

V. Ionov

THE PHENOMENON OF TEXT IN MUSICOLOGY: TO THE PROBLEM OF IMMANENT OBJECTIVITY OF MUSICOLOGY

The article considers the ways and means of creating musicological text. There have been remarked the specific features of reproduction of meaning in the text of the music in the context of understanding process. There are identified the elements of musicological textology of music, analyzed some models of research type of musicological text.

Keywords: *text, meaning, understanding, musicology, musicological thinking.*

The structure common to music and musicology object is formed by the interrelationship of meaning and of the text, carried out with the help of meanings. Text can be viewed as a "network" for capturing the meaning – but not the direct, but through forming the sign form of meaning. Meaning is objectified in the sign; text as a landmark structure refers to meaning. The meaning is always of possible forms of embodiment of the present meaning. Detection of transition method from sense to meaning, from it – to the sign and, in reverse movement, from the sign that implements "communication by meanings" (in this L. Vygotsky finds its main function), to the semantic promises of meaning and then to realizing the sense is the content of understanding process. The meaning appears as generalization of communication form or "indirect communication"; "what is the form of communication, so is generalization," wrote L. Vygotsky [3, p. 167]. We can add: search for sense generate the need for communication, communication in its part, initiates one or the other meanings of sense. Between them stands the text – as guide from one to the other.

Thus, the sense – meaning – text – are mutually mobile instances of understanding, each of which can be the starting and final: it all depends on the position of the subject, that is aware, from its personal "tasks" (including professional ones). The form of communication is symbolic, therefore, meaning can be understood as improvement of meaning (ways to achieve meaning) in the sign form. But that is why for meaning becomes inviolable, rises to the level of law, the rule of formation, derived by Vygotsky namely: "Meaning relates not to thinking, but to the whole

consciousness" [3, p. 167]. Meaning ensures the integrity of the process of revealing the meaning, unity of experiences and intellectual ascertaining, the unity of the two logics – intuition and rationalization, the latter always acting as some reduction of the content of experience (which M. Bakhtin defined as "track of sense in being"), suffers incompleteness. Meanwhile the sign meaning form and of the text, taken from its sign side, is the rationalization of meaning (meanings), determined by the instrumental need of the consciousness for managing itself. Signs are "artificial tools" (L. Vygotsky) of consciousness, the tool of removing the results of comprehending work.

Directed to the sign content of the text musicological consciousness gets extensive orientation, refers to external determinants of musical influence. In this direction musicology gets pragmatic focus, as it directly studies the current aspects of musical semantics. Studying the experience of meanings (definitions) musicologist is inevitably "intensified", that is forced to explore the psycho-semantics of consciousness, including its own personal experience of feeling-thinking. "Intensive musicology", referring to the psychological factors of the meanings formation (which are the main), faces the fact of plurality of definitions of the same sign reality, that is which we named (according to V. Rudnev) the "semantics of possible worlds" for which are essential not only regular psychic properties, but also individual types of their manifestation in the consciousness, ways of communication, to the resulting unpredictably due to random conditions of perception and evaluation of musical phenomenon. That is how a kind of parasemantics of musicological approach is formed, entirely appropriate to it the semantic "unity of the plural" and "plurality of the single", which is revealed by the musical text.

Induced by semiotic theory, pragmatics and parasemantics of music (and musicological) creativity now get significant autonomy. The first – due to the increasing interest in performing nature of music in the entire totality of the components of music-performing process; the second – due to the development and specification of "understanding knowledge" trend, derived from analytical philosophy and generative poetics. Centering on the problem of "musical consciousness" these

two trends can provide music historiography with the right stand as an autonomous branch musicological and musical-cultural discipline.

Entering a range of urgent general problems of culture, "facing" in this circle the other humanities, music historiology turns out in a dialogic position, for which typical is interaction "strange – own", "own – strange" (typical of the generation of any text, that, in particular, is noted by M. Aranovskyy in his study of the structure and properties of the musical text [1]) and goes through various phases of dialogue: from the subordination of authority of related subjects ("strange") – through the development of their logical apparatus and subject choice – to self legacy regarding them, to transforming other people's initiatives into own, prevailing achieving the discipline – the original addresser of the dialogue. In fact of such a dialogue, from his point of view, I. Kotlyarevsky thought when described as "extroversion" and "intraversion" of musicological opinion (let us note, turning to the terminology non-specific before for musicology, especially with regard to musicological text). Thus, extroversion, in the opinion of this author, can be manifested in two forms – centrifugal and centripetal. The centrifugal one is based on borrowing strange and own experiences and its projection on own cultural problems of musicology; the centripetal one means the growth of excess own experience and the emergence of desire to give it to others. Intravert orientation is formed between the two mentioned types of extroversion associated with the processing of the first one into the second one. The current state of musicology is characterized by the growth of intraversion significance, leading to the recovery of the initiative position of musicology in the context of humanitarian knowledge, to its taking the place of the first, authoritative subject of interdisciplinary dialogue [5, p. 12]. In connection with the subject that interests us, we can say that entering the phase of "own – strange", increasing of "own" authority, forming "own" musicological textology nowadays are important prerequisites for the transformation of interdisciplinary connections in musicology in its inter-disciplinary innovations.

For intersubject experience of musicology, that is at the stage of its "extrovert" development, the following areas of human knowledge have been the leading ones and relevant to dialogue with its subject branches of musicological thought:

philosophy, aesthetics – music as a form of reality reflection, the place of music in the family of arts;

literary criticism – the theory of genre, style and composition, theoretical and historical poetics, language communication;

semiotics – the nature of musical sign (with a predominance of rational logic-syntactic approach);

psychology – physiological bases of perception of music, musical abilities;

sociopsychology – stratification of listening audience, recipient as the subject of the society.

Even if the selected subject communities do not exhaust the total volume of the content matches of musicology and related sciences, they allow noticing their leading trait – support on the objectified results of human creative activity that allows setting sufficiently clear boundary between literary texts and vital reality.

Upon growing interdisciplinary activity of musicology, allowing him not just to choose, but form "humanitarian dialogue partners", there are identified new substantive guidances pointing to new areas of art studies:

analysis of language with the "semantic accent," that is, with emphasis on the problematic meanings, methodological bias – the opposition of musicological logic to other forms of humanitarian reflection, matching the text of music piece and musical culture as a single textological space of music, matching the whole reality of culture and the entire text of music, leading to the concepts of hyperreality (J. Baudrillard) and hypertext – *semantic textology of music and musicology (which transforms the experience of analytical philosophy)*;

modeling the process of generating the musical phenomenon as "axiological generation" of the world in mind, accentuation of personal senses as the eve of universal values, personification of performing process, studying the symbolism of music as non-verbal sound significance of reality, focusing on the methods of

expression, most of all – on the articulation (methods of generating sound as an artistic phenomenon), with the help of which ideative content is transformed into artistic text – *generative (or etymological) poetics of music (derived from structuralist and enriched by dialogic literature study)*, which includes pragmatics of musical creativity (branch of semiotic approach);

definition of universal meanings (axiological centers) of culture and capabilities (multiple) to reach them with musical paths, forming ideas about "meta-music" of culture as an expression of its sacred nature and its historical purpose, while searching for deep psychological foundations, conditionality of the music content as spiritual in the initial and vertex manifestation – *parasemantics of music and musicology, leading towards musical epistemology (review on the synthesis of cultural studies and psychology of personality)*.

For interdisciplinary trends of modern musicology indicative becomes the credibility of the subjective factors of the creative process, research approaches and evaluation, the idea of music and culture as the phenomena of integrated psychological nature, interest in altered states of consciousness as to self-valued "signs"-artefacts of other dimensions of reality, which causes erasing the boundaries between text and reality, in particular leading to the semantization of the phenomenon of silence – followed by its special definition in composing creativity.

Extremely important is the emergence of studies addressed to today's national classical composer creativity, especially when this addressing is combined with the decision of such leading musicological problems as style thinking in music and sociopsychological factors of creative process in its unity of personal-biographical, and cultural-typological sides.

The fate of a work is inseparable from the artist's fate, but this latter is also determined by the whole coincidence of sociohistorical circumstances. When it comes to the composer, it is, above all, the possibility of performing – disclosure of the musical idea and its performing versions, which are significantly complicated in the fate of synthetic music-theater work that requires comprehensive efforts of artists of various specializations, representatives of quite different, though related arts. Thus,

the study of R. Stankovich-Spolsky singled out folk opera by Ye. Stankovich "Fern Blossom" as the main subject of work, which entry into modern culture was to some extent difficult and controversial. By linking the study of the social-artistic context of the named opera creation defining its genre genesis, the researcher, firstly, significantly actualizes the source study approach, that is opens its capabilities in relation to modern musical creativity, collecting and analyzing handwritten musical materials, recordings, performing versions, musicological comments and intelligence – everything confirming the existence of the work and the degree of its cultural comprehension; secondly, develops genre-stylistic approach, defining the components and concepts of the phenomena of opera neofolklorism.

The latter is facilitated by a broad historical approach to the phenomena of folklorism – neofolklorism – at the level of coherent artistic culture of the XX century, the comparison of the concept by Stankovich and other prominent Ukrainian musical artists (M. Lysenko, B. Liatoshynsky), the establishment, next to the "great" cultural and historical circle, of a "small" – own genre-stylistic context of the composer's creativity by comparing the composer's creative principles in the opera and symphonic fields.

Particular attention deserves the discussion of the phenomena of the new folklore wave, performing folklorism and origins and trends of neofolklorism formation in its modern genre-style meaning. Thus, R. Stankovich-Spolska defines two counter trends in neofolklorism "academization of folklore" and "folklorization of academic tradition," in this case – of the operatic genre, preferring the latter as the decisive and typical for the modern composer's thinking [6, p. 3]; from this position is proposed the analysis of folk opera by Ye. Stankovich, which reveals "artistic types of high moral-aesthetic quality" [6, p. 7]. It identifies new aspects of opera form symbolization – as symbolizing certain opera structures that are thought of as integral scenic-musical constructions. In general the analysis of Stankovich's work on the one hand, proves his synthetic understanding and reproduction of genre model of modern folk-opera, on the other – prevailing musical idea of the work that also reaches its scenographic "surface". Therefore, at all levels of musical text of the opera –

structural-compositional, thematic, stylistic language – opens the polyphony of the composer's thinking – in the broadest semantic meaning of the term and polylayeredness as the leading feature of the work dramaturgy.

The "significance" of the analyzed work for Ukrainian modern musical culture allows the author reaching a high level of generalizations regarding national style, thereby making a significant contribution to the theory of national style of music, which is, of course, the research paradigm of Ukrainian musicology (as evidenced by the works, particularly by S. Tyshko). The innovation meaning of this side of the thesis is largely determined by researching the national style from view of its "genetic author's color", in the words of Ye. Stankovich [6, p. 14], as well as with the development of the concept of "folk priority of the composer's thinking at all levels of creative idea – from the ideological content to the nuances of composition technologies" (ibid).

Extremely interesting and fair seems the conclusion of the thesis defender that acquires critical socio-aesthetic importance, namely "folk opera (by Stankovich – V.I.) continues existing in the modern musical-theater process not so much due to versions-editions, but rather the contrary to them" [6, p. 14].

Another type of text can be found in the musicological thesis by T. Bryn. The material of this study appears self-completed scientific-theoretical construction, and some of its ideas could serve to the problematics of a separate study, including the idea of categorical unity of science and art in the culture of the Middle Ages, the expression of prognostic trends of the landmark culture Ars Nova, reaching our time, that is the foresight of the problems of musical science and musical practice of the XX/XXI c.. I, determining the visual side of music compositions as an integral part of the musical text, when "text (graphic) was unique in itself" [2, p. 96], which also leads to the parallel of composing poetics of the XX-XX c., and the expression of "combination of various time moments in a single composition", i.e. polytemporality, multiplicity of artistic knowledge and understanding of time in a single work may be projected not only on musical creativity, but on literature, painting, cinematic art, d.i., modernity.

Indeed, the epoch of Ars Nova is a kind of explosion of culture-specific ideas that retain their potential opportunities till our time, including in music theory, first establishes the links between the two blocks – block of science and block of art. This epoch provides the basic theory of the sign, which can be recognized simultaneously as the start of semiotic science; this combination of trends in knowledge on the "turn of the century" seems symptomatic as restructuring of thinking type. The question of pure free sign ("sign without meaning"), discussion of oppositions "continual – discrete" is the anticipation, the first, of simulacrum theory and in general the problem of sign artefactness of art in the XX century., the second – of recognized today musicological approach proposed by V. Kholopova, to the parameters of expression in music of the XX-XX c.

In addition to the above, the theoretical and analytical development of T. Bryn can be called a notable contribution to the history and theory of musical notation – with emphasis on those aspects and issues that are essential to modern composition activity that is somehow revived – coming back – at our "turn of times". Therefore, we fully agree with the following conclusion of T. Bryn: "... Ars Nova is more than just a new music school. The activity of Ars Nova has become a particular phase of normalization of music writing in music history" [2, p. 109]; let us add: of theoretical norming, first of all, that is the norming on the basis of the problem of notation, the scientific self-determination of music theory. The parallels between the era of Ars Nova and our present cause questions of somewhat rhetorical shade. Can we believe that all transitional periods are similar with one another, or they are special coincidences in time, related specifically to the great dialogue of cultures between Ars Nova and modern cultural consciousness? Do not these coincidences give an opportunity to explain the specific tendencies of modern culture, which can be called using the thesis terminology, returning from the time of the Merchant to the time of the Church, that is, from the quantitative time to the qualitative time – with strong dispute between these times as a result of the collision of purely rational, with elements of rigidity and comprehending holistic relationship to world building?

The study also determines an important categorical concept of transition concept, making theoretical outline of the study relief, referring to the fundamental development of transition problems, with the relevant assistance of terminology in the work of N. Gerasimova-Persidskaya [4].

The analytical approach allows further expanding the concept of the studies increasing attention to the phenomenon of space, when defining the semantics of planar and volumetric type of musical presentations, line and dot ways of organizing textures, multi-dimensionality and single-dimensionality of musical structure. Thus the texture is singled out in its main coordinates already as a music-specific phenomenon. Important achievements are the analysis of verbal counterpoint as a necessary component of polyphonic music-poetic work, the expression of poly-proportionality and intertextual game as factors of polysemantics of motet, becoming its genre feature, as the continuation of the previous position – expression of polytemporality, that is the synthesis of different measurements of time, in Machaut Mass. A significant number of analytical findings is revealed by the consideration of mannerism as an important stage of autonomization of musical sound, and together with it – the musical sign, in particular, the place and the meaning of syncopation in the music theory and practice [2, p. 161].

Let us note the citation by T. Bryn of Lotman's expression of "art as a form of thinking." We think that this statement has its reverse logic: thinking becomes art, acquiring such characteristics as beauty, elegance, perfection and harmony, sign autonomy, that is in general – *artistry*. This is what real professional musicological thinking should be like.

LIST OF REFERENCES:

1. Aranovsky M. Music text. Structure and properties/M. Aranovsky. – M.: Composer, 1998. – 343 p.
2. Bryn T. ARS NOVA: Measurement and rationalization of musical timespace: thesis: Ph.D. in History of Arts:17.00.03/Bryn Tetiana Mykhailivna. – Kyiv, 2005. – 176 p.
3. Vygotsky L. L // The problem of consciousness. L. Vygotsky. Collection of works: in 6 volumes. – M.: Pedagogics, 1982 -. – V. 1/[undern ed. A. Lury, M. Yaroshevsky]. – P. 156-167.
4. N. Gerasimova-Persidskaya N. Russian music the XVII century – the meeting of two epochs / N. Gerasimova-Persidskaya. – M. Music, 1994. – 126 p.

5. I. Kotlyarevsky Priority as a factor of musicology development / I. Kotlyarevsky // Theoretical and Practical Issues of Cultural Studies: Ukrainian musicology at the turn of the centuries. Collection of scientific articles. – Melitopol: "Sana", 2002. – Vol. IX.
6. Stankovich-Spolska R. "Fern Blossom" Ye. Stankovich: the problem of genre: abstract of thesis for obtaining the scientific degree of Ph.D. in History of Arts: spec. 17.00.03 "Music Art"/R. Stankovich-Spolska. – Kyiv, 2007. – 18 p.