

V. Marik

CONCEPTUAL SYSTEM OF MODERN NATIONAL MUSICOLOGY

Musicology is an integral, at the same time, open system of knowledge, one of the important methodological tools for the study of which provides conceptology. The conceptual system of modern native musicology modelled in the article is an alternative to the existing system of knowledge, at the same time complements it, clarifies, and allows the researcher to find practically limitless possibilities for revealing semantic intentions in musical art. The author pays special attention to the question of structuring the music studies.

Keywords: concept, meaning, conceptual system, system of knowledge, system of concepts, structure of musicology, sections of musicology knowledge, concepts of musicology.

*You can become a musicologist
only enriching their memory
information from the most diverse
areas of knowledge (much wider than it is provided
by the programs of educational institutions),
forming a flexible thinking,
cultivating diligence and curiosity,
producing a certain philosophical and
ideological position.*

Yu. Bychkov

The modern musical space does not seem to have boundaries, which leads to metamorphosis in musical thinking, musical language and form, their maximum simplification in all respects, or, conversely, conceptual complication. "Pure" sound with the help of sonorism reaches the boundaries of the actual musical sound, after which – the noises, the percussion of the "real" world – reaches the limit and departs from it, returning to the musical-sound element: such a wave, knocking on the shore, goes back to the ocean. At the same time, the installation on theatricality, techniques of the instrumental theater, visual effects introduced into the space of a musical piece of work make it synesthetic, maximally "voluminous" physically (for other organs of the human senses) and semantically (counterpoint symbolism, meanings). "Architectural construction" of Music, as if absorbing other types of arts, grows in breadth and upwards. It is perceived as something that does not fundamentally end as the Gaudi's musical cathedral, and reaches to heaven, and its steeples reach cosmic heights ...

With the appropriate erudition, as well as the availability of the necessary knowledge and listening experience, in the opus of modern composers (not everyone, of course) you can "hear" Eternity and feel catharsis. It seems that every non-indifferent musicologist can recall a similar, past experience of his senses. And after experiencing, he can neither think / nor

analyze. And, too, it turns to meaning, questions about its essence, its origin, the work of composer thinking and the peculiarities of listening perception ...

Being so indifferent, we faced another, equally important problem – the renewal of views on the systematization of domestic musicology, since music acquires today an extraordinary socio-cultural dimension and influences in this sense the thought-oriented musicology that follows it, trying to reveal the secrets of this extraordinary the phenomenon. At the same time, the relevance of the theme and research field of the article lies in the fact that the proposed approach allows musicology to be methodologically flexible, to find balance, while trying to "catch up" with music and all processes that experience it, and – to preserve its scientific base and all what is connected with music as an aesthetic and artistic phenomenon, to preserve knowledge and a certain axiology that has been for centuries.

The *purpose* of the article is to create a model of the conceptual system of musicology with the following *tasks* subordinated to it:

1. to give an impression of musicology as a system of knowledge, to outline the features of systemicity inherent in this system;
2. to open the conceptual possibilities of musicology;
3. to offer a conceptual system of musicology, to give it a description, to justify the structure and to complement it with the corresponding scheme.

The traditional approach to systematization in the musical science is represented by Yu. Bychkov, when he defines one of the objectives of the course "Introduction to Musicology" (which he has taught at the Gnessin Academy for many years, somewhere from the early 80's, , as he writes himself): consideration of musicology as a system of knowledge. The scientist not only states the existence of such a system, he clearly defines its components: views, categories, scientific apparatus, specific terminology and methods, own logic of development.

At the same time, according to Yu. Bychkov, its "non-closedness" is an important quality of the system of musicology. T. Kornelyuk, continuing his reflections in this direction, confirms that the leading "principle of the methodology of the systematic approach" in science in general and in musicology in particular is the openness. And further: "The quality of openness is realized in the ability of the system to constantly act, infinitely absorb and at the same time be such that it absorbs (<...> at the same time), while having an

internal mechanism for organizing the whole system, which leads in the end to self-organization".

Accepting the "openness" of the methodology of musicology as a possible guide to action, in this paper we propose to simulate a conceptual system that will complement and clarify the existing system of knowledge, will provide opportunities to effectively develop new principles of cognition. At the same time, we will do this in full compliance with the five basic system principles (V. Sadovsky) – the integrity, structure, interdependence of the system and the environment, the hierarchy and the plurality of the description as well as openness. Finally, let's consider in the course of further considerations and the fact that the system-forming factor of the system is the goal (A. Averyanov).

Two ideas motivate us to the system modeling of musical concepts. On the one hand, Y. Bychkov mentions "the construction of musical science" as a "system of necessary and sufficient *axioms*" (our italics – V. M.) [Error: cross reference source is not found]. On the other hand, many native musicologists, for example, G. Viranovsky [Error: cross reference source is not found, p. 5]; Y. Kholopov, in turn, calls the musical-theoretical concept (the theory of music) as the "*system of concepts*" (our italics – V.M.) [Error: cross reference source is not found].

Proceeding from these two preconditions, (above) the task that faces us could be denoted as the *conceptualization of the axiom of musical science, which is possible not only and not so much due to the system of concepts, but with the help of a system of concepts.*

The very term "concept" has already become a permanent place in a number of humanities. In 2004, Yu. Stepanov "fixed" the concept in the terminology apparatus of cultural studies. Making it basic notion of his vocabulary about Russian national constants, the scientist characterizes the concept as "a bunch of culture in the human consciousness; those in the form of which culture enters the mental world of a man". By analogy with the example given by Stepanov with the concept of "law", knowledge, as well as associations, ideas, experiences about the nature of music, generate the concept of "music". And also, we will continue with the words of the linguist, not only "the brief history of the main features of the content" of the emergence and ways of developing this so many-sided phenomenon, but "modern associations, assessments, etc." are attributable to this concept [Error: cross reference source is not found, p. 42-43].

In logic, the concept means "a common name with a relatively clear and consistent content and a relatively clearly defined volume" [6, p. 272]. The concept differs from the notion of semantic ambiguity and imagery, which serve as the basis for the search for it using the methods of musicological conceptualization of very complex processes of musical thinking (therefore, concepts in musicology are meaningfully "overcrowded"). Concepts coexist with meanings in the system of music science, since the concept – only a small and highly schematic part of the concept.

Paraphrasing M. Pimenov, the conceptual system (the system of concepts, the concept sphere) is the "mental framework" of science, which includes the "whole volume of comprehension models" and variants of analysis of the "world" of music [Error: cross reference source is not found, p. 129-130]. It is stable, but at the same time it is cumulative and open.

Returning to the positions of V. Sadovsky about the basic properties of the system, we emphasize that integrity implies the inviolability of the properties of the conceptual system to a set of its elements (concepts and, as we shall see later, sections of musicology), which are joined by numerous connections and relations. Integrity, as already noted, is also determined by the presence of the goal of *learning to understand the musical language, to think musically, and through the application of these knowledge and the empathy of musical intonation, to know themselves and the world around them, achieving in this respect as far away as possible meaning.*

At the same time, the presented conceptual system is in close interrelation with the environment – with musical art and musical culture, on the one hand, and with the complex of other sciences – on the other hand, being, at the same time, a phenomenon that is generated and generates by itself.

Also, in the system introduced by us, the principles of hierarchy (each element can be considered as a system) and the plurality of description (requires the construction of a number of models, "each of which describes only a certain aspect of the system" [Error: cross reference source is not found]).

One of the most difficult issues today remains the question of the structure of musicology, which we will delay in more detail as a formed system of concepts partly helps to solve this problem. Without pretending to outline all existing concepts in national science of the concepts of musicology, let us dwell on the most significant points.

The Western European approach involves the division of musicology into systematic, historical and ethnomusicological. In the national musicology it is accepted to speak about the theoretical and historical sections of music science.

Both the first and the second versions seem rather conditional, but they continue to exist in modern musicology – in a certain accordance with each cultural-geographical and scientific area: both of them maintain their "practical" (convenient in analysis) satisfaction. At the same time, in the context of the interdisciplinary (which would be more appropriate to be called inter-scientific) interactions, it is already in the context of the interdisciplinary intercultural musicology that has been formed and continues to actively develop new fields of knowledge of music, for example, musical sociology, musical psychology, musical aesthetics, etc. which can not be ignored at all and it can no longer be called, as it was supposed in 1978, by Georgiy Viranovsky, "components of the applied parts", in fact, sociology, psychology and aesthetics ([Error: cross reference source is not found, p.13]) and that today do not fit into the aforementioned "duad".

As you know, the authors of the article entitled "Musicology" from the Great Soviet Encyclopedia, edited by Y. Keldysh (G.Viranovsky, Yu.Holopov refer to it) were the first to suggest a structure in which theoretical musicology involves research, the result of which is the emergence of disciplines devoted to individual elements of music – melodies, metrics, harmony, etc. Historical musicology here appears in the following sections: "general theory of music", "the history of music of peoples and countries", "the history of genres and forms", "the history of types of performing arts," "the history of musicology." Separate sections are ethnomusicology and musical criticism, as well as musical acoustics, musical psychology and musical sociology [Error: cross reference source is not found]. We agree with G. Viranovsky, who writes that in this systematization, historical and theoretical musicology is practically identical with the courses of historical and theoretical subjects, which are included in the programs of musical colleges and conservatories (academy of music). [Error: cross reference source is not found, p. 11].

Viranovsky suggests to speak about theoretical, historical and metatheoretical, combining the theory, the history of musicology and the axiology of the branch, and also highlights applied musicology, which includes musical criticism, pedagogy, organology, editing and sound processing [Error: cross reference source is not found].

The most interesting approach is found in the work of O. Sokol. In the structure proposed by him, literally "vividly" realized, firstly, the process of systematization (in the understanding of B. Kedrov) musicology, and secondly, the idea of "reflection of knowledge in the activity" – from theoretical abstractions to practice. It is expressed in the consistent sequential arrangement of all major subjects and branches of musicology – from the integrity (C) through analysis (A) to synthesis (S), from the historical through theoretical, meta-learning (combining the history and theory of musicology, as well as aesthetics, etc.). musicology, the methodology of science of music to applied musicology (both principles are retained in the construction of all units of these industries). "Ideally, – writes the author, – dialectics of these sections (and subdivisions – V.M.) is such that everyone has his own "practice", his history, theory, meta theory, methodology and "new" practice, which follows from the actual tasks" [Error: cross reference source is not found]. The internal subordination of this structure demonstrates one of the methods of scientific knowledge – the direction of the movement of thought in the comprehensive study of any musical phenomenon or musicology problem, in the direction of general to specific, from context to text.

Bychkov's structure of musicology is traditional, he does not refuse to branch out musicology to the "theoretical" and "historical", but pays special attention to the conceptual apparatus. One can say that the scientist builds musicology as a "system of concepts" (G. Viranovsky, Yu. Kholopov), stipulating "complexes" of terms in relation to each branch and section.

Theoretical musicology includes Bychkov's four sections – musical culturology, sociology (sociodynamics of musical culture), aesthetics and "section devoted to issues of musical language and form" [Error: cross reference source is not found]. The main concepts in the section of musical cultural studies for the scientist are: "culture", "musical culture", "musical art", "types of musical culture" (Eastern, Western, Middle Ages, Renaissance, New Time), "subcultures." In the section of musical sociology, we distinguish the following terms: "types of musical activity", "musical environment", "cultural environment", "sound environment", "musical activity", "types of musical activity", "listener", "public", " "music". Musical aesthetics is based on the concepts of musical intonation (B. Asafiev), musical thinking, musical logic, software, and experience. The terminology of the section on language and form is the musical language, the musical form, as well as the genre and style [Error: cross reference source is not found].

Historical musicology, according to Bychkov, consists of two sections. The first section is designated as "Genesis, the formation and development of musical art." It affects the notion of origin (music), development, process, rite, vocal, instrumental music, and others. [Error: cross reference source is not found].

The second section can be called "History of music of different regions of the world", with the connection of the terms "musical culture of the East", "musical culture of the West", "Western European musical culture"; from an unnamed program, but from what, in our view, what is meant by – "musical culture of an ethnic group", "musical culture of a nation"; "interaction", "mutual influence", "isolation", "logic of historical development", there should be continued with, "dialogue", "identity", "openness", "integration", "globalization" ...

Separately, Bichkov's section of the musicological methodology which is represented by the corresponding concepts: "methodology of science", "methodology of musicology", "methodology of the musical-historical process", "historicism", "deduction", "induction", "synchrony", "diachrony", "historical background", "historical relief", "musicological thinking", "world outlook", "method", "system", "structure" [Error: cross reference source is not found].

As noted Bychkov himself, the issues of performing practice and interpretation, as well as musical pedagogy do not find a place in his course. It is noted only that pedagogical problems (and their conceptual field) can be involved in musical and cultural discourse.

The author does not claim the completeness of the concept. In addition, it does not always clearly distinguishes the field of music science and the field of musical disciplines (courses taught in musical educational institutions). Thus for today Bychkov's ideas, especially the conceptual complexes suggested by him can serve as the basis for systematization and structuring of musical science from a conceptual position.

A fundamentally new in our conceptual system is the lack of a division of musicology into theoretical and historical, with an attempt to "fit" one or another section of musicology into one or another nominative paradigm. Thus, each section becomes independent, and in each individual case the musicologist chooses what semantic emphases to make, deciding, using the traditional terminology, theoretical, historical or other question.

Such an approach seems effective in relation to those sections of musicology, which can be attributed to both the theoretical and the historical branch. For example, in the theory of genre and style, the theory and history are equally involved. The same can be said about

the theory of musical interpretation that has grown in recent decades, methodologically "mature", has become a scale of science of a higher order – musical interpretation. An important contribution to this process was made by O. Sokol, in whose works the musical theoretical system and the science of music include the so-called "performing musicology" [Error: cross reference source is not found, Error: cross reference source is not found]. Going on the way of N. Korichalova, V. Kholopova and others, the authors, O. Sokil focuses on "the interpretation and implementation of performing remarks", which contain "essential features" of the composer's plan [Error: cross reference source is not found, p. 6].

Consequently, the system of contemporary national musicology can be represented as a stable and, at the same time, a mobile *sphere of concepts*, in the center of which are the basic musical concepts involved in the twelve major sections of musicological knowledge, each of which, in turn, has its own set of concepts. These sections of musicology – the theory of genre and style in music; theory of musical intonation, language and form; music history; theory, history and methodology of musicology; musical pedagogy; musical sociology; musical psychology; musical culturology; musical aesthetics; musical ethnology; musical criticism and journalism; musical interpretology are not grouped together and are equal (of equal importance). Listed in the diagram (see below) in graphic ovals over concepts and sections, three approaches-logical-methodological, historical-chronotopic and axiological-culturological today are the leading ones when choosing the angle of research, closely interacting with each other in each certain research.

Thus, we arrive at a number of the following **conclusions**, which are supplemented by some explanations to the end of the article in the scheme.

Contemporary native musicology can be represented as a system of concepts that interact with each other in separate sections of musicology, and then – in three main directions (logical-methodological, historical-chronotopic, axiological-culturological), which intersect and, in essence, are different facets, different aspects of the solution of the same problems.

The basic concepts constituting the nuclei of the sphere of concepts of musicology were selected by us under the influence of works by Yu. Bychkov, M. Bonfeld, Ye. Nazaikinsky [Error: cross reference source is not found]. The system of concepts in musicology, in our opinion, includes concepts of the first and second kind. Concepts of the first kind (primary or basic) – these are the components of the core of the *sphere of concepts*:

- music;
- musicology;
- style;
- genre;
- form;
- composition;
- text;
- context;
- composition;
- composer;
- author;
- performer;
- listener;
- image;
- concept;
- sense;
- meaning;
- empathy;
- understanding;
- creativity;
- performance;
- interpretation;
- musical language;
- musical thinking;
- musical intonation;
- musical sound;
- musical culture.

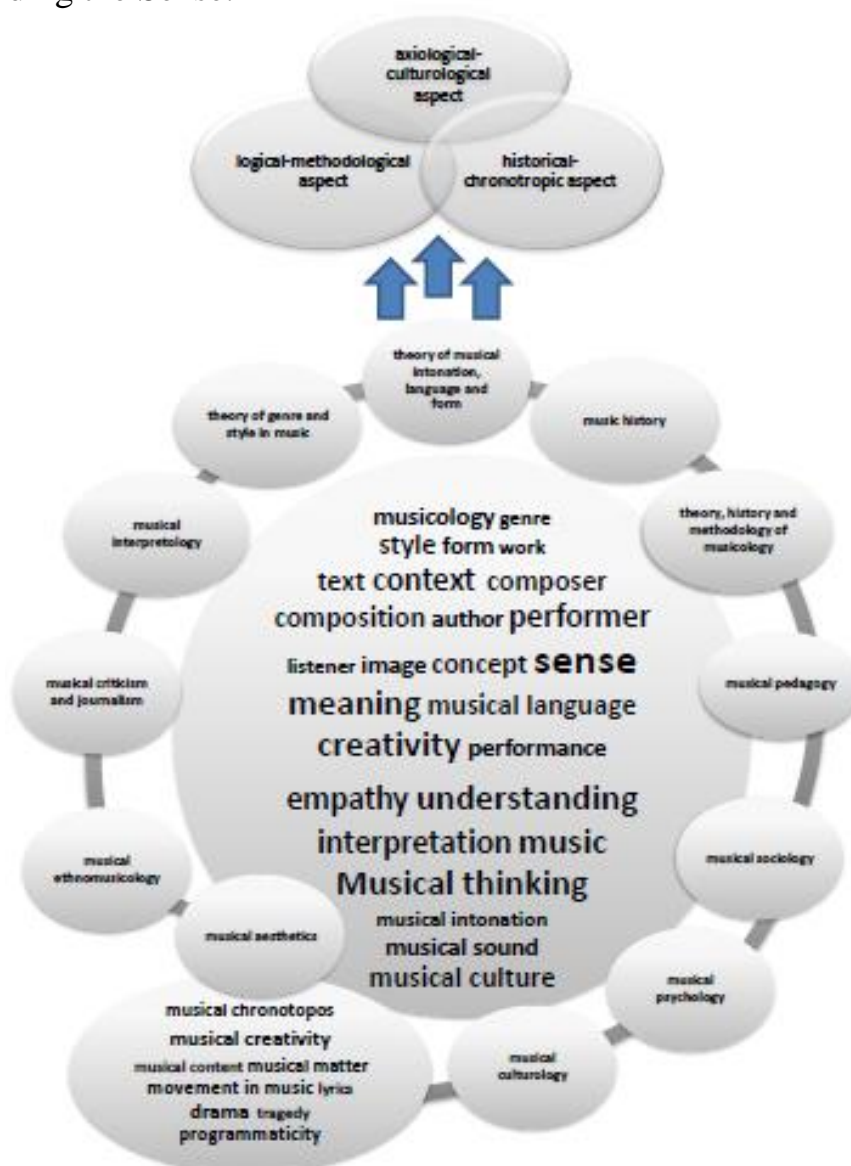
Concepts of the second kind are those concepts that are used and constitute the content basis of separate sections of musicology. The above generalized thoughts of Yu. Bychkov on this subject will help to simulate similar conceptual "subsystems". We will discover in the scheme, so far, one conceptual domain – musical aesthetics (see below).

The choice of concepts presented in the system of musicology is not accidental and is explained by the possibility of "reducing" to them the musical axioms. For example, the basic concept of "musical intonation" forms the idea of "the ratio of sounds in their unity with content" and the theory of intonation B. Asafiev [Error: cross reference source is not found, p. 85]. The concept of "musical sound", taking into account the widespread "narrow" definition of the concept of musical sound as a sound with the exact height and timbre, is a complex phenomenon, in which there are concentrated "sensual-physical" and "ideally-minded" components (T. Cherednichenko: "Music is the embodiment of the integrity of a person, the unity in it of nature and spirit. This integrity and this unity are concentrated in the musical sound") [Error: source of the cross-reference is not found] etc. The abovementioned elements represent only a certain segment, emphasized in the contemporary musicology, of semantic field of concepts "musical intonation" and "musical sound", while the structure of the latter includes all the existing versions of interpretation, scientific concepts, theories, views and hypotheses, the history of the emergence and development of conceptual

components, as well as musical patterns printed on our memory and their imagery (for example, types of intonations peculiar for Tchaikovsky or Beethoven), features of empathy, association and emotional side of concept perception.

When choosing branches of musicology, we synthesized the experience of all the aforementioned native musicologists, as well as guided by the theoretical positions and reflections of Yu. Bychkov, O. Samoilenko, V. Ionov on the present state of musical science. [Error: cross reference source is not found]. The number of these sections, if desired, can be increased, but they are considered the main ones.

The system of concepts introduced corresponds to the problem that G. Viranovsky sets before any theoretical system – the maximum possible "coverage of the phenomena of musical art described by the theories that are part of this system". A holistic characteristic of this system allows to create a fairly complete representation of musical – intonational-genre and form-creating means, as well as about the value-aesthetic criteria of the era. [Error: cross reference source is not found, p. 82], as well as revealing practically innumerable ways and means of understanding the Sense.



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