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## ACTUAL MUSICOLOGICAL APPROACHES TO THE PHENOMENON OF MUSICAL RHETORIC.

**The purpose of this article** is to analyze the essence of rhetoric as a multifaceted phenomenon and to identify the specifics of its development at different historical and cultural stages, as well as to study the modification of views on musical rhetoric. **The research methodology** is based on the historical-bibliographic method, systemic, comparative and analytical approaches are attracted. **The scientific novelty** of the work is to expand the notion of musical rhetoric as a semiotics-culturological field of the scientific interests of musicology; in the study of logic and the causes of changes in scientific knowledge in relation to musical rhetoric; in an attempt to generalize the most relevant developments of the problems of musical rhetoric. **Conclusions.** The breadth of the boundaries of musical rhetoric, the diversity of approaches to this phenomenon, the multidimensional nature of its perception and research evaluation are also established, and the non-alignment, inconsistency of the basic positions of musical rhetoric is also pointed out. Attention is drawn to the fact that the study of musical rhetoric from the point of view of the theory of language and musical-speech activity, that is, from the semiotic position, in the modern period acquires the character of a stable and constantly evolving trend. The understanding of musical rhetoric as building a certain semiotic model of music is being actualized, in which a special figurative and semantic unit is taken as the basis – a musical-rhetorical figure – a peculiar composition-sound idiom.

**Keywords:** general rhetoric, musical rhetoric, form rhetoric, musical-rhetorical figure, semiotic model.

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**Актуальні музикознавчі підходи до явища музичної риторики.**

**Метою даної статті** стає здійснення аналізу сутності риторики як багатогранного феномена та виявлення специфіки її розвитку на різних історико-культурних етапах, а також дослідження модифікації поглядів на музичну риторику. **Методологія роботи** спирається на історико-бібліографічний метод, залучаються системний, компаративний та аналітичний підходи. **Наукова новизна** роботи полягає: в розширенні уявлень про музичну риторику як про семіотико-культурологічну галузь наукових інтересів музикознавства; у вивченні логіки та причин змін наукового знання по відношенню до музичної риторики; в спробі узагальнень найбільш актуальних розробок проблем музичної риторики. **Висновки.** Встановлюється широта меж музичної риторики, різноманіття підходів до цього феномена, багатоаспектність його сприйняття та науково-дослідницької оцінки, також вказується на неузгодженість основних позицій музичної риторики. Звертається увага на те, що дослідження музичної риторики з точки зору теорії мови та музично-мовленнєвої діяльності, тобто з семіотичної позиції, в сучасний період набуває характеру стійкої тенденції, що постійно розвивається. Актуалізується розуміння музичної риторики як тієї, що вибудовує певну семіотичну модель музики, в якій за основу береться особлива образно-сміслова одиниця – музично-риторична фігура – своєрідна композиційно-звукова ідіома.

**Ключові слова:** загальна риторики, музична риторики, риторики форми, музично-риторична фігура, семіотична модель.

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**Целью данной статьи** становится осуществление анализа сущности риторики как многогранного феномена и выявление специфики ее развития на разных историко-культурных этапах, а также исследование модификации взглядов на музыкальную риторику. **Методология** работы опирается на историко-библиографический метод, привлекаются системный, компаративный и аналитический подходы. **Научная новизна** работы заключается в расширении представлений о музыкальной риторике как о семіотико-культурологической области научных интересов музыковедения; в изучении логики и причин изменений научного знания по отношению к музыкальной риторике; в попытке обобщений наиболее актуальных разработок проблем музыкальной риторики. **Выводы.** Устанавливается широта границ музыкальной риторики, многообразие подходов к этому феномену, многоаспектность его восприятия и научно-исследовательской оценки, также указывается на неустойчивость, несогласованность основных позиций музыкальной риторики. Обращается внимание на то, что исследование музыкальной риторики с точки зрения теории языка и музыкально-речевой деятельности, то есть с семіотической позиции, в современный период приобретает характер устойчивой и постоянно развивающейся тенденции. Актуализируется понимание музыкальной риторики как выстраиваемой определенной семіотической модель музыки, в которой за основу принимается особая образно-смысловая единица – музыкально-риторическая фигура – своеобразная композиционно-звуковая идиома.

**Ключевые слова:** общая риторики, музыкальная риторики, риторики формы, музыкально-риторическая фигура, семіотическая модель.

**Relevance of research topic.** In contemporary musicology, of the constant interest is the study of the music contents and the methods of its realization are invariably of deep interest. The study of the relationship between the content and the means of music can be studied either from the means that can serve the achievement of this content-expressive effect, or on the part of the content-expressive effects, the implementation of which is capable of serving this medium. In any case, one of the most promising methods of solving this problem is the conversion to rhetoric, which, on the one hand, organises the expression of content in ordinary speech, and, on the other, lies at the very core of a special system of musical means, called musical rhetoric.

Rhetoric is a necessary part of "the functioning of any language system and is especially important in art due to image-bearing purpose and imagery regulation of its language means" [9]. Therefore, it is important to determine the paths of musical rhetorical knowledge, which would enable us, first of all, to approach the deep settings that form the corresponding phenomena of art and culture in general. Also, the relevance of our study is seen in the ability to consider the phenomenon of rhetoric in musical perception as a scientific and theoretical problem, especially since this phenomenon is still not sufficiently studied in the national musicology.

**Analysis of studies and publications.** The theoretical basis of this article is the research grouped in two main "blocks" of problems: first, connected with general rhetoric and enlightening it from the point of view of historiography (V. Golubev [4], V. Toporov [11], or concentrating on selected aspects of this phenomenon (S. Averintsev [1], M. Gasparov [3], U. Eco [14]); secondly, considering issues of musical rhetoric as a general theoretical plan (M.Aranovsky [2], A.Samoilenko [10], V. Kholopov [12, 13] etc.), and in connection with certain epochs, style directions, and composers (O. Zakharova [7], S. Druzhynin [5], J. Druskin [6], Yu. Kon [8], D. Prysyzhnyuk [9], and others).

**The purpose of the given article** is to analyze the essence of rhetoric as a multi-faceted phenomenon and to identify the specifics of its development at different historical and cultural stages, as well as the study of the modification of views on musical rhetoric.

**Statement of basic materials.** Rhetoric (from Greek rhetorike to flow, pour) has been existing for thousands of years. This concept is first and foremost associated with the art of eloquence, the ability to express the thought clearly, convincingly, expressively and

"beautifully". Having a great command of language has always been highly valued and considered as part of the common culture of a man. Rhetoric also created a developed system of rules for creating speech, the choice of its material, aimed at rational expression of the phenomena of life. According to M. Gasparov, rhetoric taught human beings to divide the world around the word, "to highlight in it the themes, submes, motives, to break them in adjacency and similarity, to place and connect them in harmoniously structured schemes" [3, 55].

The center of the interests of rhetoric in the past and in present are ways of constructing artistically expressive speech, first of all, prosaic and oral. Here, rhetoric is also opposed to poetics studying poetic speech, and grammar oriented to the study of "natural" (aesthetically unmarked) speech, and hermeneutics dealing with the understanding of the text. However, this does not mean the absence of intersections between the named areas of humanitarian knowledge. For example, it can be noted that there is a close connection between rhetoric and hermeneutics: when reading a work of art, the reader enters into dialogue with the author through the text, and perception and comprehension become the hermeneutic consequence of rhetoric, its original response.

*Rhetoric as a science to convince* (we immediately note that this rhetoric formula was suggested by Aristotle and Apollodorus, in the theory of Roman eloquence, for example, the quintessence of Quintillian was more popular about rhetoric than about art of eloquence, that is, impressing [4]), fulfilling a large-scale task: transforming objects and phenomena in a word, which means that in the center of the rhetorical concept a speaking man is *homo loquens*. Thus, rhetoric assumed control over all stages of the process of transforming of an object into a word. There are *five* stages in classical rhetoric (*inventio*, *dispositio*, *elocutio memona*, *actio*) and all of them are based on the general base *persuasio*, which is translated from Latin as a belief, therefore the rhetoric, as we have said above, is often interpreted as a science of persuasion, or science to convince

Ancient rhetoric was mastered in the Middle Ages and enjoyed great prestige, being among the seven "elected sciences." The Renaissance and the periods of domination of individual artistic trends followed by it (Mannerism, Baroque, Classicism) devoted significant attention to rhetoric, which is witnessed by numerous French, German, Italian (and not only) treatises of the 16th - 18th centuries. At this time, especially in the seventeenth century, rhetoric, on the one hand, tends to universalize, discovering links with

the emerging "logical" grammar, and, on the other hand, turns into an instrument capable of capturing a rather thin differentiation of aesthetic installations [4].

In the era of romanticism, rhetoric with its normative-didactic tendencies begins to be perceived as an exploded canon, impeding free creativity, as a discipline of a scholastically cathologizing type, incapable of penetrating the ideas of historicity, impeding the new principles of verbal art, and as science comes to a state of decline at the beginning of the nineteenth century. However, since the 1960s the flowering of rhetorical knowledge, which has found for itself a new ideological and scientific context, begins again. It becomes one of the fastest and most productive disciplines in the philological cycle. This period in the history of rhetorical knowledge is often referred to as "rhetoric generale" or "general rhetoric". The formation of a new type of rhetoric is primarily due to linguistic factors, through which it is included in the circle of semiotic disciplines and in the sphere of culturological problems.

Umberto Eco in "The Missing Structure" writes: "Rhetoric does not describe outgoing cases of rhetorical figures that can not be assumed by any set of psychological or any other expectations, it describes only those techniques, thus very unexpected, that the set of listening expectations all in all can accommodate. Unlike poetic discourse, which, based on the minimal doses of redundancy (to a minimum, taking into account the expectations of the recipient), induces the consumer into the effort of interpretation, the reappraisal of codes – and this is one of the essential characteristics of contemporary art – rhetoric, rejecting extremes, strengthens the weighted type of speech, controlled unexpectedness "[14, 129]. Such a long quotation was needed not only to demonstrate U. Eco's non-trivial approach to the phenomenon of rhetoric, but also to point to a broad understanding of the author's rhetoric as a linguistic pragmatist, or to speech studies as a whole.

The presented historical view of the habits of rhetoric helps to come to the following conclusions:

- firstly, rhetoric as a science examines the centuries-old culture of an effective word. Rhetoric is at the same time the art of speech and the theory of this art, a discipline based on a rich cultural tradition;

- secondly, as the center of the rhetorical concept is generally set up by a speaking man – homo loquens, which points to the anthropological cut of this area of scientific knowledge, rhetoric can also be perceived as an optimizing mechanism of human

communication (as "a set of rules required by the organization of the spiritual being" [7 , 12]) through which cultural meanings and human symbols are transmitted;

- thirdly, there is a multifunctional rhetoric that provided it with its existence in new modern conditions, which suggests the universality of rhetorical knowledge, which is characterized by a special "approach to the generalization of reality" [1];

-fourthly, if one considers rhetoric as a generalization of speech as a study of the phenomenalization of language in a society, then it becomes apparent that its area is an essential part of the theory of social communication.

Music rhetoric is much younger than general rhetoric. If the general rhetoric from the very beginning was understood as a practical science, giving theoretical substantiation to its positions, then, on the contrary, musical rhetoric remained for a long time only a set of rules of composition of music, related to rhetoric in the most general terms. Nevertheless, in the historical development of musical and general rhetoric, there are common moments. One of these intersections can be rightly attributed, for example, to the fact that the nineteenth century, as well as for ordinary rhetoric, went without the very active development of this science. In addition, we can not but mention the subsequent splash in the development of musical rhetorical knowledge associated with the twentieth century. This fact is obvious for general rhetoric.

The historical development of rhetoric, according to V. Toporov, undergoes two stages – "classical", marked by the formation and subsequent degradation of its cultural-genitive functions, and "nonrhetorical" (since the 1960's), when the rhetoric "is included in the circle of semiotic disciplines" and Reactates "the sphere of culturological problems" [11, 417]. The intense revival of rhetoric in the twentieth century is associated with its widespread use in the sociocultural environment and the manifestation of its practical essence in the processes of modern communication. The prerequisites for this development were noted by O. Zakharova, one of the most authoritative researchers in the musical rhetoric: "Rhetoric played an important role in securing semantics, the development of a musical "vocabulary", for the first time with such fullness and power that revealed the ability of music as an expressive language ... In this sense, musical rhetoric really can be considered a historical predecessor of the semiotic method in musicology "[7, 9].

The individual vector of development in the field of musical rhetoric is associated with

authorial approaches to this phenomenon. So the first significant circle of researchers, who in their works pay attention to the development of musical and rhetorical techniques, appears throughout the 17th century. Essays of I. Burmeister, A. Kircher, I. Bernhardt, I.K. Printz etc. give general information about the location of the material, in analogy with the rules for the location of the material of ancient speech. The merit of these authors is also the definition of the thesaurus of musical-rhetorical figures, which summarized the previous compositional experience. In addition, in some treatises, judgments about the relationship of musical rhetoric with the expression of music of different styles (I. Bernhardt) [5].

Actually rhetoric becomes later the science of music, in the Bach era, when its results, principles were generalized, a classification of techniques was developed. The principles of musical rhetoric and their aesthetic evaluation were most clearly formulated by I. Matteson. He created a classification of musical figures, referring to the ancient rhetoric, the definition of a more developed scheme of musical material and the role of rhetorical accents in his representation [5].

The further stage in the development of musical rhetoric is connected with the name of I. Forkel. He considered musical rhetoric as a single system, the techniques of which, unlike I. Matteson's musical rhetoric, are observed only on examples of instrumental music.

The 20th century gave birth to a new wave of interest in musical rhetoric. A. Schweitzer, B. Yavorsky do not use rhetorical terms when studying music of S. Bach, but they consider the meaning of the motifs in the vocal-choral and chamber-instrumental genres of the German composer, which represents an actual aspect of the musical rhetoric.

The following review of methodological approaches to the phenomenon of musical rhetoric at the current stage indicates not only the multidimensionality of the problematics of this phenomenon, but also causes two main lines of research paths within the framework of the declared.

The first line is represented by a few works, the value of which is in a direct examination of the main aspects of musical-rhetorical knowledge. They included a monography of J.Druskin "About rhetorical receptions in music of I. Bach. "The author describes in detail the musical and rhetorical figures in the work of the German composer (he develops his own classification of motifs of figures (motives for detour, repulsion, etc.)), dispositions, rhetorical accents. The latter musicologist considers from the point of view of

artistic possibilities in a musical-rhetorical statement that helps to perform the composer's music authentically, in accordance with the artistic practice of his epoch [6].

Another work that presents the first direction is "Rhetoric and Western European Music of the 17th - the first half of the 18th century" by O. Zakharova, in which traditional rhetorical figures and peculiarities of their semantic reading are examined in detail. These include the classification of figures, the study of the principles of rhetoric in Western European music of the 17th - 18th centuries, and the study of musical rhetoric techniques in G. Schütz's music and in the clavier music of the eighteenth century [7].

The second line is represented by a number of articles, the research thought in which is engaged in the study of separate, but no less serious aspects of musical rhetoric.

Inside this direction, the scientific sources can be differentiated according to the following parameters: articles concentrated on the creativity of a particular person, and comparative works that do not limit themselves to reasoning about the poetics of one author. The general for both lines becomes the presence of significant theoretical reasoning.

A vivid confirmation of the first direction is the articles by A. Kandinsky – Rybnikov, V. Steinhardt, L. Kirillina, E. Chigareva; the second – I. Barsova, V. Kholopova, M. Katunyan, M. Lobanova, Yu. Petrova and others.

Thus, the characteristic intonations expressed in musical-rhetorical figures implementing the verbal text of musical works are considered in the context of the works of V. Mozart (E. Chigarev), L. Beethoven (L. Kirillina), G. Schütz (V. Steinhardt), questions Artistic-rhetorical forms are accentuated within the genre of clavier sonatas in the work of D. Scarlatti (Yu. Petrov, A. Kandinsky-Rybnikov). The latter can be attributed to V. Kholopov's thesis "On prototypes of functions of musical form", in which the disposition is considered as a prototype of the classical sonata form. Here also we study the relationship between the general compositional functions and the sections of the location of the musical material. Such a study allows us to draw a conclusion on the connection between rhetoric and the formation of a classical musical form [13].

In the area of artistic rhetorical form, the article by Yu. Kon is of value to I. Stravinsky's "Holy Chant". In it the musicologist introduces the concept of "rhetoric of form", which denotes the component of musical rhetorical statement, which is conditioned by rhetorical disposition. Yu. Kon notes the importance of the form's rhetoric in the creation

of a "special emotional and artistic tone, which is aimed at achieving within the framework of a holistic work". This tone is expressed through "engaging in one piece of various historical musical styles" – the Venetian polyphonic school of the 16th century and serial music of the 20th century. The means of different historical styles form the content of different parts of the form of rhetoric and thus express the conviction of a musical and rhetorical statement "about a completely special establishment, the form of the world", its eternity [8].

In the studies of M. Lobanova and Yu. Petrov, the problem of musical rhetoric comes in contact with the categories of aesthetics, poetics, language, words, meanings, and elements of mathematics. Receptions of musical rhetoric are considered in conjunction with the principles of representation, antithesis, games characteristic of the style and genre system of musical baroque.

The analytical articles by I. Barsova are the continuation of the theme/topic (based on the other material), in which the fundamental question of the existence of the rhetorical type of creativity is raised, the problem of etymology of rhetorical figures is considered, the rhetorical tradition itself is "encrusted" in a historical context, presenting itself as alive, mobile

The textual section of musical rhetoric is presented in the study of M. Aranovsky's "Musical Text: Structure and Properties". The author studies in his work the principles of the functioning of musical structures influencing the listener "regardless of reflection". The problem of modern semantic reading of rhetorical figures perceived by professionals in the context of conscious (or spontaneous) reflection.

The researcher, theoretically speaking about the specifics of the musical text, noted that all musical texts form a special "vertical paradigmatic structure, where each new text is equivalent (by certain attributes) to the preceding", "musical texts (and works) ... do not continue but repeat each other" [2, 76-77]. These arguments have revealed a certain pattern of the emergence of stable stereotypical formations in the musical themes, which preserve the circle of initially set values when included in various artistic contexts. These formations have been called migratory intonation formulas. In addition, M. Aranovsky reveals the mechanism of formation of such stereotypes in the domestic environment, which manifests itself through the repetition of certain "etiquette formulas" [2, 106-107]. The musicologist



also differentiates stereotypical structures and divides into contextual (for example, leitmotif) and non-textual: signs of genres (for example, dotted marching rhythms, swinging melody shapes of the lullaby, specific chordate chorus texture, etc.), individual turns with a fixed expressiveness, typical for a certain musical style or individual orchestral writing [2].

The described methodological approaches are far from being exhausted by the presented works. At the turn of the 20th and 21st centuries, a significant number of studies appear that deal with questions relating to images, non-musical concepts expressed in musical figures; learn the techniques of articulation, explained as special figures of musical rhetoric, and the action of musical rhetoric techniques on the possibility of performance; indicate the origin of musical rhetorical figures from migrating intonational formulas, which in turn are caused by intonations of ordinary speech, etc. Among them are the works of I. Rozanova, A. Aleksandrov, M. Arkadiev, V. Nosina, L. Shaimukhametova, S. Shyp and many others. The listed musicological approaches allow to interpret rhetoric as a system of signs associatively linking non-musical senses with its sound prototype based on code that has certain structural and semantic functions and performs a communicative function in transferring information from the composer to the listener, from the composer to the performer and from the performer to the listener.

The results of studying the phenomenon of musical rhetoric from the point of view of actual musicological approaches allow us to talk about:

- the breadth of the boundaries of this semiotically-culturological field of the scientific interests of musicology, in the circle of which there are scientists with different positions, and, consequently, the diversity of the approaches presented, the multidimensionality of perception and research evaluation, as well as the non-alignment, inconsistency of the basic positions of musical rhetoric;

- interdisciplinary orientation of musicology of the 20th - beginning of the 21st centuries, which determines its active interaction with related sciences, among which the primacy rightfully belongs to linguistics. The study of rhetoric from the point of view of the theory of language and musical-linguistic activity, that is, from the semiotic position, in the modern period acquires the character of a stable and constantly evolving tendency;

- the construction of a certain semiotic model of music, placed in a broad informational-sign-oriented context, in which a special figurative-semantic unit is taken as the main category;

- considering as the initial model of the musical-rhetorical figure with all its attributes – repetition in different texts, formulaicity, the relatively stable value, and the stability of the external form, which allows it to be treated as a special composite-sound idiom (intonational pattern) for storage, transmission and processing of information.

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