

*Du Zhou,*  
*applicant of the Department*  
*of theory of music and composition, ONMA*  
*named after A. V. Nezhdanova.*  
*odma\_n@ukr.net*

## LYRICAL AS SEMANTIC DOMINANT OF CHAMBER-VOCAL CREATIVITY.

**The purpose of article** consists in lightening of the nature of lyrical as aesthetic modus, art sphere and psychological set, in determination of specifics of manifestation lyrical in music, composite and stylistic indicators of lyrical musical semantics. **The methodology** of a research provides interaction of philosophical-aesthetic, literary-musicological approaches, a support on category of psychology of art. **The scientific novelty** of work is caused by allocation of lyrical experience as subject of musical understanding and judgment, special musical-language phenomenon. **Conclusions** demonstrate that the lyrical mode of musical contents is caused by tendencies of a chamberization and authorization, is connected with autonomy of certain genre and style parties of musical creativity.

**Keywords:** lyrical, lyrical modus of musical contents, chamberization, authorization, musical language.

*Ду Чжоу, здобувач кафедри теорії музики та композиції ОНМА ім. А. В. Нежданової.*

**Ліричне як семантична домінанта камерно-вокальної творчості.**

**Мета** статті полягає у висвітленні природи ліричного як естетичного модусу, художньої сфери та психологічної установки, у визначенні специфіки прояву ліричного в музиці, композиційних і стилістичних показників ліричної музичної семантики. **Методологія** дослідження передбачає взаємодію філософсько-естетичного, літературознавчого та музикознавчого підходів, опору на категорії психології мистецтва. **Наукова новизна** роботи обумовлена виділенням ліричного переживання як предмета музичного розуміння і осмислення, особливого музично-мовного явища. **Висновки** свідчать про те, що ліричний модус музичного змісту обумовлений тенденціями камернізації і авторизації, пов'язаний з автономією певних жанрових і стильових сторін музичної творчості.

**Ключові слова:** ліричний, ліричний модус музичного змісту, камернізація, авторизація, музична мова.

*Ду Чжоу, соискатель кафедры теории музыки и композиции ОНМА им. А. В. Неждановой*

**Лирическое как семантическая доминанта камерно-вокального творчества**

**Цель** статьи состоит в освещении природы лирического как эстетического модуса, художественной сферы и психологической установки, в определении специфики проявления лирического в музыке, композиционных и стилистических показателей лирической музыкальной семантики. **Методология** исследования предусматривает взаимодействие философско-эстетического, литературоведческого и музыковедческого подходов, опору на категории психологии искусства. **Научная новизна** работы обусловлена выделением лирического переживания как предмета музыкального понимания и осмысления, особого музыкально-языкового явления. **Выводы** свидетельствуют о том, что лирический модус музыкального содержания обусловлен тенденциями камернизации и авторизации, связан с автономией определенных жанровых и стилевых сторон музыкального творчества.

**Ключевые слова:** лирическое, лирический модус музыкального содержания, камернизация, авторизация, музыкальный язык.

**The relevance of the topic and the issues of the article.** Musicology as a scientific discipline often turns out to be connected with those issues to which the philosophical, aesthetic and literary fields of knowledge are directly related. An essential part of the musicological categories grows on their basis. On the one hand, this makes musicologists turn to philosophical and art criticism; on the other hand, sometimes it is the musicological analysis that shows and clarifies the practical significance of general, interdisciplinary concepts. It can be argued that in musicology, as in other branch art disciplines, there is a tradition of the "oncoming movement" of general metatheoretic positions and specific

musicological observations. One of the concepts that need such a counter discussion is the concept of lyrical, a derivative of the concept of lyric and largely identical to it.

**The purpose of the study** is to highlight the nature of the lyrical as an aesthetic mode, artistic sphere and psychological setting, in determining the specificity of lyrical expression in music, compositional and stylistic indicators of lyrical musical semantics.

**Methodology of the study** provides the interaction of philosophical and aesthetic, literary and musicological approaches, reliance on the category of psychology of art.

**The main contents of the study.** Lyric as a special kind of art and lyrical as a special artistic phenomenon, has a very wide and complex nature, they refer to many types of creativity and the genetic connection with the overall psychological formation of a person as a personality. At the same time, the lyric plays an exceptional role and reveals its nature deeper than anywhere else in the evolution of music as an art form and in gaining its self-worth (absoluteness, purity). Therefore, the discussion of the lyrical in music entails comparing the generally accepted definitions of the lyrics in the aesthetic, literary works with those characteristics of the lyrical that have become perpetuated in musicology. Additionally, on the one hand, the usual ways of characterizing the lyrical in art<sup>1</sup> have already been formed; on the other

---

<sup>1</sup> From the most traditional positions of the lyrics (Greek λύρα - a musical instrument accompanied by verse compositions, songs, etc.) is a literary genre characterized by a special type

hand, it is their regulatiry and habitual inconsistency still hinder the single understanding of the lyrical in art, its criteria, ways of development, renewal, etc.

Lyric is defined as a kind of artistic creativity, the main feature of which is the image of a person's inner world, his experiences caused by some or other life circumstances [5]; lyric poery is one of the three branches of belles-lettres along with an epic and a drama, within which the world relation of the author (or character) is revealed as a direct expression, the outpouring of his feelings, thoughts, impressions, moods, etc.

All the eternal existence expresses itself in a lyrical image through a grain of a living feeling (thought, experience) of the poet, deep socio-political and spiritual-historical conflicts, intense philosophical and civic search [6].

The complexity of the lyrical was first shown in the works of G.F. Hegel, who proposed the treatment of lyric from two main points of view - from the point of view of the generic entity, with which he relates the study of lyrical poetry, and from the point view of content typology, semantic analysis, this leads to a discussion of possibilities of the lyrical form.

"Lyric is subjectivity, inner world, a contemplative, sentient soul - instead of addressing actions, it rather stops at itself as an internal element", "lyric does not represent a thing in its external reality... but gives us only inner contemplation and a sense of the latter ... because the soul itself is the true content here, subjectivity as such, so that it's all in the sentient soul, and not in what exactly the subject is talking about" [2, 495–496]. In the lyrical work there is "the greatest variety of different meters and a more miscellaneous their inner structure... a poetic use of alliteration, assonance and rhyme characterized by a branched rhyme system" [2, 516–518]; "the principle of the lyrics ... is tightness, conciseness"; "the lyricist can also use episodes... which are justified subjectively (as memories of the individual), ... any digressions, ... sudden, almost violent transitions" [2, 515]; "the lyric ... require freedom and independence also for individual parts" [2, 516]; "the poet himself, with his individuality, acquires for himself such an important significance that even to insignificant subjects he attaches dignity, nobility" [2, 495].

Based on the above provisions, we can come to the conclusion that the lyric in Hegel's understanding stands:

1. As a phenomenon of psychological originality; his main subject is "a contemplative, feeling soul".

2. As a kind of poetry and a certain type of content associated with the embodiment, first of all, of the author's impressions, his emotional response to the event (it does not matter which particular subject or event we are talking about).

3. As a set of principles underlying the construction of composition (form) and dramaturgy of the work. Hegel defines the three main principles of thinking that are the properties of the lyrical work, its distinctive features: improvisation - as the freedom to construct each part separately, as a variety of meters and poetic arrhythmia; conciseness, tension, "tightness" of the utterance; idealization - as accentuation and poetic elevation of a minor, small, inconspicuous, "invisible with the naked eye".

Hegel's observations characterize the lyric as a phenomenon art-universal, extending beyond the limits of only poetry. Thus, the generic essence of the lyric is manifested in works whose subject is "the soul itself, subjectivity as such" (G. Hegel), here "the feeling is self-sufficient, serves as an object ..." (A. Veselovsky).

Lyrical art should be understood as an art subordinated to the image of the inner world of a person, his feelings and emotions. Lyric - this is the quintessence of mental and emotional states that are born in the inner world. The range of emotions, and therefore of lyrical semantics, turns out to be very broad.

Formation of lyrical content is connected:

- with the personal attachments of the artist, his relationships with others. Thus, the themes of love, jealousy, friendship, doubt and suffering are born, which are reflected in the figurative and semantic concepts of works;
- with the public, professional activities of the author. In this connection, questions arise about the importance of creativity in the artist's life, about the perception of his works by other people, about his satisfaction with his work, about the role of the artist in art;
- with a public outlook and philosophy, formed under the influence of the historical situation and socio-political atmosphere. In this regard, the artist is concerned about the problems of human existence in society, freedom of creativity and self-expression of the author, personal self-assertion, etc.

All of the above topics can be attributed to the category of lyric, since they are born in the artist's soul under the influence of his personal perception, an individual attitude to his inner man, to others. And in the lyrical semantics, the personal vision of the world, the author's, specific assessment of reality is always reflected. In the lyrics everything becomes a personal experience - not only love, friendship, but also politics, religion, philosophy and art itself, everything becomes a manifestation of the "life of the soul", and thought becomes an experience.

The problem of lyrical semantics is closely related to the question of who is a lyricist and who is his lyrical hero. In this regard, you can find quite a lot of statements in literary and aesthetic works.

G. F. Hegel discusses two sources of lyrical poet: "the poet absorbs the real content and turns it into its content, for the lyric unity itself is created by the subjective inner

movement of the soul" or "the poet by himself forms a subjectively completed world, so that he can search within himself for motivations for creativity and content, stopping at internal situations, states, experiences and passions of his heart and spirit " [2, 499–501].

Thus Hegel gives a characterization of two possibilities for the formation of a lyrical work and distinguishes two categories of lyrical poets - those who seek material for creativity in the external world and surrounding reality, and try to depict the processes of their own inner world.

D. Ovsyaniko-Kulikovsky believes that the author's original moods, that is, "caught alive and converted into lyrical emotions" (cited in [3, 45]), can serve as the prototype of the lyrical inner man. So he writes off the type of autobiographical lyric.

But the poet-lyricist does not necessarily have to embody his personal feelings, he thinks up creatively, transforms the thoughts and aspirations of his contemporaries. So there is a role or personal lyrics, because the author reproduces other people's thoughts, feelings, and the actions of the characters may not coincide with the author's biography.

The image of the author in the lyrics is sometimes associated with the concept of "lyrical hero" (which has been introduced by Y. Tynyanov with reference to the lyrics of A. Blok).

Lyrical hero is a psychologically characteristic figure, occupying an intermediate position between the author's inner man and the character in the role-playing lyrics. The arguments of some poets about how a lyrical poet must be and what are the tasks of a poet creating his lyrical hero are of some interest. Turning to the images of suffering, to the extreme emotional depressed conditions, the lyrical acquires a tragic coloring; it is permeated by the duality of the sensual inconsistency of the tragic situation.

An amazing closeness of the tragic experience to the general nature of the lyric as an experience is revealed: both are associated with the desire to go beyond personal limitations, to discover the immortal forces of man in his spiritual abilities. It is fair to assume that it is from the 19th to the 20th century that the lyrical becomes more and more stable in tragedy, and it is tragic experience that is regarded as the highest point of the lyrical formation of man, as the highest rise of his senses.

Many authors notice that the lyric as an experience, gravitating toward the intonational level of form, often recurses to musical means, in the broad sense of the word. And it is in connection with poetry that music is traditionally presented as a lyrical art form.

Hegel also emphasized the connection between lyrical poetry and music: "if the content (poetry) refers to the inner world, externally it must be exciting. And only music is capable of producing such a sensual excitation of the soul" [2, 517].

L. Vygotsky argued that "the lyrical element is aggravated when the rhythm of the verse is joined by the rhythm of singing and music" [1, 46].

A. Serov said in this regard: "By the very property of the musical language, music is always lyrical poetry" [9, 39], and B. Asafiev summarized it: "music is essentially a lyric" [9, 39]. In our opinion, it is the lyrical idea of music that most accurately reflects the essence and genetic properties of this art; it characterizes features that distinguish music from other arts; it gives grounds to associate the concept of lyric with the concepts of emotions, moods, states, and raise the question of lyrical contemplation of music more widely - both about the basic and integrating.

Interesting attempt to comprehend the lyric as a complex of musical expressive means is that observations of E. Nazaykinsky, in which he speaks of the correspondence of high, middle, low registers to three kinds of art - drama, lyrical poetry, epic.

Let's quote the description of the register, which, in the author's opinion, is lyrical, that is, the most characteristic for lyrical themes.

"The middle register is dense, vibrant. Movement is more elegant, subtle. The prevalence of medium-sized intervals - quart, thirds, seconds. The influx prevales in the melodic movement. Strict fret and intonational logic, the brightness of melodic gravitation. The ability to imitate speech, speech and vocal phrasing.

The register is the most "intonational", i.e. connected with ideas about the emotional, logical, semantic intonation of speech and singing" [7, 182].

E. Nazaikinsky not only describes the properties of the lyric register, but also seeks to highlight the characteristic features of the lyrical theme:

- vocal nature and connection with song;
- punctuality and strict intonational logic, brightness of melodic gravitation;
- the elegance and smoothness of the intonation pattern, which combines quarts, thirds, seconds with the melodic movement.

In fact, the author raises the question and lyrics as a song, about the lyrics as a melody (Greek melodia - song, singing). According to Nazaykinsky, the lyrical register is the

middle, the lyrical expressive means is the melody, and the lyrical theme is the theme of the song constitution, structurally reminiscent of the intonational figure of the song.

The hero of the era of Romanticism (XIX century) learns life by empirical means, his actions are determined "not by the mind, but by the heart", the element of feeling reigns supreme. Hence the understanding of the lyrics - as a free expression of a person, emphasizing all the personality-unique in it. The emotional openness and expression achieved by romantic musicians, the transfer of the psychological development of a feeling full of precious details at all its stages were new.

Changes in the understanding of the essence of lyrical art are reflected in the genre evolution of art forms. Each historical and stylistic era puts forward its spectra of genres that either continue to exist in subsequent epochs, but in a new quality, or, being the property of only one style, eventually disappear, and they are replaced by new genre types.

In the XIX century, the artist is more focused on his inner world and feels himself as an individual, a personality unlike other people. Hence the classification of genres by their sensory and emotional tone and "psychological tonality". In the Romantic era, the circle of genre models of lyrical poetry is expanding enormously, at the same time they focus primarily on the chamber sphere, defining its special semantic purpose, the range of its figurative and semantic possibilities. It should also be noted that in the Romantic era, chamberization has equally affected vocal and instrumental music, thereby revealing new opportunities for interaction, a meaningful unity of vocal and instrumental expressive means. Thus, V. Zukkerman suggests his classification of lyrical genres, in a single row mentions vocal and instrumental forms, and the nominations chosen by him, firstly, equally belong to the vocal and instrumental genre directions, and secondly they become generalized-programmatic notations of musical content, thirdly, they develop in the secondary compositional creativity and it is in it that they discover their "role" semantic possibilities, that is, they open up as primary prototypes. Among these prototypes there are singing, romance, aria, elegy, pastorale, nocturne, serenade, barcarole, lullaby, poem. All of them initially performed an applied function, but then in the process of artistic evolution they took a firm place in the professional musical and poetic art of Romanticism, acquiring a new artistic and aesthetic resonance.

In the book "Musical genres and foundations of musical forms" [8] V. Zukkerman highlights characteristic and stylistic properties of lyrical genres, such as song, cantilena

wide melodies, slow tempo, lack of a uniform meter, polyphonic or homophonic texture. The author lists the following varieties of lyrical genres, which, in general, become bearers of the lyrical "language style", and this occurs in the course of their entry into concrete composer poetics, that is, by their authorization: a song that is both a primary genre and also a genre of professional music (chants, city song, Russian song, romance song, etc.); romance is the genre of professional vocal lyricism. Here the feeling is individual, personal in character, while in the song socialized feelings are reflected; aria is a larger genre of vocal lyrics, which is a portrait of the hero, a description of his soul world (including aria-song, aria-monologue, and these vocal genres penetrate into instrumental music and thus appear autonomous miniatures "Song without Words" , "Canzone", "Sad song", etc.); elegy is a genre that came to music from poetry, the hero of which departs from the harsh reality in a world of melancholy dreams; pastorale is a genre variety of modern European literature of the 14th-17th centuries (eclogues, poems, verse drama), associated with an idyllic world view, in the musical art it is a vocal or instrumental work of serene, cloudless character, painting pictures of nature and personifying soul harmony; nocturne is a genre of joyous lyric, "lyrical song", it embodies images associated with the evening, foggy, quiet nature; serenade - welcome or amorous "evening music" – is a song that is sung under the window; gondola song is a song of a gondolier in the spirit of a lullaby, like imitation of the sea waves, is often performed by a duet; a lullaby is a quiet-pacified song, having an applied meaning long since; poem is a product of small or large form, many-sided in content. The formation of the lyrical poem in European art was associated with those genre and style innovations that contained the works of J. Byron, A. Pushkin, M. Lermontov in poetry, F. Schubert, F. Chopin, F. Liszt, H. Berlioz in music.

Thanks to the stylistics of the above genres, which acquire the functions of primary logical and semantic figures - author's lyrical semantics, slow parts of sonata and concerto-symphonic cycles can also become lyrical dramatic centers of a holistic musical concept.

Thus, **the scientific novelty** of this article is due to the isolation of lyrical experience as an object of musical understanding and understanding, a special musical and linguistic phenomenon.

**The conclusions** allow to state that the lyrical mode of musical content is conditioned by the tendencies of chambering and authorization, connected with the autonomy of certain genre and style aspects of musical creativity.

*References:*

1. Vygotsky, L. Psychology of Art (1968). M.: Art [in Russian].
2. Hegel, G. F Aesthetics: [In 4 vols.] (1971). M.: Art, T. 3 [in Russian].
3. Ginzburg, L. (1974). On the lyrics [Second edition, add.]. L.: Soviet writer [in Russian].
4. A brief literary encyclopedia (1962–1978). M.: Soviet Encyclopedia, T. 4 – T. 5 [in Russian].
5. Brief Dictionary of Aesthetics (1963). M.: Izd-vo polit. lit.-ry [in Russian].
6. Brief Dictionary of Philosoph (1979). M.: Izd-vo polit. lit.-ry [in Russian].
7. Nazaikinsky, E. (1982). Logic of musical composition. M.: Music [in Russian].
8. Zukkerman, V. (1964). Musical genres and the foundations of musical forms. M. [in Russian].
9. Chernova, T. (1978). On the concept of dramaturgy in the instrumental // Musical art and science: Sat. articles. Ed. E.V. Nazaikinsky. M.: Music. Issue. 3. P. 13–46 [in Russian].

***Date of submission: 14.06.2016***