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AUTHOR'S LANGUAGE AS A GENRE-STYLE FACTOR OF CHAMBER-VOCAL POETRY F. SCHUBERT.

The purpose of the article is to develop a theoretically in-depth and updated approach to the analysis of chamber vocal cycles F. Schubert's "Beautiful Melnichicha" and "Winter Road". **The methodology** of the research is determined by the authoritarian approach, that is, the tendency to identify individually personal means of creating a musical language and the formation of a holistic image of the author, involves the development of musical-semiological method. **The scientific novelty** of the work is to identify a special "counter-drama" that arises on the basis of performing interpretation and expresses the interaction of the singer's consciousness, as the direct "narrator", and the composer as the only author. The conclusions allow to determine the main levels and ways of realizing the author's image in Schubert's cycles, in particular as an individual sign-formalized (abstract), exemplary artistic, ideal or third in dialogue - Above-addressee in the semantic dimension of a work of art.

Keywords: author's language, author's image, individual author, exemplary author, ideal author, chamber vocal poetry of Schubert, cycle.

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Авторська мова як жанрово-стильовий чинник камерно-вокальної поезики Ф. Шуберта.

Мета статті полягає у розробці теоретично поглибленого та оновленого підходу до аналізу камерно-вокальних циклів Ф. Шуберта «Прекрасна мельничиха» та «Зимовий шлях». **Методологія** дослідження визначається авторологічним підходом, тобто націленістю на виявлення індивідуально особистісних засобів створення музичної мови та формування цілісного образу автора, передбачає розвиток музично-семіологічного методу. **Наукова новизна** роботи полягає у виявленні особливості «зустрічної драматургії», що виникає на основі виконавської інтерпретації та виражає взаємодію свідомості співака, як прямого «нарратора», та композитора як єдиної авторської. **Висновки** дозволяють визначати основні рівні та способи втілення образу автора в шубертівських циклах, зокрема як індиціального знаково-формалізованого (абстрактного), взірцевого художнього, ідеального або третього у діалозі – Над-адресата у смисловому вимірі художнього твору.

Ключові слова: авторська мова, образ автора, індиціальний автор, взірцевий автор, ідеальний автор, камерно-вокальна поезика Шуберта, цикл.

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Цель статьи заключается в разработке теоретически углубленного и обновленного подхода к анализу камерно-вокальных циклов Шуберта «Прекрасная мельничиха» и «Зимний путь». **Методология** исследования определяется авторологическим подходом, то есть нацеленностью на выявление индивидуально личностных средств создания музыкального языка и формирования целостного образа автора, предполагает развитие музыкально-семіологического метода. **Научная новизна** работы заключается в выявлении особой «встречной драматургии», возникающий на основе исполнительской интерпретации и выражающей взаимодействие сознания певца, как прямого «нарратора», и композитора как единой авторской. **Выводы** позволяют определять основные уровни и способы воплощения образа автора в шубертовских циклах, в частности как индициального знаково-формализованного (абстрактного), образцового художественного, идеального или третьего в диалоге – Над-адресата в смысловом измерении художественного произведения.

Ключевые слова: авторская речь, образ автора, индиціальний автор, образцовый автор, идеальный автор, камерно-вокальная поэтика Шуберта, цикл.

Relevancy of the topic and questions of the article. The volume of literature dedicated to the personality and legacy of Franz Schubert is particularly large and represents various chronological stages of development of scientific Schubertiana, includes Ukrainian, Russian and Western European researches both of historical and theoretical direction [1-13].

But there are still unsolved matters of stylistic thinking and genre advantages, aesthetical discoveries and artistic-linguistic, including musical-semantic innovations of Schubert, answer to the question why it is chamber-vocal creativity of composer that is still noticeable and known among everything created by it is still insufficiently clearly formulated.

The figurative world of F. Schubert's creativity can be defined as an individual interpretation of the universal principles and dimensions of human existence. Here, the cycles “Die schöne Müllerin” and “Winterreise” are of particular importance, they together offer a special plot collision and act as a holistic artistic organization resembling an expanded poem form.

These cycles together form diptychs being unprecedented in the art of the romanticism era, that can be compared only to some parts of the “The Human Comedy” by O. de Balzac or, created even later, in the next stylistic period of the evolution of European literature, R. Rolland, but the works of Schubert outweigh the named samples of a tragic nature. In addition, in these two cycles there is a special type of musical-poetic narrative, that is, the quality of narrative, both with lyrical depth, and with a certain philosophical and contemplative detachment from the events told. The view from the inside is surprisingly combined with a view from above and from the outside, and this is achieved mainly by musical instruments, for example, the main mood of each part is determined by the general metro rhythm, and the condition of the character hero, the intensity of his feelings, active assimilation or confusion, positive or negative psychological mood transmitted using texture-spatial solutions, for example, consolidation, filling or dilution, pause.

The latter acquire the meaning of an independent psychological sign, up to the name of a separate part of the cycle, that shows the desire of the hero to stop, to step aside, to rest or completely eliminate the previous circumstances. Therefore, in the characterization of the psychological content, personal characteristics of the image, the musical time and space become the leading ones, moreover in their literal, a kind of an individual expression.

In this regard the words about the reincarnation of the author in music or about the mythologization of his image directly in the artistic and symbolic way do not seem to be an exaggeration. One can say that the author – the lyrical hero of the work – is born and disappears along with the musical text and the semiologic techniques contained in him.

The methodology of the research is determined by the authoritarian approach, that is the tendency to individually identify the personal means of creation of a musical language and formation of a holistic image of the author, provides for development of musical-semiological method.

Main content of work. Leading signs-indexes as formalized language musical techniques, stylistic semantic formulas as involvement of associative-content aspect of the musical act and the logic of musical text deployment (for the purpose of concretization), the unity of all methods of presentation through repetition and contrast, the definition of compositional boundaries through which the most obvious becomes the presence of the highest author's will - these are the levels of embodiment of the author's image in the cycles of F. Schubert.

So, for example, in the first part of the cycle “Die schöne Müllerin”, “Das Wandern”, the first level is implemented due to active movement of repetition of metro-rhythmic figures, which are similar to the general formulas of the instrumental presentation, even in the vocal part, prevailing ascending figure of motifs, duplicity, ether fast tempo, clear phrasing with emphasis on strong lobes, rhythmic shredding in the sixteenth in both parties, vocal and piano. The second one is built on allusions to the song-march with the preliminary decoration, and also with the anthem-like ascendant intonations (which are also contributed by the constant deep octave steps in the piano bass). The ideal author appears in the general imaginative direction of this part of the cycle as an optimistic prologue of the whole future musical biography of the author – the hero – the character of Miller, the poet Müller (“Miller” in German), common man being contemporary to composer and the romantic crisis of consciousness. The main idea is embodied in the verbally indicated way of movement as inherent in most of the water, therefore, the images of water and movement merged with the idea of life.

Returning to the consideration of the content of the cycle “Winterreise”, we shall note that, firstly, we are guided by the need to identify the main parties of the embodiment of the author's image as an indicative, seamless and ideal, that is we watch the sign-index, stylistic semantic-rhetorical and figuratively-generalizing levels of expression in each cycle parts and, secondly, we study the construction of the text of a holistic work in the terms of its sonorous performance form, that is in the actualized aspect of action; and thirdly, we use an

analytical base for D. Fischer-Diska in a duet with J. Moore (record dated 1962) as an exemplary ideal.

Thus, the first part of the cycle, “Gute Nacht”, immediately begins with fatal ostinato rhythm, chord consistency of textual presentation with specific fragmental scherzo touch and from the downward falling vocal phrase, going below the octave stroke, touches the ninth interval formed by the third and second modes degrees, D minor, if they are “turned” and separated in the sound space. At the same time, there is mild praising of the supporting tones and repetition of vocal phrases at different levels, the alternation of interval expanded and smoothly-graded vocal intones, the revitalizing activated purity function of sixteen durations, active intonation moves in the sounds of the tonic tri-sound; also, some unison repetitions are used, which give a volitional shade of expression. Note that the way of organizing chord piano texture acts as a harbinger of the Schumann's “Ich grolle nicht”.

The second part, “Die Wetterfahn”, introduces complicated-unison passages in the piano part and raising of the level of dynamics in both volume and temporal settings, shifting turn by turn linear and chord-drawn textures in the piano and is marked by a special laconicism. However, strengthening of the laconicism of musical presentation, up to aphoristic, becomes a distinctive feature of this, second, cycle of the composer.

The third part, “Gefror'ne Thränen”, adds even more asceticism to the musical narrative that is emphasized by quiet dynamics and staccato stroke. Storytelling intonations, speech accents in the vocal part, pictorial effects in the piano, accompanied by changes in the texture, are seen; it is obvious that the intersection of the material is intensified, the contrasts inside the intonation, as a mixture of declamation assertiveness and melismatic finishes.

The fourth part, “Erstarrung”, is distinguished by the spirit of paradox, manifested in a combination of the rapid pace and character of the presentation with the idea of numbness; the triolian figure gains particular importance – a sign of excitement and growth of nervous tension; melodic sequential development in the middle part brings the desired contrast, partial comfort, although it is disturbed by the excited questioning moves, another version of the three-sided construction, mastered by Schubert like a magician, removing from the same structure of the three-sense, different in terms of semantic load and emotional sign of the motive formations. One could also mention the return of and even a certain dominance of the figurative prelude sphere continued in the next part.

This is “Der Lindenbaum”, the fifth part, in which poetic verbalized theme of the stream appears, and in the terms of music there is a variant of the motive of the first part, although in calmer epic-narrative presentation. There is a close interaction between vocal and piano thematic, which implies an allusion to the unequivocal presentation of the second part.

In general, in the second cycle there is a special kinship for all parts, for example, due to the expansion, the dramatic complication of the content of some of them, including “Der Lindenbaum”, as well as the strengthening of monostylistic links and monointonational development; hence, the enhancement of contrast and integrity occurs simultaneously. In “Der Lindenbaum” that leads to a variety of types of piano texture presentation and providing this number with an appearance of song-performance.

The sixth part, “Wasserfluth”, reveals another feature of the cycle’s musical language – the special designation of quint-quarters steps, intonational constructions, a kind of empty ones, incomplete motifs, emphasizing the attempt of the hero to go beyond his own experiences, alternating with the harmonious tense- altered moves are intentionally significant; rhythmic dotted lines are included into such psychological signs, reproducing the rhythm of the palpitation, reduction of sound to a quiet dynamics and a stop.

The seventh part, “Auf dem Flusse”, demonstrates the dominance of the mysterious stacked stroke – as part of the image of a freezing brook covered with ice and that lost mobility; it allows us to understand that scherzo-toccata style is a conductor of negative evaluations. It is very laconic, at the same time expressive separated piano textures contrasts with the cantilena phrases of the vocalist, but the latter are constructed as distinct replicas, namely separated, are combined into one thematic stream only in culmination in which they get a pathetic character, become more chorus. In general, in this part, both in the plot verbal deployment, and in the peculiarities of musical development, one can find the features of baladiness, especially at the end of the piano's presentation, the last “gesture” of which is the arpeggio construction of the chord.

The eighth part, “Rückblick”, again reminds of the paradoxical features of the general image and narrative nature, when immediately there is a feverish rush, which, however, in the middle actually changes with the memory of lyrical intonations. But in general, both dominant and motor origins and the galloping rhythm, though enriched with lyrical feelings;

this number is perceived as a kind of intermediate intended to emphasize tragic mood and fateful techniques of the next.

The ninth part, “Irrlicht”, emphasizes the personal tragic intentions of tripartite rhythm, especially combined with performance of 3/8 and pathetic recitation rhythmic punctuation in the vocal part. Again it is about brooks all merging in the sea, that is the water element is expanding; but especially fatal sounds of a vivid motif in the piano party at the end of the room, indicating anxiety, mental retardation of the tragic decoupling.

In the tenth part, “Rast”, poetically describes tiredness in contrary to the name; musical octaves reverberations and recitatives with ornamental choral inserts reveal that this reinforces the inner contradiction. The division of vocal replicas into the time space of the work, the increase of the dialogicity of the relations between the piano and vocal parties, the literary echoes of phrases between them that seem to be listening to each other, the chordal confidence, the force nature of the piano sound and the melodic grace of the vocal form special dynamics of the image.

The eleventh part, “Frühlingstraum”, is one of the brightest ones, in it the theme of sleep develops into its utopian dimension, although this dimension is almost immediately disturbed by the invasion of another bad sleep. Here are literally spoken and generalized-dancing intonation turns are united but deprived of applied content; there is a special role of melismata and ascendants lightened with staccato strokes in the piano part. Dramatic contrasts are expressed by changes in loudness dynamics and changes in linear-passage and chord presentation; Introverted intonation is very moderate, which is again generalized by a ballad arpeggio in the end of the piano's presentation.

The twelfth part, “Einsamkeit”, continues the nature and type of construction of the previous one, includes decorative tremolo in the piano party of clearly illustrative purpose, as well as triple “fatal” chords tensions, which are associated with recitative intonational accumulation in the vocal part. In the figurative aspect, the thirst for storms, image of the storm as a rich eventfulness in life are opposed to a sense of human nullity that can neither create a storm nor enjoy calmness.

The thirteenth part, “Die Post”, introduces the rhythm of jumps – the palpitation, it allows you to decipher the logic of the rhythmic dotted line as the words “as the heart beats in the chest”. In it, the cycle again enters the topic of sleep with the question: why one has a

dream about love? Hence the dominant question is the expediency of a dream, which generates active ascending intonations.

The fourteenth part, “Der greise Kopf”, again offers broad ascending tri-sound intonations as a sign of spiritual emptiness, moral devastation, while very melodiously expressive pro-opera questions (“Have I actually become an old man?”) as a sign of deepening the tragic state and the experience of fear. There are laconization of the texture, pauses, unison nakedness of the vertical and declamatory conciseness of the horizontal, the interspersions of the triolent rhythmic figures to the vocal part in the descending image.

The next part, “Die Krähe”, is distinguishable with an important symbol, the initial theme appearing both in the piano and in the vocal part, is repeated many times, namely it is semantically fixed, it contains a distinctly allusion to the sequence *Dies irae*, that is a symbol of death, occurs and develops against the background of the triumphal movement of the sixteenth, but at a slower pace, this enables us to indicate another specific feature of the cycle of stylistics: a combination of lyrical rhythmic units with a moderate pace that allows them to see in them they are the indexes of high psychological tension. Moving to register depths in the piano part is combined with a fairly wide range of vocal parties.

The sixteenth part, “Letzte Hoffnung” with its separated manner of presentation immediately reminds of the irony, skepticism about the hopes of man for happiness, which is confirmed by the alternation of diatonic and chromatic intonations, by the introduction of a newly scherzo-prelude stylistic plan of musical action.

The seventeenth part, “Im Dorfe”, is based on figurative stylistics with alerted fateful overtures in a piano party and is solemnly-tensed, at the same time separated by the contemplative vocal beginning.

In its middle it is about hopes and dreams, so there is a major clarification and voice register rise. These shift between each other turn by turn, as a result of that there is such a self-diary of the hero, who protests against his own consciousness and perception: “It's hard to see ones calmly sleeping”. Although major music at the time of this opinion seems to contradict the meaning of the statement, in addition, the completion of the number sounds quite calm.

The eighteenth part, “Der stürmische Morgen”, again appears as a picture sketch created rectilinearly unilaterally, is the most aphoristic part of the cycle under its form and content.

The nineteenth, “Täuschung” re-introduces almost Chopin's waltz in combination with a bar-charcoal rhythmic figure, an extremely sincere lyrically candid intonation, and at the same time the ease of expression, which is more likely to be light in sensory state, and this enlightenment is misleading, irrelevant to the actual course of events.

The twentieth part, “Der Wegweiser”, is a lyric and dramatic recitative beginning with leading recitative intonations with its melody and texture developing by stages and reaching partial culmination and losing internal energy, and later returning to the previous altitude-intonation level. Thus, the inability to overcome the inertia of being is stated; the march and choir basis provides “numbness” of the intonation contour, and the victory of reciting as a method of vocal-intonation presentation provides the state of “astonishment”.

The twenty-first part, “Das Wirtshaus”, creates a premonition of the Chopin balladness, providing lyrical rethinking and melodizing piano chord presentation. Second-third turns enable to develop very vocal melody very slowly and gradually, inseparably from the verbal line, but with gradual build-up of activity and an interval attempt to break away from verbal alignment. The alternation of major and minor reflections in musical sounding accompany the dominant image of travel, which itself is neither good nor evil.

The twenty-second part, “Muth!” (reminds of the name “Mine!” under the semantics and emotional gestures filing) is filled with calling for intonations, if accumulates all unison-chord means combining them with heroic features, along with rhythmic dotted lines and individual passage-ornamental decorations. Almost always present staccato scherzo stroke becomes a kind of “author ‘s word”.

The twenty-third, “Die Nebensonnen”, is one of the most complicatedly symbolic parts, that is reflected on reserved and deepen musical content of choral and marching character, but with the predominance of the vocal beginning, declamatory expression, in recurring replicas, at the same time, the complete unity of the parties, the orientation towards the reproduction of the image of “wandering in the night”.

Twenty-fourth, the last part, “Der Leiermann”, marks the final stop – abstraction and serves as an epilogue for both cycles. It is marked by an emphasis on the repetition of musical formulas, the transparency of the texture and the dialogical replicability of the relations of piano and vocal presentation, elements of pentatonicity, general dominance of tri-sounding and quarter intervals, that is internally two-step filling of octave; and the octave steps themselves are added. In general, in this conclusive “poem with music” the principle of

micro-intervals is developed that is confirmed by an ostinato-unison motive, questionable intonations and gradual movements, it contributes to the increase in hidden dramatic expressiveness. Of significance is the completion of the whole cycle as “opened”, that is, the rhetorical author's question: “Would you like to sing together under a barrel organ?”. The questions addressed to the following generations of composers, listeners, performers...

One of such performers who took the challenge baton from the hands of Schubert was Dietrich Fischer-Diskau (1925-2012), who positioned himself as the continuer of the tradition he called “the Lied culture” and considered it an already closed industry – for composer creativity, but not for the performer, even noted that in recent decades (the last third of the twentieth century) it began to attract young singers more than before. This testifies the need and the form of reproduction and transmission of feelings, which is associated not only with the genre, but also with the Lied era, the image of man expressed in them.

The sound of the voice of Dietrich Fischer-Dieskau has a unique timbre and intonational consistency, precision, but most of all – figurative completeness and naturalness. He equally convincingly performed the role of the Mozart, Verdi, Wagnerian and Strauss operas, participated in the leading opera festivals, worked in Bayreuth, created the postmodern image of Watan in the manner of “capitalist realism”, but the main historical contribution of the singer was namely the development of the performing culture Lied.

The singer has a rare ability to penetrate into the center of author's thinking, to become aligned with the heroes created by the composer, to reincarnate them, to express themselves in a sonorous voice, uttering a poetic word, articulating and agogical means, the main semantic idea – the ideal level of implementation of the artistic concept. Thanks to him, performance of chamber compositions not only became a priority creative sphere of the leading singers, but also an indicator of the highest performing skill.

D. Fischer-Dieskau used to pursue romantic chamber-vocal music at a true research depth. Being the author of 14 books (mostly written in the 1990s), he dedicated half of them to the study of Schubert, Schumann's poetry, poets of the XIX century, the question of the ratio of poetic words and musical intonation, the history of the German Lied, the problem of declamatory factors of vocal pronunciation, the role of verbal-language basis in performance of vocal works, etc.

When entering the world of music by F. Schubert, D. Fischer-Diskau, one was to feel a special affinity to his creative personality and feelings of the character he created, as he himself survived the tragic love story, a period of despair and a difficult return to life and artistic interests.

Knowing and deeply understanding what the mental wound is, the singer managed to convey it in the interpretive form that Schubert provided in his cycles while taking into account the features connected with the multilevel and broad embodiment of the personality of the composer himself. At the same time, he was able to discover and the affinity of the personalities of the poet and composer, perfectly reporting the intonational content of the verbal text, allowing the listeners to recognize all of his orthoepy as a musically sublimed and enhanced.

In the performance of “Winterreise” cycle by D. Fisher-Discou, the affinity of the principles of German and Italian vocal schools is manifested, that is fully justified and appropriate taking into account the stylistic components of the work, the reflection of some operas in it, clearly associated with the Italian genre, operatic techniques. The singer has a smoothness, special continuity of sound behavior, the absence of any forcing, clarity and deprivation of unnecessary vocal verbal articulation, which allows you to create a real vocal story "from the author", natural, but semantically deep.

D. Fischer-Diska conducts his intonational chamber-vocal narrative as if he is his author, creating the impression of “direct speech” as if sung with his soul, by the consciousness of Schubert himself. Therefore, he manages to disclose all the subtleties of constructing a musical text, which hides the image of the author, to open and reproduce all the major authorial musical and poetic semantics. The singer deeply carries intonational author narration, the specific features of the author's vocal intonation; with the help of a special dynamics of vocal breathing reaches the ideal author's level of musical intonation empathy.

Thus, the **scientific novelty** of the work is to identify a special “counter dramaturgy” that arises on the basis of performing interpretation and expresses the interaction of the consciousness of the singer as the direct “narrator” and the composer as the only author.

Conclusions. The analysis allows to determine in the text of the cycles by F. Schubert several hypostases of the author's image, or several basic ways of implementing the author's origin.

The first and the main of them is the creation of a “direct speech” of the author's consciousness – a set of musical techniques (means of musical presentation) that express the attitude, including the literal personality, to phenomena, events, relationships, conflicts of life, reflected in the work, that is the language of the author's consciousness in its most profound dimension. But according to the laws of the musical form, they are its sign surface, indexation of the content enabling to certify, fix certain signs of psychological processes. An individual author, therefore, is always an initial and formal in the direct sense of the word; he creates a form of expression, to which yet one has to add content milestones – guides. An individual author in music is synonymous with the abstract (we will recall the material of the first section of our study), because it is tangent not only to everything that occurs in the work, but also to the methods of organizing this kind of creativity, music as an artistic and semantic phenomenon. The guidebooks formed by him are stylistic inclinations, internal genre-semantic formulations, rhetorical techniques that can form the necessary figurative-associative connections, expand or narrow the perception and understanding of musical sound.

By means of the genre-stylistic materialization of the material, the cycles get the sample author or author as the hero of his own narrative, that is, as an example of human destiny (deeds reality), to which the author relates, but not to a complete merger, but on the principle of complementation or contamination, with the release of content areas that may belong to someone, or author, or character, depending on the point of view. This work authorization level is due to, first of all, its musical-thematic formations, what can be called melodic content with intonational semantic prototypes.

Thus, in particular, the path of the hero of cycles is considered by musicologists as a reflection of the typical romantic loss of harmony with the world and the split of consciousness of a person who cannot find rest in self-understanding, in dialogue with his own imagination, that is the problems of the external world are reflected in the internal psychological disorder and vice versa. On the other hand, a possible interpretation of the plot of the cycle as a generalization of the fate of man in its broadest sense simply as a path from its birth to its death that can always be interpreted as tragic. But in both the cycles, and in the second too, the idea of person passing away is transmitted with stoic calm, although with a deep emotional response, as something that cannot be changed, therefore, with which one must reconcile.

The third, final, hypostasis of the author's imaginary complex with this aesthetic-artistic instruction enters the cycles, that the ideal author or secondary-sample, or tertiary or third in the dialogue – Over-Addressee in the semantic dimension of the art work. This author's origin, namely the method of logical-semantic completion of the image of the author, is expressed through compositional repetitions and updates of the musical material, that is, on the basis of ways to create an integral composition, the organization of its content unity, and its cyclic nature. Again, here are the main musical techniques of text deployment, construction of form, even in the selection and placement of poems, as the composer's will appear in their internal structure; they are subordinated to the development of the musical-linguistic plane of the work and musical-sound form of expression of artistic ideas and reflection of figurative representations.

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