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THE NOAMATIC PRECONDITIONS OF STYLE THINKING OF V. IVASYUK.

The purpose of the work is a developing a noematic approach to the musical style and features of the stylistic thinking of V. Ivasyuk. **The methodology of the research** is determined by the phenomenological method, in particular, the noological orientation, and art-study aesthetic-stylistic and semiological approaches. **Scientific novelty** is determined by the development of the noematic direction of studying the musical style, the definition of the originality of the noematic coordinates of the author's popular and song creativity, the categorization of the concepts of time and the "hero of his time" in accordance with the style of V. Ivasyuk, clarification of the concept of stylistic thinking. **Conclusions.** The semantic objectivity of stylistic definitions and stylistic generalizations, main dialogical stylistic tendencies of the poetry of V. Ivasyuk is revealed.

Keywords: noological approach, noema, style thinking, time, musical language.

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Ноематичні передумови стильового мислення В. Івасюка

Мета роботи полягає в розробці ноематичного підходу до музичного стилю та особливостей стильового мислення В. Івасюка. **Методологія** дослідження визначається феноменологічним, зокрема ноологічного прямування, методом та мистецтвознавчими естетико-стильовим й семіологічним підходами. **Наукова новизна** зумовлюється розвитком ноематичного напрямку вивчення музичного стилю, визначенням своєрідності ноематичних координат авторської популярно-пісенної творчості, категоризацію понять часу та «героя свого часу» у відповідності до стилю В. Івасюка, уточненням поняття стильового мислення. **Висновки.** Виявляються смислова предметність стилістичних означень та стильових узагальнень, головні діалогічні стильові тенденції пісенної творчості В. Івасюка.

Ключові слова: ноологічний підхід, ноема, стильове мислення, час, музична мова.

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Ноэматические предпосылки стилизового мышления В. Ивасюка

Цель работы заключается в разработке ноэматического подхода к музыкальному стилю и особенностям стилизового мышления В. Ивасюка. **Методология** исследования определяется феноменологическим, в частности ноологического направления, методом и искусствоведческими эстетико-стилевым и семиологическим подходами. **Научная новизна** обусловлена развитием ноэматического направления изучения музыкального стиля, определением своеобразия ноэматических координат авторского популярно-песенного творчества, категоризацией понятий времени и «героя своего времени» в соответствии со стилем В. Ивасюка, уточнением понятия стилизового мышления. **Выводы.** Обнаруживаются смысловая предметность стилистических определений и стилизовых обобщений, главные диалогические стилизовые тенденции песенного творчества В. Ивасюка.

Ключевые слова: ноологический подход, ноэма, стилизовое мышление, время, музыкальный язык.

The urgency of this problem and direction of its disclosure and solution in this study is stipulated by two main factors. First, the stylistic content of music as a necessary part of cultural reality requires in-depth criteria for theoretical assessment, which are most closely related to semantic categories, that is to say, to those concepts that are determined by attempts to identify the components of the sense-making activity of human consciousness, i.e. collective cultural memory. As you know, music art is subject to a special artistic and semantic logic, which produces ways of stylistic generalizations that arise from the ideative noological center of the cognitive process. But the noological approach to the style in music

is not yet formed due to excessive complexity of categories of music time and music meaning. This difficulty can be partly surmounted by referring to the phenomenological concepts of M. Bakhtin, E. Husserl, O. Losev, G. Shpet, from which the leading importance of the categories of consciousness and time is deduced. Their combination introduces the idea of predominant activity of personal consciousness into the research circle, hence the concept of man as “the hero of his time”, which becomes an exemplary figure in certain cultural contexts.

From a different viewpoint, an in-depth study is required by the evolution of specific spatial and temporal indicators of music language, which forms a separate semantic dimension of cultural reality, determines the plurality of types and forms of music and creative professionalism, allows us to recognize the unity of written and oral factors of music consciousness, interdependence of composer`s and performer`s principals of the music art.

The purpose of the work is to develop a noematic approach to the music style and peculiarities of stylistic thinking of V. Ivasyuk. Therefore, **the methodology of the study** is determined by the development of the noological method, as the one closest to the needs of art and related to the study of semantic intentions of human creativity, therefore capable of integrated interaction with aesthetic and stylistic as well as semiotic approaches.

The main content of the work is, first of all, aimed at development of the *noematic direction of music style studying*. It means finding, based on phenomenological approach, new categorical definitions of those manifestations of the supracultural conceptual reality, which predetermine music consciousness and continue to exist in a special imaginative form. Among them, the ones are given priority that allow to combine understanding of time, meaning and spirituality, that coordinate the estimated measurements of superhuman as well as internal and personal reality.

Such a combination of number of concepts is encouraged by the observation by D. Leontiev [6], who refers to the theories of E. Husserl and G. Shpet, removing the concepts of noesis and noema, indicating antinomic ways of existence of meaning in the world of life as a result of paradoxical nature of human consciousness.

In particular, D. Leontiyev points out: “Under noesis Husserl understands the meaningful intentional orientation of consciousness at an object, under noema – an outlasted object as a bearer of meaning. ... Phenomenological explanation, as Husserl emphasizes, deals with nothing but an interpretation of the meaning that this world has for us before all

philosophizing – “the meaning that can be philosophically revealed, but can never be changed, and which ... at every stage of our experience contains horizons that require a fundamental clarification “[6, 14].

Originally developing the phenomenology of meaning, G. Shpet notes that in the structure of noema around the “pure meaning” there form numerous additional variable values of meaning, stipulated by the logical form of detection and processing of meaning. so noema is interconnected with “objective qualification” and “ways of representing” what is the ideal assignment of meaning.

Music thinking combines ideational and sensual (tangible) as well as material and logical worlds of artistic thinking, therefore, it most directly reproduces *a symbolic nature* of the sign-oriented work of human consciousness, the process of signification.

At the same time, “pure”, that is, supramusic meanings are part of cultural reality, are part of the historical reality of culture and are stored in the collective human memory. They belong to the dimension of this memory, which integrates and condenses all forms of verbal language manifestation, that is, they represent the continual thinking communication, and one can say inner broadcasting of cultural consciousness.

The phenomenological aspect of the problem of the language of culture, i.e. the language of music, highlights a paradoxical view of K. Levy-Strauss (from the book “The Mythological”): “If music is a language for creation of messages, at least some of which are understood by overwhelming majority, although only a small minority can create them; and if, among all other languages, only this language combines contradictory properties to be simultaneously intelligible and untranslatable, it in itself transforms the creator of music into a being, similar to gods, and the music itself to the highest secret of the science of man “[5 , 38]. From this statement of the famous anthropologist, two trajectories of further study of the music style can be deduced: it must be understood by the overwhelming majority if it is to become the basis of an effective communicative process; it is closely connected with language qualities i.e. the speech tasks of music as areas of cultural and artistic communication.

Thus, the question arises about *originality of noematic coordinates of popular and song creation*, in particular, in its authoritarian hypostasis, which allows composers and performers, especially when these two hypostases are combined in one creative person, to become signposts in a certain chronotopic cultural context [3–4 ; 8–9].

Consequently, the music language as interpersonal communication, with its specific historical features, music meanings as an expression of the ideational thesaurus of cultural memory, – such are the polar magnitudes of artistic noesis in music, which provokes isolation and certain “objective” music noemata i.e. objects of understanding, symbolization, interpretation, aesthetic rendition.

On the one hand, the so-called concert and pop music (including its popular forms) creates a noticeable side of modern social life, it is one of the components of the music language of culture. On the other hand, in creative work of composers of the hit and popular orientation, links with the classical language of music art are maintained, and they are not simply stored, but renewed and reveal new sign-oriented structures and semantic functions. The language and speech canons of classical music (in a broad chronotopical perception of the latter) become the subject of creative reflection in popular song creation, generating multiple stylistic allusions, appealing to the harmonious primary and genre plane of music culture in its generalized intonation and vocabulary meaning (that is, additionally involving stylistic syntagms that have become canonical and fundamental in the semantic functioning of the music form).

The phenomenon of style allusions, which arises on the basis of abstracted stylistic reminiscences from the concrete historical situation, is indicative for the popular song industry of music creation, allows to reveal the laws of its existence in the oral memory of culture, at the same time its links with the written tradition of academic music, claiming the role of an authoritarian origin and defining the constraints in the choice and ways of developing music and stylistic material (respectively, compositional and stylistic one). Combining two main genre and performing paradigms of music art, i.e. vocal and instrumental ones, song creation combines two of their main semantic attitudes: the nature of vocal intonation, animated by the immediacy of human breathing colored by the timbre “warmth” of the human voice; exuberance and artificial complication of instrumental sound production, capable of creating additional rich and diverse intonation environment around the singing person. Thus the melodic singing vocal cantina and motoric instrumental sounding are instrumental and intonation dynamics that appear in the lyric and pop texts (in its unified oral and written, performance and composing form). Melodic singing i.e. vocal cantilena and rhythmic instrumental sound i.e. instrumental and intonation dynamics.

In the context of musicological textology, these two principles are associated with the leading aesthetic and genre and semantic dominant of music, and hence its textual tendencies, the first of which corresponds to the noological tendency of love, i.e. humanity, and, the second one to poetics of the performance with all its contradictions and conditional requirements.

Regarding the poetics of the performance as a noematic phenomenon, the most complete description is found in the writings of G. Hesse and J. Hayings, where both authors agree that the music ideal of the performance is the classical stylistic harmony or harmony as the leading category of classical music.

Performance is characteristic of another artistic and communicative arrangement, which is theatricality, based on the role-playing routine of behavior, similarities and differences, convergence and confrontation of people, separation of the imaginary, acted world from the real one, approximation of the real and imagined in the artistic act of perception, unification of individual consciousnesses in the act of artistic communication, deepening of individual properties of personal interpretation and semantic modeling.

Both cantileness, and motority can be represented at different levels of music creativity: as conglomerates of text formulas, which are included in different compositional contexts; as genre paradigms that determine sign and semantic choice; as stylistic constants, capable of rising above variety of genre and compositional forms and create their own noematic dimension of music.

The circle of noematic notions includes the categories addressed to the process of semantic representation and semantic coding, that is, those that capture the ways of forming cognitive structures of music, conditionally shaped and definitely loud. The unifying principle in relation to both ones is the music thematism, which style functions are summarized in the Baroque, Classicist, Romantic, Impressionist, Expressionist, etc nominations. It is obvious that the origin and technological purpose of the stylistic types of themes in music is connected with historical development of both composer`s creative work and performer`s culture, basing on ideological image of musician as an actualized and creative personality capable of aesthetic performance and mastering artistic technology.

The musician, who actualizes aesthetic attitudes in thematic matter of music, renders new artistic meanings by including in their communicative process his own personal meanings, among which the leading ones are experiencing and compassion as a way of

living and defining the time. Creating a new convention of time in the “artificial” field of artistic reality is based on the principles of repetition and distinction, both in a broad figurative and stylistic, and in a narrow compositional and stylistic sense. In music, thanks to them, the basic antinomies of performance are realized, which can be attributed, according to observation by O. Samoilenko, as order and freedom, removal and adoption, efficiency and illusory, completeness and openness, serious and funny, imitation and invention, embodiment and reincarnation, and some others .

Proceeding from a number of research findings by A. Samoilenko [10], we can also say that the phenomenon of text in music is stipulated by interchangeable figure and background positions between meanings and “signs,” in which the curvature of meanings and the background of signs revolves to its opposite. Moreover, it is this game in the perception of music material that determines the formation and selection of semantic codes, so it is methodically important in the formation and the text, and the meaning of the text, it can therefore be recognized as a stylistic one. It particularly manifests itself in neo-stylistic directions, since the figurative and background performance by stylistic models is both the most complicated and the most effective one.

The unique gift of V. Ivasyuk, which provides him with the position and significance of a leading figure, a true “hero” not only of time but also space of the national song professional culture, that is, the figure of a musician and a songwriter who masters all the aspects and forms of song creation, and who is determined by the most dominant neostylistic direction. Almost all researchers of pop and song lyrics of V. Ivasyuk mark the combination of all known genre forms in it, both academic and mass-popular, as well as folklore branches of music art. The author`s lyrical intentions lead to the main stylistics of romance, but it always mixes with the features of the folk and amateur song genre, it is enriched with techniques of ballad forms, it grows to a level of synthetic music composition thanks to the developed instrumental accompaniment. Thus, T. Kirilivska notes that the instrumental party in the works of V. Ivasyuk often has an independent sound when it “... reproduces what is not available to vocal melodies: pictures of nature, genre strokes, and so on” as it happens in the songs “The Maple Fire” , “The Fountain”, “The Summer of the Last Dahlias”, “Ships, Ships”, “The Early Summer is Only in You”, “The Ballad of Two Violins” [3, 123].

Appeal to the composition and the text of a music composition allows us to clarify the nature of the stylistic play in V. Ivasyuk`s music; the mechanisms of the stylistic music

performance allow to categorize the concepts of time and the “hero of his time” in the creative work of V. Ivasyuk. In this regard, we note that the phenomenon of “stylistic model” (as an object of the noematic “performance”) is complex and indicates the mediation of style content. Style guides are revealed through stylistic components of the music language, the self-sufficiency of a structural plan of the composition. The latter is perceived most directly as a compositional and opus constant “surface” of a music plan, becoming the beginning of a “big performance” with meaning. The author’s semantics, however, is perceived as certain aesthetic intentions, already outside the boundaries of a particular compositional work, it is a consequence of stylistic metonymicity of music, that is, it appears transcendental to a specific material. So, using stylistic and compositional features of individual genres and combining them in compositional development of the author’s integral text, Ivasyuk creates a polystylistic, non-lexical semantic model of contemporary popular song that is enriched with enlightening motives and classicizing ideas.

The given substantiations of the neoclassical method by V. Ivasyuk are confirmed by the following. First, the substantive and semantic noematic basis of his work is consistently expanding, becoming in principle unlimited. The process of expanding the sphere of music and textual interests also involves changes in poetic themes, as well as the growth of the weight of their own poetic texts, that is, full with the author’s coverage of the genre area of the song art.

The composer manages to combine the semantic features of Ukrainian folklore and academic European music (with its uniqueness of spiritual and secular parameters) with some techniques of rock and pop music, to bring this genre and system synthesis to the level of *new popular classics*. The latter is not so much formed by the classical tendencies in their historical sense of music creativity, but rather restores (recreates) romantic experience of solving common important social issues by means of individualized and intimately predetermined, personally noted music and poetic lyrics.

The noematic prerequisite here is a desire to overcome the historical distance between the past and present of music tradition, meaningful of the distance between “high” academic music and “profane” applied artistic forms, to develop a single language of the so-called “civil lyrics” in music, thus returning music to its indispensable interaction with poetic word of meaning of the leading form of human sympathy and mutual understanding.

Dana, in a way “nostalgic”, a stylistic idea becomes a motive reason and the goal of a semantic dialogue in the song art of V. Ivasyuk. This dialogue may have an impression of inter-genre and inter-editorial one, but it always occurs in a certain compositional and stylistic way, with the semantic deepening of song and linguistic structures. The peculiarity of V. Ivasyuk`s neoclassical position can also be determined by the antinomy of the “former” and “non-former” (one of the leading antinomies of memory in the theory of L. Vygotsky [2]). On the one hand, as a set of autonomous and logical forms of music, the music text is “former”, which has already happened and claims to be invariable and even canonical. On the other hand, as a bearer of living stylistic intonation, of personal meanings, the author`s text is ideally utopian, because it carries conditional chronotopes. The creative imagination of the composer allows him to freely change not only syntagmas from already prepared music texts, but also their figurative functions and composite positions. Therefore, Ivasyuk`s dialogic position is not limited to nostalgic memories, but is determined by active interference in the content of the artistic model.

Attitude to someone else`s experience of creativity as “ready-made knowledge”, in which nothing can be changed (and there is no need, as it is already the best), causes a nostalgic form of a dialogue, capable of reaching a dialogue “by default” a tacit consent to what has already been “said”.

This tendency for composer`s dialogue most of all contributed to the emergence of a special field of “music of silence”, meditative lyrics. But in the music of V. Ivasyuk the main content is determined by the dynamics of thematic and texture and intonational changes, the images of movement in their broad and quite music and situational meanings. *The idea of motion* as a dominant state of life, consciousness, feeling, relations, etc. becomes synonymous with the idea of time and the coherent understanding of the present as a creative position of the individual, relating to the semantic perfection of his own life.

In connection with the above mentioned, we offer *a clarification of the notion of stylistic thinking*, which consists in the definition of its two components. The first one forms the mnemonic course of memories, in the process of which the mentioned material always changes and is reordered, alien experience is assigned actively and familiarly. The other one arises from the forecasting, that is, from the expression of new artistic proposals, without reference to precedents, in relation to the semantic reality in which the creative person can happen to be, thus there appears a kind of “memories of the future”, that is, the

representation of the future, including the future music act, as what has already happened and entered the treasury of cultural memory. His semantic goal (noematic task) is to achieve a positive emotional lifting of consciousness, and regardless of the “sign” of the current emotion, which is expressed in the sympathy of love (the highest positive state of acceptance of the world as the subject of personal dialogue).

Stylistic thinking in the field of popular song art is based on the interaction of two forms of music text i.e. written and oral one, with a peculiar exchange of hermeneutical contexts between them, with rendering authors` rights from the composer to the performer, and vice versa, which is especially evident when the composer is the most successful and known performer of his own creative works.

Thus, **the scientific novelty** of the work is determined by development of the noematic direction of studying the music style, by defining the originality of the noematic coordinates of authors` popular and song creative activity, by categorization of the concepts of time and the “hero of his time” in accordance with V. Ivasyuk`s style, by clarifying the concept of stylistic thinking.

Conclusions point to the identification of the semantic objectivity of stylistic definitions and stylistic generalizations, the main dialogical stylistic tendencies of the song creation by V. Ivasyuk.

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