DOI https://doi.org/10.36059/978-966-397-203-9/23-43

INFORMATION SPACE OF THE MUSIC THESAURUS

Kalashnyk M. P.

INTRODUCTION

As a cognition-related phenomenon, a music thesaurus can be considered as both a process and a structure. Its first property is conditioned by the constant expansion of the flow of information generated by social experience and "collective intelligence" as it accumulates. The essence of the second feature is characterized by an objective need to stabilize knowledge through their incorporation into a particular system, that is, structuring. Due to the fact that the process of cognition is also structured according to the general laws of human activity or its individual sphere, a specific relationship defined in G. Shchedrovitskyi's[1] formula as follows: "structure is a static image of the process", emerges in the "process-structure" opposition, and there is a category of "becoming-constant", and on the other hand, time and space. In terms of a music thesaurus, this means reflection of various "firm" norms of temporal communication of an individual or a group with the aesthetically, emotionally, psychologically, sensually, and rationally mastered intonation-sound environment. In other words, a music thesaurus shall be understood to mean a spatial dimension of the process of cognition. Therefore, it has certain tectonics, a structure of knowledge, a semantic "territory" that forms the musical "worldview" of the collective and the individual. We shall consider in more detail the means of storing musical information, based on the thesis about the interaction in music of the musical and the non-musical, that is, *what* the music thesaurus involves as a result of knowledge of reality through music itself and the *way* this result is structured in a music thesaurus. Please, note that it is considered in the plane of consciousness rather than in a fixed form. At first glance, this coincides with the ideal form of a music thesaurus, however, such origins and components of the musical material are disturbed, such as sound in its physical and socio-cultural

[1] Shchedrovytskyi G.P. Selected works / Edited by A.A. Piskoppel, L.P. Shchedrovytskyi. – M.: Shk. Kult. Polit., 1995. P. 131.

dimensions but, in this sense, it appeals us from its entry into own thesaurus of the group and the individual, where it appears ideal.

1. Music thesaurus acoustic layer units

We shall study the preservation units of a music thesaurus. The world of things that is specifically involved in music as a physical phenomenon, belongs to the realm of the material, but exists in the oral form, that is, does not have a visual and graphic fixation or is transmitted through an auditory communication channel. In contrast, the classification of forms of the musical thesaurus proposed in the previous section includes some verbal by the means of existence units in their material form. It primarily concerns sound as such itself and a composition.

Considering the non-musical as a significant component of a music thesaurus, we shall note that it is divided into two layers, one of which appeals to the empirical in its essence of perception, the other – to abstracted representations, which, in turn, have specialized (directly referred to music) and non-specialized nature (knowledge that encounters music but relates to things located in another plane, primarily the so-called background or general humanitarian). Changing the perspective of the study of musical thesaurus causes the predominant attention to the acoustic-sound gist of music, because it is a natural conductor of phenomena of life reality and ideas about it to the human consciousness and at the same time the point of intersection of the physical and psycho-intellectual worlds. At the same time, the "music-related" part of the extra-musical is only mentioned and presented in general terms. A. Bendytskyi, Ph.D. Physics and Mathematics, says that "Listening to music, the listener <....> improves its predictive ability, which involves identification of important patterns of real life".[2]

Taking up and developing the scientist's idea, M. Aranovskyi opens in his musical forms a kind of model of life processes, approaching them in terms of the temporal significance of music: process-permanence (fugue), process-alternation (two– and three-part forms, rondo), preservation and variation-based process, the process of prevailing

[2] Bendytskyi A.A. On the question of the modeling function of music: music and time / A.A. Bendytskyi, M.G. Aranovskyi // Music as a Form of Intellectual Activity / Ed. M.G. Aranovskyi. – M.: KomKniga, 2008. P. 144-145.

change (sonata).[3] The classification of life processes created by the music itself, defined by the author, belongs to the abstract system of concepts and ideas. However, this is only one extra-musical (more precisely, extrasound) mode in the structure of a music thesaurus. Its second modus is music material. M. Bonfeld asks: "What is musical material? Where is the line between musical and extra-musical?"[4] On the first question he confidently answers: "<…> everything that sounds and pauses can be music, that is, it can be a material carrier of a musical language (its matter)." We shall note that, including the pause to the "body" of the sounding music, the author did not fail, since a short moment or a long break of real sound does not mean the discretion of the movement of the composer's thought. The remarkable characterization of pauses in the works by R. Wagner and A. Bruckner as carriers of dramaturgical (and emotional-psychological) sense is given by O. Mikhailov, defining them in the first case as pauses of waiting, and in the second – as pauses of silence.[5] Therefore, M. Bonfeld's view of the first question can be considered quite clear. He provides a more generalized answer to the second question, seeing the line between music and non-music in that ideal content implemented in a work of art.[6]

The expediency of including an extramarital music in a thesaurus is conditioned by the fact that its origin is rooted in auditory activity and in the auditory experience of the individual and the collective, endowed by nature in combination with sociocultural practice. A person lives not only in the world of things, but also in a specific acoustic environment, which is changing dynamically, not only on a wide historical or spatio-temporal basis, but also on a small scale, making it one of the most important factors of everyday life, routine, and finally pictures of the world. It is pertinent to talk about the acoustic landscape, the acoustic interior, the modern acoustic atmosphere, all with their own system of

[3] Bendytskyi A.A. On the question of the modeling function of music: music and time / A.A. Bendytskyi, M.G. Aranovskyi // Music as a Form of Intellectual Activity / Ed. M.G. Aranovskyi. – M.: KomKniga, 2008. P. 152.

[4] Bonfeld M.S. Semantics of musical speech / M.S. Bonfeld // Music as a Form of Intellectual Activity / Ed. M.G. Aranovskyi. – M.: KomKniga, 2007. – P. 96.

[5] Mikhailov A.V. Refusal and retreat. The space of silence in the works by Anton Webern / A.V. Mikhailov. Music in Cultural History: Selected Articles – M.: Moscow State Conservatory, 1993. – P. 120–121.

[6] Bonfeld M.S. Semantics of musical speech / M.S. Bonfeld // Music as a Form of Intellectual Activity / Ed. M.G. Aranovskyi. – M.: KomKniga, 2007. – P. 97.

symbols. The sound of the sea surf, generous summer or sad gloomy autumn rain, the mysterious whisper of trees, of lonely heels in the night silence – all these acoustic signals are formed in the perception of a person as knowledge of the surrounding world and thus make a special non-verbal, no-writing thesaurus spontaneously and unconsciously engraved in the memory of the individual and the group. The same is true of the acoustic signals of the mechanisms – the hum of the plane, the knocking of car wheels, the rustle of car tires on wet asphalt, the distant hum of a locomotive, etc. Within a certain space of time, these signals are transformed into a single acoustic "symphony", allowing the hearing to navigate the changing weather, terrain, premises, etc. The temple's loud phonics differs significantly from the different vocabulary of train station Babylon or the concentrated silence of the library hall. Moreover, the constant immersion in a specific acoustic environment allows, according to Ye. Nazaikinskyi, to reconstruct the sound atmosphere of the historical era and human existence.[7]

It is important to emphasize that even the artificial signals, getting into the zone of reflection, acquire the properties of psychological factors, emotionally colored, because the things once heard always generate a bundle of associations on the principle of metaphor – the transfer of values in terms of violation of their rarity, or metonymy - characteristics. Associated with universal existence, the acoustic environment is always placed on the "own-alien" axis, becoming, after all, part of the inner life of the individual, rooted in consciousness as "own". Ye. Nazaikinskyi sees in "daily range with its night and day tetrachords" and "polyphonic voices of different latitudes and seasons" the "sound alphabet", which allows him "to capture a variety of life states and impressions in their entirety".[8] The scientist emphasizes that "due to the activity of associations, any sounds heard once and somewhere are overgrown with emotional and visual images for the person, awakening the memory of the aroma of events, times, and places".[9] Thus, the acoustic thesaurus is involved in the musical due to a single material and type of signs, a direct effect on emotional and sensual

[7] Nazaikinskyi Ye.V. The acoustic world of music / Ye.V. Nazaikinskyi. – M.: Music, 1988. – P. 146.

[8] Nazaikinskyi Ye.V. The acoustic world of music / Ye.V. Nazaikinskyi. – M.: Music, 1988. – P. 148.

[9] Nazaikinskyi Ye.V. The acoustic world of music / Ye.V. Nazaikinskyi. – M.: Music, 1988. – P. 148.

onset, manifestations of non-verbosity, associativity, generality, although due to the subject matter, they are easily subject to verbalization (rain, rustle, hoot, etc.). The acoustic thesaurus also includes verbal language, which is returned with its phonetic and melodic side and causes a certain emotional-associative reaction.

The units of the acoustic layer of the thesaurus are characterized by multiple properties inherent in musical sound: space (registers), timbre, volume (dynamics), qualitative characteristics (piercing, soft, silvery, thick, transparent, warm, cold, etc.), division (disconnectedness), and quite often the pitch of tone (horns of cars, locomotive beeps, messages in the subway and train stations, etc.). We shall also point to the real music sound coming from windows, passing cars, TV and radio programs that serve as the backdrop for a home feast or picnic, etc. Attention should also be paid to the peculiar aleatory music of a symphony orchestra preparing for a performance, or to the atmosphere of a higher education institution. The real acoustic environment and cognitive activity reflected in and through it is the "acoustic reality", beyond which, according to M. Bonfeld, the emergence of music itself is impossible.

2. Acoustic environment of the music thesaurus

The acoustic environment forms a deep, subcortical layer of the music thesaurus, its subconscious "underground" and, at the same time, the "raw material" for music as a form of art. It is not conceptually processed in the mind (more precisely, the subconscious of the subject), although it acts in a certain way. An acoustic thesaurus can be regarded as related to a "household word" that "has no fixation inherent in the term but <...> has a fixed existence in life".[10]

As music relies on the sound (acoustic) environment, one of the factors of its sociability, accessibility to a wide audience finds its expression. B. Asafiev draws attention to the interconnectedness of "everyday musical word" and serious academic art, revealing the secret of the particular popularity of homophonic music. According to the academician, her musical language is relatively easily absorbed by hearing and thus close to folklore, that is, caught on the auditory

[10] Averintsev S.S. Two births of European rationalism and the simplest realities of literature / S.S. Averintsev // A Man in the System of Sciences. – M.: Nauka, 1989. – P. 334.

experience. According to the scientist, “the phenomenon of amateurism has acquired the widest, almost mass development, when homophonic music has been already established everywhere and held dominant positions”.[11] B. Asafiev also notes that the homophony itself was crystallized on the basis of the samples of folk art of Central Europe.[12]

Despite the somewhat different aspect of the consideration of the basic principles of music in the musicologist’s opinions, we think that the author’s thesis about the connection of high art with reality through an acoustic environment, in whatever forms it would be presented, is in harmony with them. This relation not only ensures the soundness of the music, but also guarantees its communicative and cognitive functions. The greatest recognition is enjoyed by works of musical classics, including its performers. Can anybody imagine today, for example, a pianist whose programs would not be guided by the works by S. Rachmaninov, O. Skriabin, F. Chopin, F. Liszt, L. Beethoven? Given the broadcasts of special music channels on television, music of the XX – early XXI centuries is in less demand, which appeals mainly the music elite. The exact diagnosis of this phenomenon was made in the 1930’s by Jose Ortega-i-Gasset in the famous essay “Dehumanization of Art”. As the philosopher writes, “for most people, aesthetic enjoyment does not differ in principle from those experiences that go hand-in-hand with them in daily life. <…> As soon as <…> the aesthetic elements themselves begin to prevail, and the audience does not recognize the familiar history of Juan and Mary, it is confused and does not know how to go on with a play, a book or a picture”.[13] Translating the thought into the language of a music thesaurus, we are already faced not only with the phenomena that sound, but also with the diverse world of personality and collective, including its emotional, sensual, psychological, social, and intimate facets. The consciousness (if it goes about high art and its perception by the individual) or subconscious (if we consider the acoustic environment) records a complex system of impressions, postponed in the potential memory layer, which nourishes the actual and

[11] Asafiev B. Musical form as a process: a book. 1-2. / B. Asafiev. – L.: Muzyka, 1971 – P. 25.

[12] Asafiev B. Musical form as a process: a book. 1-2. / B. Asafiev. – L.: Muzyka, 1971 – P. 25.

[13] Ortega-i-Gasset H. Aesthetics. Philosophy of Culture / H. Ortega-i-Gasset; introduction. Intr. H.M. Friedlandler; Comp. V.E. Bagno. – M : Iskusstvo, 1991. – P. 223.

serves as a guide for the subject's life: both social and private. In other words, acoustic-sound reality is, metaphorically speaking, the story of Juan and Mary, that is, "life as it is" (M. Tsvetaeva), which arouses the constant interest of the general public whom art works are created for.

Speaking of acoustic-sound reality as a "subcortical" zone of musical art, its "subconscious", requires clarifying that modern science interprets the concept of "consciousness" too broadly. According to V. Maksymov, any knowledge is the product of a conscious act, or awareness, whereby, regardless of the way it is obtained, as a result of long efforts or spontaneously, it lies in the sphere of consciousness.[14] In this plane, the acoustic-sound environment is absorbed by the subject as a result of conscious activity. The "subcortical" form of knowledge arises in the projection of the whole experience of reading and listening, including art as something primary thereto. The environment itself has two levels of awareness in this context: active and passive. In the second case, it is perceived as a noisy background, which is internally little differentiated by some impressions; in the first, it distinguishes significant elements that have a certain pragmatic or emotional-psychological content. For example, rain sounds may signal the use of appropriate protective equipment or cause a chain of associations and a certain mood. It is obvious that acoustic-sound reality is meaningful for the individual in a wide range of values, the orientation and modus of which depend on the "angle of intersection" of the environment and consciousness. This also applies to the "noisy" space and relief: here there is an intersection of "figure and background", that is, the primary and secondary.[15]

Thus, material-subject and acoustic-sound reality is given acquires in the process of socio-cultural practice and knowledge of the individual not only "embodiment" (materiality), but also spiritually-ideal values, and due to this duality, it is also associated with musical art. Against this background, it is important to emphasize the delineation of acoustic-sound phenomena already mentioned above to those that have a certain height and those that don't. The former includes predominantly artificial signals, including applied musical instruments (shepherd's tuft, hunting horn, etc.) and musical fragments from mobile phones and passing vehicles used in commercials, etc. A special layer is the music that

[14] Maksymov V. An analysis of the situation of artistic perception / V. Maksimov // Perception of music: Collection of articles. – M.: Muzyka, 1980. – P. 63.

[15] Kholopova V.N. Music as a form of art: a textbook / V.N. Kholopova. – St. Petersburg: Lan, 2000. – P. 72.

sounds during a particular activity and is intended for dance entertainment. By entering into an acoustic-sound environment and being in direct contacts with the non-aesthetic sphere, it is simultaneously included in the concept of “music”. Phenomena with uncertain pitch include acoustic symbols of nature, although the musical, in a certain way cultivated, the ear is able to hear certain techniques of playing the musical instrument of the academic arsenal in the nightingale songs (for example, the finale of R. Schumann’s First Symphony), tessitural localization in the roar of thunder (a famous fragment of thunder imitation by the increasing tremolo timpani in “Scene in the Fields” from G. Berlioz’s “Fantastic Symphony”) or the roar of waves (the first part of F. Scott Mendelssohn’s “Scottish Symphony”), and even the pitch of discordant singing of birds ("Scene by the brook” in Beethoven’s “Pastoral Symphony"). As transferred to music, they constitute, by V. Kholopova’s classification, the sphere of subject signs[16] and object-representational intonations[17].

The acoustic-sound environment is chaotic, fragmentary, variable, flowing and is an endless emerging phenomenon. However, consciousness is able to distinguish in it such constant values and patterns, which allow it to be perceived as a kind of integrity, where the prerequisites for musical and artistic thinking occur. In fact, in an acoustic-sound environment, it is easy to find sound fields with a constant set of features that determine our whereabouts (city or countryside), change of seasons, days. The resulting attribute units are assembled into a specific system of signs, differentiating the acoustic-sound environment into various “sections”. We would like to remind about the theme loved by composers of different epochs and national traditions (A. Vivaldi, J. Haydn, P. Tchaikovskyi, O. Glazunov, etc.) of a particular period of year and the day ("Morning” from the suite “Per Gynt” by E. Grieg, symphonies “Morning”, “Noon”, “Evening” by J. Haydn, “Sea from dawn to noon” by K. Debussy, night landscapes and sunrise paintings in M. Romansky-Korsakov’s operas, “Night plays”, op. 23, and other works by R. Schuman, “The Sounds of the Night” by B. Bartok, etc.). We shall note that the landscape in these compositions often appeals to visual excitements, however, sometimes it includes

[16] Kholopova V.N. Music as a form of art: a textbook / V.N. Kholopova. – St. Petersburg: Lan, 2000. – P. 65-66.

[17] Kholopova V.N. Music as a form of art: a textbook / V.N. Kholopova. – St. Petersburg: Lan, 2000. – P. 71.

extremely indirect acoustic ones. For example, in Grigev's Morning, playing off the degrees of a diatonic anemitonic tone series resembles a shepherd's tuft play – one of the acoustic signs of a newly born summer day, and in K. Debussy's "Sea from dawn to noon" trumpeted pipes and horns, through a large number of associations, create a romantic fascination with the distant appeals of the "worlds of others" that lie beyond the horizon. In other words, the attributes of an acoustic-sound environment are, after all, a meaningful key to the musical landscape.

Stable and mobile elements stand out in the real-world picture of everyday life. The former refers to signals (in the broad sense) that are specific to a particular type of time and localized space, while the latter refers to a specific place at specific times of the year and day. For example, the urban environment is always associated with the sounds of transport, but in the historical past it was animal transport, in the XX century it was replaced by vehicles, which brought to life other signs of an acoustic thesaurus. The same can be said about the differences between the northern and southern nights: the latter is a true "symphony" of natural sounds that give the landscape the properties of a wonderful, exciting-beautiful, clearly heard by M. Ravel in the night landscape of lyrical fantasy "The Child and the Spells". We should emphasize again that, through the utilitarian function of human orientation in time-space, the acoustic-sound environment and its signs in the individual's consciousness are painted in an emotional-aesthetic tone. Its cognition as an act of entering the outside world and appropriating this world at the expense of a deeply intimate experience takes place throughout the life of the subject and reproduces, according to V. Maksimov's striking expression, its personal history[18]. As we can see, since the set of features of the acoustic-sound environment changes periodically and in a consistent sequence to another to return again, its existence is cyclical and obeys the general laws of nature and social development.

We shall note that the mobility of the acoustic-sound environment (routine thesaurus) in the mind of the individual and the group is conditioned by its variability over time, not only during shifts in daily or annual cycles, but also on a daily basis, so that the auditory picture never repeats. Thus, another of its properties stands out – variability, the essence of which lies in the daily renewal of the sound landscape. It is

[18] Maksymov V. An analysis of the situation of artistic perception / V. Maksimov // Perception of music: Collection of articles. – M.: Muzyka, 1980. – P. 65.

related, firstly, to different combinations of stable and mobile elements, and secondly, to the exclusion of some and the emergence of new ones. It is combinable, a kind of game. We will accept both of these named qualities (variability and combinability) as extending to the whole course of contact of the individual with the external environment during the day. At the same time, they close with cyclicity, because, repeating themselves, the cyclic complex is never identified with itself.

Considering the questions of the principles of the internal existence of the acoustic-sound environment, it is easy to establish that it reveals, first, the montage in the sequence of sound units (temporal coordinate) and, second, a kind of counterpoint, that is, the simultaneous imposition of fragments (spatial coordinate). This can also include the previously distinguished combination of "figure" and "background". Montage provides kaleidoscopic variability of auditory impressions, and disposability – their completeness. Thus, the acoustic-sound reality is endowed with qualitative characteristics, also inherent in the art of music, which leads to the establishment of isomorphism properties between them.

3. Acoustic-sound environment as a prerequisite for general musical ideas

We are far from trying to imagine music and the extra-terrestrial environment as simple reproduction of one another or a cast: their relations are much more complicated and appear indirect, not to mention that the auditory impressions are, first, only part of the cognitive fields of the individual and the collective, and secondly, they are often syncretic and are perceived by our consciousness in the indivisible unity of various sensory-emotional reactions. It is about a subordination of the auditory consciousness that arises in the process of contact with the thesaurus environment, which sounds the same as the objective laws located on the border of the natural, socio-cultural and mental, which govern the musical art. However, the differences are that the acoustic-sound environment has *prerequisites* for the emergence of *general musical concepts* (Yu. Tiulin), as well as auditory activity in general serves as a condition for the perception of musical sound and their operation. Therefore, we can list some interesting facts about the childhood experiences of I. Stravynskyi, presented by B. Yarustovskyi[19]. Among

[19] Iarustovskii B. Igor Stravinskii / B. Iarustovskii. – Ed. 2nd, Rev. and ext. – M.: Sov. kompositor, 1969. – 320 p.

such impressions, besides literary, pictorial and picturesque and actually musical, the researcher names sound ones: church bell, noise of the riding horse-drawn tram, shouts of street vendors, the hum of the festive crowd walking the Mars field, rings of the flat phone, folk dances, songs. He says that "all this has been remembered for a lifetime and somehow has been reflected in the works".[20] But it is a composer whose aesthetics, even the famous aesthetic nature, were too far from the elements of routine life! Recall, however, the special aroma of "Parsley", where the imitation of the exclamation of the clicker, the reproduction of the sounds of the bellboy and the bout of harmonica, popular in the urban environment, uncover acoustic aura of elegant and at the same time indifferent to the far-endless suffering of the hero of St. Petersburg, and the quickly changing "frames" (manifestation of montage), repeated alternation of the same thematic units (variants and combinations, which are interpreted quite broadly) give the impression of the variegated and fragmented audio (and visual) "strokes"; all this in general forms an intonation-acoustic ensemble, precisely tuned by the master's hand.

Continuing the St. Petersburg theme, we shall recall the sound of the dawn in the phantasmagoric fifth work of The Queen of Spades by P. Tchaikovsky and calls of the guards on the Palace Square staying silent in anticipation of the horrific events in the Eleventh Symphony by D. Shostakovich.

Due to the fundamental importance of the pragmatic function of the acoustic-sound environment, which is one of the conditions for the existence of an individual in the outside world, memory plays a special role in its knowledge. By capturing any signals coming from outside and associating them with certain phenomena, the subject not only delays them in his mind, but also encodes, that is, creates an auditory code of reality that makes it easy to contact him through its languages". As a result, a "vocabulary" develops, which creates opportunities for an operative "reading" of a picture of objective reality, a simultaneous "grasp" of the essence of a situation and an instant response to a changing living space. Since one cannot fall out of this space, even when deeply immersed in one's Self, the acoustic-sound environment, including the silent one, constantly accompanies it, then taking an active form, breaking into its consciousness and needing the latter of some

[20] Tiulin Iu.N. On programmability in the works by F. Chopin / Yu. N. Tiulin. – 2nd ed. – M.: Music, 1968. – P. 17.

reactions, then retreating to the periphery of perception, but in this case, without losing their maturity. In this respect, it is possible to speak of the objective continuity of the acoustic-sound environment and the discretion of its ways of existence in relation to the subject.

Memory not only stores the units of the sounding world, but also those that have arisen at any time in reaction to them, as well as the overall picture, namely, various types of meaningful connections, including sensual, emotional, and psychological. As a result, the outside world enters the inner world, is subject to a kind of "cataloging" and forms a complex knowledge about them both in their unbreakable unity. Thus, an acoustic-sound thesaurus with deep-rooted personal content is created. The transfer of its "lexical units" and modes of existence to the sphere of musical art involves the mechanism of imposing the unknown on the known, generating understanding, and subsequently – experiencing. The relevant opportunities arise also because the individual not only responds to the sound world, but contemplates it, listens to it, sets with it the "solemn distance" beyond which the awakening of the aesthetic is impossible. Thus, another prerequisite arises for the combination of acoustic-sound environment and artistic creativity.

Determining the perception patterns of music, V. Medushevskyi reveals in this process two symmetrical operations: sound-semantic folding and deployment[21]. Memory keeps knowledge in a collapsed form; from the first sounds of a work, this knowledge is extracted and gets a temporal dimension and a kinetic form. Similarly, during the action of the environment, the collapsed knowledge of its sound modus and its hidden values flow into the desired action or emotional reaction. And the unfolding of knowledge is instantaneous in both directions: both in the present (current situation) and in the past (experience that has already occurred). Their imposition provides an understanding of external circumstances and themselves. Equally significant is the other side of perception. Let us turn to the authoritative opinion of V. Medushevskyi.

Based on the studies of the physiology of the human brain, the scientist supposes the simultaneity of the action of both of his hemispheres in the process of listening to music: using the left –

[21] Medushevskyi V.V., The duality of the musical form and the perception of music / V.V. Medushevskyi, // Perception of music: Collection of articles. – M. : Muzyka, 1980. – P. 184.

analytically, distinguishing in sound height, volume, duration, timbre, articulation; using the right – syncretically, that is, as a coherent, multidimensional and expressive intonation. Each of the two facets of the musical form that emerges on this basis, namely analytical and intonational, is given priority parameters. If for the first, according to V. Medushevsky, the height and duration are especially important, then for the second – all the properties of sound are crucial. Moreover, there are no significant inherent, constructive-logical connections between these properties: they merge in a single sense or sound image. The same phenomena are observed in the perception of the acoustic-sound environment. In particular, by distinguishing a signal from it, the consciousness differentiates it, that is, performs an analytical operation; the signal itself is audible at once in all its characteristics as a retrieved memory in a kinetic form.

The question naturally arises: is it legitimate to use the term "intonation" in relation to the acoustic-sound environment? To answer it, we ask two more. Is there any sense in the individual units of this environment? Does it have a sound form? If so (and it is doubtless), then the answer to the first question will be positive. Another thing is that the "intonation" of sounding reality can be testified under two conditions: excluding the author's artistic will of the creator and not identifying with the musical. By analogy with the concept of "proto-intonation" by V. Medushevskyi[22], one should offer the concept of "proto-musical intonation", which is a certain energy clot, generated by the most everyday socio-cultural and natural reality, which, under certain conditions, produces the intonation of musical art.

Music fosters *a culture of hearing* that allows you to hear characteristic of the phenomenon of art in an extra-musical (extra-terrestrial) environment. For example, good hearing effortlessly establishes a downward major three-tone in the signals of turning on messages in the subway and on the railway, and in the pure quartz interval alarms in alarming rapid response services. Quite accurately (from a pitch point of view), the voices of birds are intoned in music – from K. Zhannecken, A. Vivaldi, L. Beethoven, R. Schuman to

[22] Medushevskyi V.V., The duality of the musical form and the perception of music / V.V. Medushevskyi, // Perception of music: Collection of articles. – M.: Muzyka, 1980.

O. Messian. It is not just a "translation" of the non-musical into a musical one, but "natural" sounds heard by cultivated hearing.

4. The category of "artistic" as a factor in the aesthetic ordering of the acoustic-sound environment

What kind of feature fundamentally differentiates the acoustic-sound environment from the musical art? This is the category of art. O. Markov proposes the following transcript of the named category: "<...> *artistic* is a type of integrity of a work of art, characterized by the unity of formal and semantic components and provided by the *correlation* of aesthetically ordered and life-specific display".[23] There is no doubt that the artistic connection with the central concept of art – a work, made in accordance with the aspirations of one's will and creative imagination, is an unprecedented world, which reflects the existing reality in a special form, caused by the thesaurus of artistic culture and its creator, as well as objectively formed rules and laws.

Adjusted to musical art, the "artistic" referred to by the scientist is formulated as "intonational-figurative integrity of semantic and formal components, due to the unity of individual-style intonations with the intonational fund of the era and the dialectics of normative and non-normative, expressive and recognized generalized in their expressiveness of intonations at the level of musical vocabulary, syntax, architectonics and themselves in relation to each other".[24] Such a capacious, multifaceted definition incorporates the notion of intonation, formal and semantic unity, the thesaurus, the author and the common, the specific and the generalizing and, ultimately, the structural and hierarchical one. The listed parameters of the artistic in the music give it the status of art. As for the acoustic-sound environment, it neither is a product of individual-creative will, nor depends on the aesthetic orientation of perception nor acts as a complete intonation-shaped structure, although characterized, as we have seen, by a specific intonation. Having no properties of the artistic, it is included in the "body" of music as a reality and a sound representation, however, it is quite clear that it is wrong to

[23] Markova E.N. Aesthetic aspect of intonation theory and analysis of musical works: Author's abstract, Candidate of Studies of Art. 17.00.02 – Musical Art / E.N. Markova. – K. – P. 4.

[24] Markova E.N. Aesthetic aspect of intonation theory and analysis of musical works: Author's abstract, Candidate of Studies of Art. 17.00.02 – Musical Art / E.N. Markova. – K. – P. 4.

identify it by itself with art. It is important to emphasize that the dominant function of art, which fully reveals its specificity, is aesthetic, which is the cognition of the beautiful, for the purpose of cognition, that is, "uninterested" (I. Kant). Contrary to this, the acoustic-sound environment, first of all, pursues pragmatic goals (in the human mind). According to this, in the first case, auditory activity involves spiritual, emotional, and intellectual operations, in the second, first of all, practical, i.e. utilitarian.

A kind of "bridge" between acoustic and musical thesauruses is the generalized sound images that already belong to aesthetic phenomena. The very phonics of an electric guitar, organ, symphonic or chamber (string) orchestra, harpsichord, or vibraphone are capable of immediately signaling a particular musical context, referring to different layers of the present, distant or recent past. Indeed, the sound of strings is perceived as an emblem of the Baroque or Neo-Baroque era of the XX century, and saxophone conjures up a picture of jazz improvisation. It is clear that the sound "appearance" of the instruments changes historically: the "romantic" piano is completely "degenerated" in its hard-hitting interpretation by composers of the last century or in the erotic blues plasticity. Yet, the instrument or voice fixes implications in consciousness: it is indicative, for example, that the inclusion of piano and vocals to the climax and part of B. Tyshchenko's Third Symphony immediately translates the arrow of perception into the sphere of deeply intimate personal expression. It should be noted that the operatic or chamber singer's singing phonics are immediately recognized as belonging to "serious", academic music, radically different from folk, jazz or pop. This kind of differentiation is often used for dramatic purposes, as, for example, it happens in R. Shchedrin's "Dead Souls", where the chorus, which sings in a folklore manner, forms a special figurative and semantic plan of the work.

As we can see, the nature of sound has the ability to generalize a large number of specific phenomena, which gives it a function of the concept, though expressed in a non-verbal form. The set of sounds understood in this way is one of the fundamental layers of a musical thesaurus. It is not only a material manifestation of music, but also its folded image, its potential meaning. We emphasize that it is a matter of aesthetized, cultivated sound that belongs to artistic reality. It is also part of the acoustic environment, but as something *other*, compared to natural and created by engineering fantasy. Therefore, there is no irresistible contradiction between acoustic and musical thesauruses, so that they freely exchange their constituents and corresponding values. For example,

ringing bells, moving into the realm of the musical, extracurricular, lose the "circumstantial" character, rotate their aesthetic and emotional sides, as happens, for example, in the works by S. Rachmaninov, where various semantic bell faces (part of the national landscape, relativity, religious, the Orthodox liturgy, etc.) are combined at the same time into the grand image of the Motherland and personal worries for its fate. Cases of direct or indirect sounding should be considered more trivial, but no less significant – from imitation of bird singing in L. Daken's "Zozulia", L. Beethoven's "Pastoral Symphony", G. Mahler's "First" to the motion of the locomotive in A. Honegger's "Pacific-231", or even the use of sirens in K. Penderecki's "*Dies irae*". In turn, the pieces of music get a second life in commercials, mobile phones, the sound background of the modern city.

The art of music has well-known examples of embodying the surrounding world, both in a folded form (through generalization through genre or individual character details), and in an expanded, tangible form that become, over time, a "documented" picture. The very possibility of these operations is brilliantly illustrated by the choreographic poem "Waltz" by M. Ravel. There is a famous comment by the author to the play: "I conceived this work as a genus of apotheosis of the Viennese waltz, to which the impression of a fantastic and fatal whirling is mixed in my mind," which can be seen as the obvious prism of romantic interpretations of waltz as a sign of the carnival in R. Schuman's *Danse macabre,* in F. Chopin's the Second Sonata for Piano, and F. Liszt's "Mephisto Waltz". Romantic fleur, like the dance itself, also generalizes the image of the XIX century and Vienna – once cheerful, and during the years of creating a choreographic poem (1914-1918) that resorted to "fun on the bluffs". This work has a special stage note: "The circulating clouds form gaps, through which waltzing couples are visible. Clouds are slowly dispelling; a huge hall filled with a swirling crowd is visible. The scene becomes lighter. The light flashes. It is an imperial court; date – about 1855".[25] From other very common references to dance and dance nature by composers of the classical-romantic era, the example is characterized by the fact that M. Ravel creates an image of dance as a simultaneous symbol of a certain historical time and its "portrait", which is personified in the thesaurus of the culture of Vienna as the "capital of waltz". Thanks to the phantasmagoric prism, a combination of time arises, and the

[25] Alshwang A. Works by K. Debussy and M. Ravel / A. Alswang. – M.: Muzgiz, 1963. – P. 162.

emerging picture acquires a double dimension: from the standpoints of the past and present, on the one hand, and two cultural traditions, on the other. This sense of concert piece (regardless of stage notes) is only possible due to the crossing of two levels of thesaurus in the memory: acoustic-sound and musical. The first causes the movement of the code of the sound image of reality, known through books, movies, opera works of the XIX century, and the second – the code of actual musical impressions. Significantly, for other composer of the XX century – S. Prokofiev, dance formulas, including waltz, became the color that localized a certain historical time in the epic opera "War and Peace". It should be noted that both cases apply double optics since the "documented" reality of the past already reproduces the artistic impressions of the listener of the following epochs. However, the key effect is the effect of the transfer to another dimension of true reality and the illusion of complicity created by the composer of the sound picture. The idea of reproducing the historical era through the presentation of its musical phenomena was impressed by R. Shchedrin in the ballet "Anna Karenina". Being implemented through the confrontation of "two musicians" (R. Shchedrin), connected, respectively, with the external and internal worlds, with the life of society and the life of the soul, it becomes the main dramatic "nerve" of the work. Due to quotations from Tchaikovskyi's Second String Quartet and the Third Symphony, the stylizations of music of daily life (in particular in "Horse Racing"), as well as the solo expression of the piano, the composer immerses us in the acoustic-sound environment of the XIX century, which gives poetic "aroma" to "romantic" music. M. Tarakanov writes: "Listening to the sound of the piano (meaning *guasi Cadenza-impovisato di Romanse* in a scene that takes place in the Betsy Tver salon. – M.K. is easy to imagine a completely different picture: a modest cozy house, a welcoming host, guests musing at the fireplace"[26], in short, the Russian Biedermeier. In the example above, the musical signs of the past become a means of reproducing the "sound interior" of the era, its acoustic reality, which is characterized by its inherent value and at the same time a meaningful tuning fork to the lyrical drama that takes place. Here, in the listener's feeling, we also have two layers of thesaurus, which can be characterized as interdependent and interpenetrating.

[26] Tarakanov M. Creation byf Rodion Shchedrin / M. Tarakanov. – M.: sov. kompozitor. 1980. – P. 62.

Similar experiments can be found in the works by other opera composers: VA Mozart's "Don Juan", J. Verdi's "Rigoletto", A. Berg's "Wozzek", for which their authors widely used to quote popular contemporary tunes (V.A. Mozart), stylization (J. Verdi), allusion (A. Berg), while all three examples use the technique of combining stage and symphony orchestras. All this creates an "illusion of presence", immersion in a real external environment. It is clear that the composer's idea achieves the goal only if it falls to the fertile soil of the listeners' thesaurus. In this case, there is a double mediation: the audience gets into the heart of the concept through the knowledge of relevant samples obtained from the musical experience, where they are associated with sound everyday life. The audience must also understand the purpose of the technique itself in order to understand the imitation of the surrounding reality. In other words, it needs to understand that the stage orchestra plays not only in the auditorium, but also in the reality that is represented by musical and stage means.

The reproduction of the sound environment, localized in the cultural-historical time-space, with the same success implements decorative-applied and generalizing functions. In each of these examples, it acts as a side character trait, motivating their feelings and actions. In these examples, a musical thesaurus retains knowledge of the origins of cult songs, their semantics, and the circumstances of their routine existence. There is a production of "music from music" – an artistic sample from part of the acoustic-sound environment.

Particularly close, similar in the acoustic-sound environment and music distinguishes are the works by G. Mahler, including a conceptual genre such as a symphony. I. Barsova notes the banal thematic invention inherent in the composer, which goes directly to real prototypes, to "nature". Describing the intonation structure of the mourning march of J. Mahler's "Fifth Symphony", the researcher draws attention to the author's remarks – "With measured steps. Strictly. As a mourning march, as well as the attributes of the funeral procession: chanted rhythm, features of vocabulary, the role of timbre of the copper "gang" in instrumentation and drums, where the party of the small drum is distinguished[27]. The interpretation of the figurative content of this music by the musicologist as a plexus of the tragic and the banal is very accurate: "<...> life and death

[27] Barsova I. Gustav Mahler's Symphonies / I. Barsova. – M.: Sov. kompozitor. – P. 173–174.

are considered to be only meaningful to us, but look – all this is rather banal"[28].

More revealing is another example of Mahler's work – the Scherzo (third part) of the Third Symphony. The key to its world lies in what is later called "What the animals tell me". The composer seems to have opened the window to the unmanageable elements of nature – an impression that is generated both by the attributes of the "peasant" idyll (up to the introduction to the score of the postal horn), and sophisticated process form, far from the classical-romantic samples and analytic-grammatical norms. According to I. Barsova, "all this is like an untreated piece of living life embedded in a work of art"[29]. The researcher finds an ally in the face of P. Becker, saying that the German scientist "noted a certain risk in this transfer without artistic treatment in a trio of melodies of a national character, but the risk was successful"[30]. Interestingly, the mail horn plays the theme of Aragon jota.

CONCLUSIONS

Hence, we can conclude that the deep layer of the music thesaurus creates memory, which preserves the experience of auditory activity and various contacts of the individual and the group with the acoustic-sound environment, which is a special mode of existence of reality. This creates the basis for defining it as the acoustic-sound level of the musical thesaurus, which contains prerequisites for the actual musical ideas. It reveals patterns close to musical art and rooted in the general laws of perception. As we can see, given the obvious utilitarian nature of the "language" of the sound environment, it rather can generate in the mind differently directed reactions, including those that perceive the object in a contemplative, emotional and aesthetic way. However, this does not mean the identity of the phenomena of acoustic-sound everyday life and art but merely an indication of the related traits of isomorphism, which help establish a kind of "feedback".

Thus, the musical sounds that make up part of the acoustic environment form a deep, mostly unconscious layer of the thesaurus. We

[28] Barsova I. Gustav Mahler's Symphonies / I. Barsova. – M.: Sov. kompozitor. – P. 173–174.

[29] Barsova I. Gustav Mahler's Symphonies / I. Barsova. – M.: Sov. kompozitor. – P. 122.

[30] Barsova I. Gustav Mahler's Symphonies / I. Barsova. – M.: Sov. kompozitor. – P. 122.

emphasize once again that the individual elements of this environment and their totality can seize consciousness, draw attention to themselves as external stimuli, or, under certain conditions, serve as a source of various experiences.

SUMMARY

In the monographie thesis the notion of music thesaurus is defined as a vault of music knowledge, which has never been done before. Various forms – ideal and material, oral and written are defined and considered separately. The structure of musical thesaurus is studied, where acoustic sound ambience, intonational artistic creative activity and music as an object of cognition are considered separately. Principles are developed for structuring a music thesaurus-dictionary, and its various levels (background, basic and superstructural) are distinguished, and a system of topic blocks fully covering music knowledge is developed, the latter being distinguished as knowledge of music and knowledge about it. Comparative characteristic of thesaurus and culture, thesaurus and school as of different methods of storing the knowledge is given.

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Information about the author:
Kalashnyk M. P.,
Doctor of Fine Arts, Professor,
honoured artist of Ukraine,
Head of the Musical and Instrumental Training department,
H.S. Skovoroda Kharkiv National Pedagogical University
29, Alchevskikh str., Kharkiv, 61002, Ukraine