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<sup>27</sup> Quiet solo beginnings at a slow pace are characteristic of the works of S. Slonimsky, becoming the focus of “words from the author.” (The main theme of the first part of the Second Symphony, the theme framing the Third Symphony, the beginning of the second part of the Fifth Symphony, the first measures of the Seventh Symphony, etc.).

<sup>28</sup> S. Slonimsky, of course, knows the monograph of his student, Marina Rytsareva and her understanding of the core, conceptual moments of his work.

So, such a logic of expression, verbalization of the coexistence of a musical text and musicological thought in its most general terms can be defined, following L. Kapustina, as *the logic of paratextuality, or correlation, compatibility, dynamic interaction*: “Always One is near the Other, pushing the One away through, through the Other is the “silent appearance” (M. Heidegger) of one before the other, etc.”<sup>29</sup>.

In general, a musicological text represents certain semantic structures of a musical text, something with the help of what a musical text is transformed into a musicological text. Musicological thought completes the process of conceptualization, the creation of a musical concept, since its main purpose is to determine fairly stable semantic parameters and boundaries in the definitions of musical material. Thus, musicological thought seems as individual as the composer's thought.

Another possible aspect of the consideration of the problem of paratextuality of musicological and musical texts is suggested by the above-mentioned understanding of paratext proposed by G. Genette as setting the semantic accents of the text of the near-textual environment: title, subtitle, epigraph, foreword, footnotes, afterword and notes<sup>30</sup>; I. Olizko also relates the name of the author to the components of paratext<sup>31</sup>. *A musicological text appears as a text, conditionally located “in the margins”, “around” a musical opus, and vice versa.*

However, a musical composition is not only virtual, but actually contains an environment similar to that described by Genette – the name of the composition (genre or / and program), the name of the composer, and author's remarks. We emphasize that here *the paratext is verbal in contrast to the musical (or sounding) text.*

In contrast to a literary composition, a different degree of familiarization with both the text itself and the paratext is possible here: 1) the perception of a musical composition in sound (we know the name and author); 2) a representation of the sounding opus, accompanied by an acquaintance with its musical equivalent, respectively, and verbal paratext in its entirety; 3) reading the musical text and verbal paratext, with the sound reproduction of the composition with the help of internal hearing and imagination. Thus, the musicologist inevitably faces the problem of finding approaches, working methods, both with music and with the word in their complex interaction. In this context, the problem of paratextuality of music and musicology appears as

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<sup>29</sup> Капустина Л. *Философия и искусство: логика паратекста*. СПб.: ИД «Петрополис», 2004. С. 29.

<sup>30</sup> Chandler D. *Semiotics for Beginners*. URL: <http://www.aber.ac.uk/media/Documents/S4B/semiotic.html>.

<sup>31</sup> Олизько Н. *Семиотико-синергетическая трактовка паратекста (на материале творчества Дж. Барта)*. URL:<http://www.lib.csu.ru/vch/104/67.pdf>.

the problem of the interaction of non-verbal (scientific and artistic) and verbal languages.

Separate consideration is required when the verbal text becomes part of sounding, musical matter – in chamber vocal music and in opera.

As a method of analyzing an opera composition, we use the conceptual framework aimed at identifying concepts – units of the universal mental code of a person – by calculating the most frequent words and phrases of the text being studied.

To demonstrate the proposed method, let us again dwell on the work of Sergei Slonimsky. This time, on the opera “Hamlet”.

Appealing to the tragedy of Shakespeare (translated by B. Pasternak), the composer, in collaboration with Jacob Gordin, created a libretto in which five acts of Shakespeare's play are reduced to three<sup>32</sup>. This kind of processing of the original source text is associated with a change in the tragedy scale in the opera (compared with the dramatic original source), moreover, with a change not only in external compositional conditions, but also, in part, in the range of artistic meanings of images and events, in the plot of the play.

S. Slonimsky designated the genre of his opera as *dramma per musica*. “Shakespeare's tragedy”, he says of his “Hamlet”, “is <...> given in a synthesis of four opera forms. This is a line of a large symphonized opera with appropriate style vocabulary, hereinafter referred to as the opera and ballet style of the pre-Monteverdi era (the scene “The Mousetrap” – “theater in theater”) is interwoven with the popular – everyday jargon of the opera of “beggars” (grave-diggers party) and, finally, sharp intonations of “Instrumental theater” (solo instruments on stage, “replacing” non-singing actors: Rosencrantz – flutes, Guildenstern – tuba)<sup>33</sup>. The large multi-act operas by A. Tom and S. Sokol are being replaced by a unique genre that made it possible to embody the Hamlet tragedy as close to W. Shakespeare's time as the creation of the first operas, a musical and dramatic version. Thus, thanks to an innovative genre solution, this opera *becomes a musical metaphor for Shakespeare's drama as a genre*.

The individuality of the author's reading is also contained in a kind of “epic approach” to the material. After all, the epic is a narrative of events assumed in the past; in this case, the author's personality in such a “story” is formally eliminated. In our opinion, such extreme objectivity is introduced into the semantics of the opera by folk “commenting” scenes that make it possible to perceive all the perturbations in the course of the plot development

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<sup>32</sup> Several editions of “Hamlet” by W. Shakespeare in the translation of Boris Pasternak contain “very significant” amendments (Аникст А. Примечания. Шекспир В. Трагедии / пер. с англ. Б. Пастернака. СПб.: Азбука-классика, 2001. С. 836). When creating the libretto of the opera, apparently, the following variant was used.: Шекспир У. Гамлет. Принц датский. Трагедия в пяти актах / пер. с англ. Б. Пастернака. URL: <http://lib.sarbc.ru/koi/SHAKESPEARE/hamlet1.txt>.

<sup>33</sup> Блок М. Быть ли Гамлету москвитянином. *Культура*, 1994, 26 февр.

and the very tragic denouement of the play, written *four centuries ago*, as if from the side, from “height” (but not “down”!) of our “today”.

S. Slonimsky compresses, activates the action, focusing the viewer's attention on three main plot dominants – “Hamlet – Claudius”, “Hamlet – Ophelia” (lyrical and dramatic sphere) and “people – rulers (Hamlet – the elder, Claudius, Fortinbras)” (grotesque sphere). Hence the reduction in libretto compared with the tragedy of such actors as those associated with the environment of Hamlet Horatio, Marcellus and Bernardo; courtiers Voltimand, Cornelius, the servant Polonius Reynaldo and other minor heroes. The storyline of the opera is expanded in comparison with the tragedy in those places where we are talking about Ophelia and reduced in relation to Hamlet. Finally, the introduction of mocking comments and the “Prologue – Epilogue”, which retells the plot of the tragedy, turns the verbal and stage and musical series of the opera into the “narrative” of the composer for *modern* listeners about events that took place in the distant historical past (Slonimsky specifies the time of the tragedy – XVI century).

The composer's interpretation of the Hamlet image differs from the original source. Shakespeare's Hamlet is the epitome of the hero of a typically Renaissance "scale" – an activist, philosopher, intellectual, while in the opera the prince is shown primarily *as a person in a hopeless situation*.

In general, the structuring of the libretto text allows us to suggest a significant increase in the associative layer of the Hamlet musical concept in Hamlet, both in the direction of the enlargement of the lyrical line of Hamlet – Ophelia, and in the direction of strengthening the grotesque as one of the possible interpretative aspects of the Hamlet theme.

Having processed the electronic version the libretto text of S. Slonimsky's opera “Hamlet” on a personal computer, using the algorithm for searching for repeated tokens, we obtain the following result: the identified *verbal frame* Hamlet allows us to divide the slots (component frames) into two figurative spheres, conditionally, good and evil, into each of which gets the same number of nominations (28-29). The leaders in both groups are slots consisting of a number of elements, respectively, “*father*” (tokens *God, love, soul, actors, peace, good, Ophelia, son*, etc.) and “*king*” (tokens *blood, death, saying goodbye, strike, judgment, grief, terrible, trouble*, etc.). Thus, with the help of the verbal component, Hamlet's internal conflict between duty to the father and unwillingness to commit bloody crime is realized.

*From the side of music*, the use of the leitmotif principle becomes the determining tool for identifying the Slonimsky's components of the Hamlet concept. Four themes are connected with the image of the Prince of Denmark – the theme of the fateful predetermination of the fate of the protagonist (slow pace, key in F minor, calm "majesty" of a short motive – two downward quarts linked in a short second, chords; c. 13 clavier),



monologue theme (slow pace, a combination of the movement received with wide jumps in the melody, the use of a rhythmic triple figure in quarters; p. 14 clavier), the “Brahms” theme of heart torment (c. 15 clavier) and the theme of imaginary madness (wide jumps in melody on staccato, marcato, variety of accents use sharply contrasting dynamic switching; stability intonational and rhythmic constructions which invalidates unexpected polyrhythmic inserts or pausing; c. clavier 82). Analyzing the first three musical themes related to the image of Hamlet, comparing their appearance with the schedule of the most frequently repeated words of the libretto, we present Hamlet as a philosopher who foresees a quick death and curses his fate. The third theme demonstrates, in our opinion, the relationship of the Prince of Denmark with the sphere of the grotesque, embodied in the opera in the images of grave diggers.

The entry into the space of the paratext of Slonimsky’s music and musicology literature about it also makes it possible, as was said above, to reveal the commonality of the theme of Hamlet’s reflections and the theme of the Bulgakov’s Master and their symphonic projection that we found – the theme of a philosopher and artist suffering from a champion of truth.

In general, the mutual rapprochement of two texts – **verbal** (paratext, according to G. Genette, or near-text and musicology – about this composition and music by Slonimsky as a whole) and **non-verbal, musical** (the opera Hamlet and the composer’s music in its main body) in the process analysis, allows us to conclude that the *Hamlet-concept* of Slonimsky will have the following components:

- *moral suffering* (the presence of the most important for the musical development of the opera leitmotifs of Hamlet’s tragic fate with its leittembral “ghost” organ coloring and the theme of Hamlet’s heartache, the closeness of the theme of Hamlet’s monologue “To be or not to be” and the theme of the Master from the opera “The Master and Margarita”);

- *love to Ophelia* (the intonational and tonal contrast of Hamlet-Ophelia-Laertes to other characters; the enlargement of Ophelia’s image through the use of all scenes of the tragedy with her participation in the musical and stage development of the opera, their introduction into the moments strategically important for the opera’s dramaturgy (the ending of the first act, the first and second picture of the second act); the cathartic sound in the final scene – the death of Hamlet – Ophelia’s leitthemes));

- *grotesque* (ridicule of Hamlet by the grave diggers; Hamlet’s Polonium-and-Claudian complex of “madness”);

- *understandability*, “*accessibility*” (reduction of the tragedy text in the libretto in those moments that emphasize the greatness and inaccessibility of Shakespeare’s Hamlet; the lack of verbal and non-verbal texts of the opera confirms Hamlet’s madness, on the contrary, emphasizing his sanity, primarily through music – proximity means of expressiveness, embodying the image

of the "crazy" Hamlet of the grotesque and Claudian spheres; the introduction of mocking comments by grave diggers taking off the psychological distance "the viewer is an eternal image as an authority");

- *ambiguity, duality of character and behavior* (the antithesis "Hamlet-Ophelia-Laertes-Elsinore" resolved at the intonational and tonal level, supplemented by the opposition of Claudius's atonal theme to the rest of the tonal thematic corps, speak of the *positivevalue component* of the Hamlet concept; however, there are several indications on the manifestation of *negative traits* in Hamlet: there has been preserved an episode from which it clearly follows that the prince sent for execution Rosencrantz and Guildenstern (scene 6 of the third act); Hamlet's possession of a recitative-declamative style that brings his image closer to that of King Claudius; in the episode of the murder of Polonius, some of Hamlet's subsequent replicas are "voiced" by the melodic movement of the sounds of a minor triad (c. 262 *clavier*), which, as we know, is a sign that Hamlet belongs to the sphere of evil embodied in the image of Claudius);

- *reflexivity*(the theme of Hamlet's monologue "To be or not to be").

## CONCLUSIONS

The context of paratextuality for musicology discourse and musical art can gain strength at different levels of interaction between the latter, revealing itself as:

- 1) a necessary means of researching the composer's work, from the standpoint of knowledge and ignorance by the author of musicological texts written about his music, which allows us to study the dynamics of the relationship of a musical text and musicological thought, the degree of their interaction within the metatext (M. Aranovskyi term) of this composer or a number of composers;

- 2) a method for analyzing the verbal and non-verbal components of a musical composition, which, due to the expansion of its associative field, makes it possible to get as close as possible to understanding the composer's intent.

*In conclusion*, we make one assumption.

The prefix "para" (from Greek – *near, out, outside*) is often updated today for the nomination of transitional phenomena, "for the "systematic verbalization" of new, first of all, implicit, cultural intentions", as evidenced by a number of new definitions – paraphilosophy, paraliterature, paralogism, etc.<sup>34</sup>.

In particular, V. Bychkov uses the term "paraesthetics" to refer to a certain paratheory, which, according to the right remark of L. Kapustina,

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<sup>34</sup> Капустина Л. *Философия и искусство: логика паратекста*. СПб.: ИД «Петрополис», 2004. С. 28.

firstly, reconstructs the knowledge, skills, methodology of aesthetics of the last century and on the verge of the XX-XXI centuries. Secondly, it attracts scientific developments in the field of philosophy, art history, cultural studies, linguistics, psychology and semiotics. Thirdly, it brings modern humanitarian thought to the creative experience of various types of arts<sup>35</sup>.

In our opinion, musicology, for a number of reasons, is on the outskirts of creating its own paratheory.

Its undoubted aspiration for the future, openness to everything new, is expressed, paradoxically, in the desire for constant recreation, retrospection, which allows, over time, without losing the mnemonic connection with the theory and practice of the past, to rethink approaches, methods in solving these or those tasks. Like musical art, musicology is closely connected with canon, tradition, which is the first reason for finding musicology in anticipation of creating a paratheory as requiring a memory of past achievements and their generalization.

*The second reason* determines the first: the advancement of musicology is facilitated by an interdisciplinary search that provides an influx of strategic and tactical decisions from outside. In turn, today's multiplication of the interdisciplinary possibilities of musicology is connected, first of all, with finding a language that would become *a common language* for expressing musicological and musical thoughts, which can be described as *thethird reason* for the modern musicology to be in a state of forming its paratheory.

## SUMMARY

The article tests the paratextual approach to the study of composer's poetics. The focus is on the paratext of music and words in the work of Sergei Slonimsky. This composer belongs to the type of artist-thinkers who actively shared their thoughts and ideas – in articles, interviews, essays. In addition, the work and personality of Sergei Slonimsky are quite similarly and multifacetedly studied in musicology. Thus, a large field of meanings is created, initiated both by the composer's work and his own assessment of such, as well as a generalization of his and other people's creative attitudes, discussion of various issues and aspects of composer's being and the surrounding reality in modern to Slonimsky Russia of the Soviet and post-Soviet periods. The entry into the space of the paratext of Slonimsky's music and musicology literature about it also makes it possible to identify the common theme of Hamlet's reflections, the theme of the Bulgakov's Master and their symphonic projection that we found – the theme of a philosopher and artist who suffers from a vindicator of truth.

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<sup>35</sup> Ibid. C. 27–28.

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## **INTERPRETATIVE QUALITIES OF THE MODERN MUSIC COMPOSITION**

**Maidenberg-Todorova K. I.**

### **INTRODUCTION**

Contemporary domestic musicology reveals a number of topical issues regarding the relationship between composer and musicology, as well as between composer and performing positions. The first series of questions is determined by the specific features of the process of creating music. It touches on the evolution of musical writing systems and musical thinking, reflects changes in their position in various sociocultural conditions.

If at the early stage of music development its sound was based, to a greater extent, on the capabilities of the human voice, so then there was subsequently attracted an increasing number of musical instruments. Then, electro-acoustic and electric instruments began to enter the musical routine, artificial synthesized sounds and specific sounds – noises, knocks, creaks – began to play a significant role. And composers of the edge of the XX – XXI centuries began to think more with “silence” than with sounds; in their works, silence became symbolic, it became “sounding” (just remember the “4’33’” by J. Cage, “I hear ... Silence...” by S. Gubaidulina).

In this regard, there arise questions about those new principles of musical composition that can be brought to their common denominator, to the phenomena of aleatorics and sonoristics, most common in the second half of the XX century. These phenomena find close interaction with each other, continue to remain in the foreground of composer's innovations – despite the fact that they exist quite a long time and are found in the creative systems of representatives of various national schools. As recognized "composer techniques" of the XX century, they acquired an independent form of existence, special artistic functions and grew into a certain style direction. The technological and artistic potential of these methodological paradigms of musical composition has not yet been fully discovered, much less known, especially from their chronotopic conditions.

However, despite the numerous findings of the intersection of the expressive capabilities of the aleatory and sonoristic techniques in particular, as well as their synthesis in a modern aleatory-sonoristic composition, it needs a deeper formulation, also, in connection with the problem of “open work”, and the latter clearly needs updating – in connection with the study of the phenomenon of modern musical composition.

In the modern relationship between composer and performing positions in contemporary musical creativity, the written form of the composer text is not endowed with constant structural and semantic features and often has no sound precedents. It acts as a kind of visual and graphic object, and the performer's personal assessment of this text becomes especially free, autonomously author's. At the borders of composer's and performing understandings of such a text, a common sphere of special interpretative techniques arises, defining and revealing a new style designation of modern musical creativity.

### **1. The phenomenon of interpretation in context of contemporary humanitarian knowledge**

The problem of interpretation is one of the most traditional and stable for modern musicology. Its importance and relevance is ensured by its connection with the text problem. In recent years, the theory of interpretation has become universal – not only in the field of music science, but also in a number of humanitarian disciplines of a philosophical and psychological profile, revealing a connection, in particular, with the problem of cultural consciousness and personal autonomy. Therefore, even with traditional approaches, the problem of interpretation reveals systemic complexity, creates its own conceptual circles, chains of epiphenomena, its own structural subsections. “The interpretation has its own history and that this history is an integral part of the tradition itself”; “We interpret in order to highlight, extend and thereby support the life of the tradition in which we ourselves are. This means that the time of interpretation belongs in some way to the time of tradition”<sup>1</sup>.

The significance of cognitive canons in relation to the phenomenon of interpretation is enhanced by the fact that this phenomenon itself has a strong connection with cultural tradition. According to the theory of the German philosopher G. Gadamer, in the process of creating an artwork, his author is constantly forced to overcome the tension that arises between expectations coming from tradition and new habits initiated by him. The process of creating a work is always associated with the opposition of historical consciousness and the ability of a creative person to self-reflection. It is precisely this confrontation between the traditional and innovative, past and present artistic experience that is the process of interpretation according to Gadamer. Unlike G. Gadamer, the French philosopher P. Ricoeur, believed that any interpretation allows you to overcome the distance between the past cultural era and the era of the interpreter, so that the interpreter either becomes a contemporary of the text he interprets, or appropriates the meaning of the interpreted art object, seeks to make it his own, therefore, he intends to

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<sup>1</sup> Рикер П. Конфликт интерпретаций. Очерки о герменевтике. М.: КАНОН-пресс-Ц; Кучково поле, 2002. 624 с. Р.58.

achieve the expansion of self-understanding through understanding of the other. P. Ricoeur notes that “the work of interpretation reveals a deep plan – to overcome the cultural distance, the distance separating the reader from an alien text, and thus include the meaning of this text in the current understanding that has the reader”<sup>2</sup>.

Interpretation plays a significant role – both in the very being of an art work, and in the assimilation of its artistic content and meaning. Interpretation in the broad sense of the word is traditionally understood as an interpretation, explanation of any real situation or ideological position; as a special concept of the methodology of science, based on a semiotic analysis of the language of science, the procedure of giving meaning to the formal constructions of the language of science, as a result of which the latter turn into meaningful terms or statements. Interpretation is also often considered as attributing some meaningful meaning, meaning to the symbols and formulas of the formal system; as a result, the formal system turns into a language that describes a particular subject area.

In art, interpretation is an integral and necessary component of the process of artistic creation and perception of an art composition. The artistic reflection of reality in art necessarily includes the moment of its interpretation (explanation). Rethinking an art work (often multiple) during the inheritance and development of spiritual culture each time becomes its new interpretation. N. Korykhalova writes that “in essence, any perception of an art composition is its interpretation. Perception is impossible without interpretation; it involves the active processing of the received impressions. In the process of this interpretation, an aesthetic object<sup>3</sup> is created”.

Interpretation in art can be considered as a field of hermeneutics, since it defines the aspect of understanding aimed at the semantic content of texts. Any fixed art work is an encrypted text, the decoding of which is influenced by the identity of the one who comes into contact with this text. When putting a certain meaning in his work, the author does not always publish it. Sometimes you can find direct or indirect confirmation of interpretation in personal correspondence, and sometimes the author purposefully hides his own vision of the work.

P. Ricoeur calls the interpretation as the work of thinking, "which consists in deciphering the meaning behind the obvious meaning, in identifying the levels of meaning contained in the literal meaning"<sup>4</sup>.

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<sup>2</sup> Рикер П. Конфликт интерпретаций. Очерки о герменевтике. М.: КАНОН-пресс-Ц; Кучково поле, 2002. 624 с. Р.34.

<sup>3</sup> Корыхалова Н. Интерпретация музыки: теоретические проблемы музыкального исполнительства и критический анализ их разработки в современной буржуазной эстетике. Л.: Музыка, 1979. 208 с. Р. 159.

<sup>4</sup> Рикер П. Конфликт интерпретаций. Очерки о герменевтике. М.: КАНОН-пресс-Ц; Кучково поле, 2002. 624 с. Р. 44.



In philosophy in general and musicology, there is a separation of the study of interpretation problems in the objective and subjective aspects. In the first case, the emphasis in the study falls on the work of the composer, in the second, on the creative personality of the performer, the interpreter.

Let us disagree with some provisions of this statement. Interpretation is always a subjective phenomenon, since interpretation is categorically impossible without a personality factor. The ability to interpret is inherent in every person, at the same time it is a distinctive human, individual and personal ability. We find confirmation in the interpretation of the term of interpretation by V. Demyankov, who considers it as “a characteristic of an artistic presentation similar to a musical one”, which “has subjectivity”<sup>5</sup>.

You can interpret both objects, phenomena that make up everyday life, and facts, events that happened at a certain historical distance, as well as possible ones in the future. Art objects are an event located in all temporal positions – in the past, present and future.

According to the concept of Y. Lotman, expressed in the work “About Two Communication<sup>6</sup> Models”, one can define the interpretation of an art work as a way of transmitting information in a message between recipients – the author and the recipient. The first “Me-Him” mode of communication implies that the message is known to the sender and unknown to the addressee; information is transmitted in space, the code and message are constant, as is the amount of information. The second model is implemented in the communication of the type “Me-Me”. In this case, the message is known to both the sender and the addressee. Information moves not in space, but in time; while the code and message are changed. In such communication, Y. Lotman observes a tendency to decrease values, since the addressee and the sender, as one person, do not need to fully decipher them. This type of communication is manifested when the author and the recipient are combined in one person

If the interpretation of everyday phenomena can be connected at a given time with only one person, then interpretation in the field of art is a complex, multi-component phenomenon. This process implies the presence of at least two sides of interpretation in relation to this one object of the author and the recipient.

In the literature devoted to the problems of musical composition interpretation, as a rule, they speak of symbolic structures, due to the recognition of which the interpretation process itself is carried out. When referring to musical interpretation, the study of one of its forms, namely, the performing side predominates. Despite the fact that the attention of researchers

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<sup>5</sup> Демьянков В. Интерпретация, понимание и лингвистические аспекты их моделирования на ЭВМ. М. : Издательство Московского университета, 1989. 172 с. Р. 40.

<sup>6</sup> Лотман Ю. Я и другой как адресаты (о двух моделях коммуникации в системе культуры). Автокоммуникация. *Семiosфера*. СПб. : Искусство, 2001. С. 163–177. Р. 163.

is drawn to other forms of interpretation – composer, listener, musicological, – the identification of logical connections between them is not predominant.

Meanwhile, it can already be considered universally accepted that a musical composition is the result of a combination of three sides of interpretation – composing, performing and listening, and should be considered in the unity of all these parties, taking into account their specificity. This is especially significant for modern musical creativity, when the boundaries between these forms of interpretations become extremely unstable.

There is a need to justify approaches to formal separation and some substantial distribution of the phenomenon of musical interpretation, contributing to the generalization and systematization of interpretation types, the definition of their kind of hierarchy in relation to the musical text.

Such a justification, claiming a systemic nature, is proposed in the work of A. Samoilenko. The researcher distinguishes three main types of interpretation in a broad sense – applied (ordinary or everyday), scientific (theoretical and analytical) and artistic (creative). (Similar interpretation gradations were revealed in the works of V. Demyankov, N. Zhukova).

By applied interpretation A. Samoilenko understands the basic and starting form of all other efforts of understanding, which helps to define the interpretation as realized and expressed understanding, as a way of a single sign fixation, objectification of understanding. According to the researcher, “applied interpretation defines the main criteria for scientific and artistic interpretations, reveals their duality, a certain antinomy and dynamism, indicates the ability of the interpretation process in self-interest, “aesthetic futility”<sup>7</sup>. A. Samoilenko considers the main criterion of applied interpretation to be success – failure (completeness – incompleteness). The main antinomy of scientific interpretation, according to A. Samoilenko, is truth-untruth, proof – non-argumentation. Its main determinants are verbalization, objectivity, analyticity, connection with real processes, the prevailing extensiveness and a differentiated approach to the subject of interpretation.

In relation to the artistic interpretation, the following indicative characteristics are determined: out and oververbality, the figurative and poetic nature of the desire for ambiguity, substantial redundancy, universalization (openness) of knowledge, tendency to expand the subject area in order to increase persuasiveness, spontaneity, connection with conditional processes, the conditional reality of art.

One type of artistic interpretation, of course, is musical interpretation. A. Samoilenko defines its four forms: composing, performing, listening and musicological.

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<sup>7</sup> Самоїленко О. Теорія музикознавчої інтерпретації як напрям сучасної герменевтики. Часопис Національної музичної академії ім. П. І. Чайковського. Київ : НМАУ ім. П. І. Чайковського, 2011. № 2 (11). С. 3–10. Р. 4.

Each of these forms has direct contact with the musical text. A musicological interpretation stands apart from the list of musical interpretation types and turns out to be borderline, since it operates not only in musical, but also in verbal text, and, therefore, can be partially attributed to scientific interpretation.

Concerning the problem of interpreting a musical text, we inevitably touch upon the problem of text and its transformation, since interpretation is a process of operating with sign structures, as well as a process of the inevitable increment of the meaning of these structures. To interpret something, one must have the presumption of the iconic nature of this subject.

V. Demyankov notes that the essence of interpretation is a trinity of such factors: as the attitude towards the object of interpretation as a sign (presumption of interpretability), interpretation as a process and interpretation as a result<sup>8</sup>. In our opinion, this provision reflects the interaction of composer (attitude towards the object of interpretation as a sign), performing (interpretation as a process) and listening (interpretation as a result) forms of interpretation.

According to R. Bart, the text is known, comprehended through its relationship to the sign. “The work is closed, reduced to a certain signified. Two types of significance can be attributed to this signified: either we consider it explicit, and then the work serves as the object of science of literal meanings, or we consider this signified as secret, deep, it must be searched for, and then the work is subject to hermeneutics, interpretation”<sup>9</sup>.

Therefore, the interpretation of musical literary text, the purpose of which is to decipher and understand the performer of semantic codes, should be based on a “textual strategy” (according to N. Myatieva<sup>10</sup>) that allows to adequately decipher the historically determined codes that occur in a particular work and are influenced by socio-historical situation, the musical style of the era, the level of notation development, various preferences of the composer, that means, the contextual conditions of the work.

## 2. Interpretation of plaintext in contemporary composer creativity

In the field of musical creativity, interpretation appears to be an even more complex and multifaceted phenomenon, associated with at least three subjective positions due to the compulsory conditions for the existence of a musical composition – the triad relationship of the composer, performer, and listener. E. Pototskaya notes that the author's and performing aspects allow us to highlight the product of interpretation – a musical composition – that arises

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<sup>8</sup> Демьянков В. Интерпретация, понимание и лингвистические аспекты их моделирования на ЭВМ. М. : Издательство Московского университета, 1989. 172 с. Р. 46.

<sup>9</sup> Барт Р. От произведения к тексту. *Избранные работы: Семиотика. Поэтика*. М. : Прогресс, Универс, 1994. С. 413–423. Р. 416.

<sup>10</sup> Мятлева Н. Исполнительская интерпретация музыки второй половины XX века: вопросы теории и практики : автореф. дисс. .... канд. искусств.: 17.00.02/ Магнитогорск, 2010. 26 с.

as a result of a creative act. Both the composer and the performer-interpreter are aimed at creating a literary text as a carrier of aesthetic values. If a composer creates a “frozen” text, the interpreter in the process of performing intonation “revives” it and demonstrates it in time and space”<sup>11</sup>. In the triad “composer-performer-listener” an organic unity is concluded, creating the integrity of an art work, in particular a musical composition. This triad relationship is applicable to a fixed author’s text prevailing in musical writing.

In the oral tradition, in which musical writing is not used for mental reasons, and the performer is always and totally the author of the work. Therefore, the relationship of the three above-mentioned parties is grouped in opposition, where the composer-performer is on one side of the scale, and the listener is on the other.

In modern academic composer practice, in the context of the author’s composer text emancipation, the performer is given much more freedom in manifesting an individual principle that affects not only the integrity of the work, but also the details that make up the musical whole.

In this case, there is a significant difference from the previous version. Under the oral tradition, the composer and performer are united in one person, and the process of creating and performing music is syncretic. In the written tradition, the composer is not a performer, but he deliberately assigns part of his functions to the “second person”, that is, to the performer who is forced to partially solve the composer’s tasks. In this case, the composer is often guided by the capabilities of the performer. This determines the range of expressive musical means. Therefore, the relationship between the composer and the performer becomes a separate opposition, which in turn affects the external factor – the listener. The listener becomes an observer, a witness to the act of creating a musical composition created in the interaction of the composer and performing parties.

Textual musical fixation can be considered as a potential form of being a musical composition, the specificity of which lies in the fact that it appears in the form of a variant set.

In modern academic composer practice, in the context of the author’s composer text emancipation, the performer is given much more freedom in manifesting an individual principle that affects not only the integrity of the work, but also the details that make up the musical whole.

When creating a composition, the composer always chooses his time and his space, that is, his musical artistic reality. The composer, who does not fix a clear structural sequence, but provides an opportunity for a piece to independently create its own chronotope, gives the piece significant freedom. Such a work is re-created each time and its chronotopic framework changes all

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<sup>11</sup> Потоцька О. Стильова типологія фортепіанно-виконавської інтерпретації : дис. ... канд. мист. : 17.00.03 / Одеса, 2012. 240 с. Р. 13.

the time (let's recall the Third Sonata of P. Boulez). This means that the work receives its own artistic reality, creates it itself. A similar compositional chronotope is located at the intersection of the aleatory and sonoristic directions.

Closely intertwined, aleatory and sonoristic techniques not only become the basis of the general movement or developmental structure, but also form thematic elements that entail other principles of variant development, containing an improvisational beginning, since the temporal dimension is involved here. A special role is acquired not only by sounding elements, but also by pauses, which are sometimes not written out in the text, but are indicated by the visual distance between the sounding elements – “sounding structures” (term of M. Arkadiev)<sup>12</sup>.

Such formations are a combination of “sounding and non-sounding” structures in which improvisation is given particular importance. It will be called an aleatory-sonoristic complex, and composition in which these complexes are present will be called an aleatory-sonoristic composition.

An aleatory-sonoristic composition is attractive because it provides an opportunity to interconnect the personal consciousness of the composer and the phenomenon of objective time, due to which it acquires the status of a real one. In reality, we are constantly confronted with the problem of choice; an aleatory-sonoristic composition provides this option to both the composer and the performer.

Improvisation is an integral and necessary plan of modern composer creativity, especially expressive in the conditions of the aleatory-sonoristic organization of the work. Despite the fact that aleatorics comes from a completely different aesthetic position, improvisation can rightly be considered its historical predecessor. The community is visible not only in the non-fixation of the performing text. Aleatorics (artistic, that means, limited) absorbed the principles of improvisation, as the ability to develop a given musical element and play music in the context of the proposed work. Through improvisation, random elements are reproduced in the sections provided by the composer, and a “random” sequence of notes, a “random” rhythm or timbre is selected. But the “random” is selected from the “intellectual stock” of the one who performs the given work. That means, there is either a reconstruction of personal evaluations, interpretation canons, or clichés set by the composer are used. If there are boundaries established by the author, the performer is given freedom, which is expressed through improvisation. Consequently, the author suggests and prescribes improvisation in his work.

In sonoristic music, improvisation is inevitable, as the temporal plan of sound matter – the distribution of distance from sound to sound – is the space of freedom. When the time interval is not indicated by pauses, or even the

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<sup>12</sup> Аркадьев М. Креативное время, «археписьмо» и опыт Ничто. URL: [http://www.chronos.msu.ru/old/RREPORTS/arkadyev\\_creatif.htm](http://www.chronos.msu.ru/old/RREPORTS/arkadyev_creatif.htm).

interval measured in seconds, but simply by the distance on paper, then the distance in time becomes a space of improvisation.

With the combination of aleatorics and sonoristics in one work of the aleatory-sonoristic plan, the role of improvisation is enhanced; it penetrates both “sounding” and “non-sounding” structures, making the recorded work free of its own internal “framework”.

In this regard, there is a need to reconsider the interpretation of modern aleatory-sonoristic composition, as with the transformation of the composer's language there are also significant changes in musical notation, with a bias towards its graphic equivalent. This trend turns the performer into a hermeneutist, who must decipher the composer text.

U. Eco calls such compositions "open"<sup>13</sup>. In such works, the performer is given extraordinary freedom of performance when he not only can understand the composer's instructions in accordance with his perception ... but he is simply obliged to influence the form of the composition, often by an act of creative improvisation, determining the duration of the notes or the sequence of sounds. It seems theoretically important that the concept of an open work by U. Eco combines with the concept of improvisation. We are talking about improvisation as a necessary component of the creative process.

The performer always exceeds the norms of the performed work established by the author. In other words, U. Eco considers improvisation as a broad aesthetic phenomenon, as a component of the musical and creative process. In such compositions, the line between the composer and the performer is increasingly blurred. “The familiar, seemingly eternal “distribution of roles” between the composer and the performer, when one composes music and fixes it in notes, and the other learns the composition from these notes and performs it in front of the audience, is neither eternal nor universal”, Korykhalova<sup>14</sup> rightly observes. First of all, this is expressed in the text itself, in which the composer no longer writes down the sequences of notes he needs, but only gives a hint at the direction of their movement, due to which the piece ceases to sound stable every time, but it acquires mobile forms, or even suggests the artist to improvise. And although such improvisation is not a chaotic and spontaneous expression of the will of a musician, but a musical action within the canons of the surrounding textual environment, it carries its own symbolism, implies the symbolism of this medium, claims to linguistic independence – the role of an autonomous means of transmitting information, therefore becomes a kind of new “oral text”. The properties of plaintext indicated above pose a number of questions for us: how

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<sup>13</sup> Эко У. Открытое произведение: Форма и неопределённость в современной поэтике СПб. : Академический проект, 2004. 384 с.

<sup>14</sup> Корыхалова Н. Интерпретация музыки: теоретические проблемы музыкального исполнительства и критический анализ их разработки в современной буржуазной эстетике. Л.: Музыка, 1979. 208 с. Р. 4.

much interpretation is possible with respect to compositions of plaintext nature; should the performer of such compositions be considered only a co-author or a new individual author? It is rather difficult to answer all these questions at this stage of the study. We will try to approach them comprehensively, relying on ideas about the potential textual form of being a composition.

The product of composer creativity is, first of all, sounding music. Music notation is just a neighbourhood that allows the author to fix the created, albeit necessary, tool. A note text is represented by a set of codes, ciphers, the conventionality of which is indicated by the possibility of fundamentally different ways of encoding musical thought. The note text as a sign system serves to fix the “sound signs” of music. It is difficult to call the performer of plaintext works as an interpreter, since the source text material is not defined; it is expressed in symbols specially invented by composers, and not in expressed musical notes. The author of such a composition is more likely to act not as a composer, but rather as an “initiator,” a stimulator for a performer who, in essence, becomes a composer, or rather an improviser of music.

In modern music, the role of the performer is significantly expanded, since the composer involves active intervention in his own text. When creating a composition, the composer always chooses his time and his space, that is, his musical artistic reality. The composer, who does not fix a clear structural sequence, but provides an opportunity for a piece to independently create its own chronotope, gives the piece significant freedom.

If we compare the modern musical tradition of plaintext with the traditional fixed, then we come to the following observations.

When scoring music, for example, by J. S. Bach, a huge variety of options can arise – these are interpretations. But we do not consider this as an improvisation on the urtext given by the composer. We consider this as a transcript of urtext in the traditions of the created composition time. In modern music, referring to the works of, for example, J. Cage, where the instructions can be compared with the urtext, proposed, however, in a completely different type of fixation – open, offering countless options for the performance of interpretations, we consider it possible to speak of improvisation. But do not forget that many of J. Bach's preludes implied the ability to improvise in the textual direction indicated in the notes. And in the works of J. Cage there are often much more author's remarks than in the urtext of J. Bach.

As a rule, working with the urtext of J. Bach, the interpreter tries to keep the era style and the author's style of the composer as uniform as possible. When interpreting the works of the modern era, the tasks remain the same. Firstly, this is the general syntax of a modern musical language, and secondly, these are the conditions in which the artist places the artist, that is, the author's style or the style of a particular composition. In a composition,

where improvisation is provided, improvisation takes place within the framework of the author's style or in the style of this composition. It would be absurd to imagine improvisation in the style of J. Haydn in J. Cage's text. If R. Shchedrin provides improvisation in style, then this style mix is inherent in the idea of this composition and is not random.

Clear text gives greater freedom of reading, i.e. its great variation. The introduction of oral elements into the written text led to the form of generalization of previous experience in which the composer creates an impromptu fixed work. We are talking about the inclusion of aleatory techniques in the text, when the composer seeks to turn the performer into an improviser or even a co-author of a composition.

For improvisation, as for the oral type of making music, based on memory, fixed text is an important role. An improvising musician, possessing skills, knowing the rules of the formation and development of the material, operates with various semantic blocks in his memory. These blocks formed over many years of experience and long practice of music; operating with them, the improviser does not create anything fundamentally new (not previously existing) from the subject thematic side.

At the same time, he has his own territory of creative freedom, which, just as improvisational, involves a number of restrictions dictated by the choice of a fixed text. In plaintext musical compositions, any compositional remarks, instructions, or graphic instructions become an organizing factor for the improviser.

When reproducing the aleatory-sonoristic constructions, the performer involuntarily comes to the act of improvisation, choosing the pitch or rhythmic sequences proposed by the composer as a fixed text.

In connection with the aleatory-sonoristic composition, which is the most vivid expression of a composition with plaintext, improvisation, as a necessary side of the musical and creative process, becomes part of the textual structure of the aleatory-sonoristic composition, therefore, goes over to the side of composer interpretation.

Nevertheless, musical text, both fixed and plaintext, requires the same creative costs in preparation for scoring. Despite the fact that the process of artistic interpretation is a creative act that takes place immediately during the performance, the performing interpretation of the work, being the result of the artist's creative activity, is equally created not in front of the public, but in intense, lengthy home work. In either case, the performer must know the symbolism of the language in which the musical text is recorded. The conditional system decoding, in the symbols of which the composer fixes his composition, presupposes, at a minimum, knowledge of the "rules of the game", characteristic of the musical practice of the time that this system functions, and the presence of a lively intonation background.



This "intonation context" can be compared with the concept of the compositional meaning, which is revealed to the performer-interpreter in the process of studying the text. The concepts of meaning and interpretation are fundamentally correlated and mutually complementary. They express the main content of the complex and difficult problem of understanding (comprehension) reality by a person. Just as the analysis of meaning involves a procedure for its formation and identification – interpretation as an “understanding” procedure and interpretation itself presupposes the existence of certain semantic structures that are understood as a process of interpretation. Penetrating into the semantic stratum of the composition, the performer involuntarily thinks out the manner of its implementation, that is, affects the style and stylistic parameters. “Carrying out a stylistic interpretation, its author has in mind the rules of this type of art and the extent to which this work reaches its goals. These objectives may be indicated in the preface, introduction, heading, etc.”

Thus, if the improvisation provided by the author of the plaintext is carried out while preserving the stylistic parameters of the author’s composition, then this is rather not an improvisation based on the material of this composition, but a performing interpretation.

Any copyrighted composition is open. However, introducing the term “open composition”, U. Eco makes a small reservation: “In order to avoid terminological misunderstandings, it should be noted that the name “open” is given to these composition, even if it is best suited to describe the new dialectic of the relationship between the composition and the performer, here it must be taken by virtue of the agreement that allows us to distract from other possible and legal meanings of this expression”<sup>15</sup>. The researcher notes that in aesthetics the concept of openness of an art work, as well as completeness, refers to a situation of artistic perception. An art work is an object produced by the author. It organizes its semantic content so that any person who perceives it can again comprehend the composition, its original form, conceived by the author.

The perception of a musical composition is associated with the multi-level character of the musical text and their relationships. The performing interpretation, as well as the listening one, reveals only some of the many meanings laid down by the author inside a musical text. Sometimes this can lead to a radically new semantic result. An art work, appearing as a form, completed and closed in its strictly verified perfection, is always open, providing the opportunity to interpret yourself in thousands of ways and without losing your unique identity. However, there are a number of parameters that remain the same for performing and listening interpretations;

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<sup>15</sup> Эко У. Открытое произведение: Форма и неопределённость в современной поэтике СПб. : Академический проект, 2004. 384 с. P. 27.

it's fixed author's means of musical expressiveness – pitch, rhythmic basis, the established form of the whole composition. However, in the case of a reference to a work based on a plaintext, that is, one in which the above fixed means become mobile, the author entrusts these means to the interpreter-performer. This is a special kind of work, which is based on just plaintext, in which improvisation is an integral part of the interpretation process. A distinctive feature of such a plaintext composition is that it does not follow the accepted canons of the language system, but establishes a new language system with new laws (sometimes from one composition to another). Therefore, it is so difficult to give a delineating or generalizing definition of the style orientation in modern music.

The performer brings much more personal to plaintext works than to a traditional composition. He has to be an “interpreter” of author's symbolism, to recognize “signs” that are purposefully set by the author. The lack of completeness of the text is not a consequence of the loss of its part due to historical time spans between its creation and reproduction. This is a completely independent type of text, the way the composer expresses his will. Therefore, the interpreter of such works can be called “co-author of their own free will”. He merely follows the rules indicated by the author; however, due to the property of the plaintext, he has to “re-create” the work. The mastery of the performer and his understanding of copyright rules, combined with the openness of the text give rise to countless interpretations and countless options for the existence of one work. In connection with the difference between an open work and a plaintext, the phenomenon of improvisation and its qualitative indicators are differentiated.

Each element of the musical text – musical notation, verbal or graphic designation – due to its semiotic nature, can be deciphered within a certain field of values. Each time, the performer is faced with the choice of the method of reading, musical and textual information decoding. It is this process of decoding, the process of interpretation, and understanding of the musical text. A musical plaintext can be understood only by means of a certain degree of assignment by a performer of composer signs, codes and rethinking them through improvisation.

It is no coincidence that E. Pototskaya<sup>16</sup> sees the process of performance development as an independent type of activity in the form of the following chain: “improviser – composer-performer – performer-composer – performer – performer-enlightener – interpreter”. In our opinion, it is worth “lengthening” this chain by one more link: an interpreter-improviser; for in the music of the XXI century, in which the type of the author's plaintext prevails, the interpretation is inextricably linked with improvisation.

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<sup>16</sup> Потоцька О. Стильова типологія фортепіанно-виконавської інтерпретації : дис. ... канд. мист. : 17.00.03 / Одеса, 2012. 240 с.

## CONCLUSIONS

Interpretation is an exclusively subjective phenomenon, which is always inherent in creative self-expression and fully realized in a triad sequence of composer, performing and listening interpretations. Interpretation finds its completeness in the bordering intersecting zones of perception or reproduction of a musical composition: traditional and innovative, alienation – appropriation. Thanks to balancing between the poles of these oppositions, the process of understanding a musical composition, acceptance and assimilation of its semantic content is activated. In modern music, this process can be defined as the transfer of a work from a composer to a performer, with a partial “transfer of copyright” to the performer.

This trend is due to the existence of a new form of musical text, which allows the performer-interpreter to be realized as a co-author of the work. This form of text can be considered as plaintext.

If the written text is inherent in the multiplicity of signs and meanings with the stability of external compositional boundaries and internal structural organization, that is, the unity of the plural, then the nature of the oral text implies the freedom to choose from a variety of meanings of a certain sign position those that express the dynamic side of the communication process, represent the plurality of a single, the probabilistic nature of which is explained by the absence of strictly fixed known compositional boundaries. In the plaintext, both of these structural and semantic principles are combined – the unity of the plural and the plurality of the one, assuming the performing choice of one of them as the dominant: strengthening of the varied plurality of values, semantic functions relative to fixed structural elements (the prevalence of structure over meaning); accentuation of freedom, openness of the general structural organization of the text, relativity (exaggerated convention) of its structural components with the distinctness of the chosen compositional "idiolect" (the term of Y. Lotman) – semantic position (the prevalence of meaning over structure).

This type of text represents a great interpretative freedom for the performer. It allows to vary the very sign nature of the text in accordance with the understanding of the interpreter. The text becomes moving, lively, not “frozen” in its chronotopic boundaries, and therefore the role of the performer-interpreter of modern music should be reviewed.

The plaintext interpreter involuntarily brings much more personal to the composer text than when performing fixed text. He has to be an “interpreter” of author’s symbolism, recognize the “signs” prescribed by the composer, and then use them at his discretion, therefore, improvise to the values set by the composer and partially fixed in writing, each time for the first time creating an oral text. As a result of this, composer's author’s musical expressive means (pitch, rhythmic basis, and the establishment of the whole work form) go over to the side of moving performing means of expressiveness.

## SUMMARY

The article studies the phenomenon of interpretation in contemporary composer creativity as a multi-level phenomenon. The role of interpreting processes and their understanding in humanitarian knowledge is considered. The degree of the interpretive approach significance in the study of modern aleatory-sonoristic composition is revealed. Since the modern aleatory-sonoristic composition positions itself as an “open work”, the interpretative relationship of the composer and performer, the composer acts as the initiator of a musical event containing its own sign system. The performer acts as an interpreter and improviser, since improvisation is provided by the author of the plaintext and is limited by the framework of the author's style settings. Within the framework of plaintext, the performer through improvisation is realized as a co-author of a musical composition, expanding the sound, and therefore semantic multiplicity of the composer plaintext.

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