

# PROBLEMS OF CONTEMPORARY MUSIC PEDAGOGY AND PERFORMANCE

UDC 78.01+78.071.2

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## MUSICAL AND INTONATIONAL PHENOMENOLOGY OF AN AVTOPOEZIS OF THE ACTOR OF THE MUSICAL.

**Article purpose** – to prove musical and intonational specifics of immanent maintenance of an avtopoezis of the actor of the musical. **Methodology:** the research assumes application of fenomenological, intonational and komparative methods of a research. **Scientific novelty:** in article the immanent maintenance of an avtopoezis of the actor of the musical which phenomenology is shown in musical and intonational specifics of technological actor's process is analyzed. **Conclusions:** The specifics of creative process of the actor of the musical are that his psychophysical device performs professional actor's work, based on immersion in the atmosphere which is given rise by musical and intonational impressions. In the musical process of a living in a role this process has two components: the beginning of a professional algorithm of the actor of the musical – "objectification" of the sensual and intonational unconscious boost received from a musical impression. Self-dialogue of consciousness of the actor of the musical, living mechanisms, habitual for the actor, in a role are carried out already on a basis "intonational experienced" by the psychophysical device of the actor of musical material. The immanent maintenance of an avtopoezis of the actor of the musical provides self-dialogue of consciousness of the actor. The intonational impression is a basis of implementation of self-dialogue of consciousness of the actor of the musical.

**Keywords:** immanent maintenance of an avtopoezis of the actor of the musical, self-dialogue of consciousness of the actor of the musical, musical and intonational specifics of actor's technological process.

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**Музично-інтонаційна феноменологія автопоезису артиста мюзиклу.**

**Мета статті** - обґрунтувати музично-інтонаційну специфіку іманентного змісту автопоезису артиста мюзиклу. **Методологія:** дослідження передбачає застосування феноменологічного, інтонаційного та компаративного методів дослідження. **Наукова новизна:** в статті аналізується іманентна зміст автопоезису артиста мюзиклу, феноменологія якого проявляється в музично-інтонаційній специфіці технологічного акторської процесу. **Висновки:** Специфіка творчого процесу артиста мюзиклу в тому, що його психофізичний апарат виконує професійну акторську роботу, ґрунтуючись на зануренні в атмосферу, створену музично-інтонаційних враженнями. У мюзиклі процес вживання в роль цей процес має дві складові: початок професійного алгоритму артиста мюзиклу - «упредметнення» чуттєво-інтонаційного несвідомого імпульсу, отриманого з музичного враження. Самодіалог свідомості артиста мюзиклу, звичні для актора механізми «вживання» в роль здійснюються вже на основі «інтонаційно відчутого» психофізичних апаратом артиста музичного матеріалу. Іманентна зміст автопоезису артиста мюзиклу забезпечує самодіалог свідомості артиста. Інтонаційний враження є основою здійснення самодіалога свідомості артиста мюзиклу.

**Ключові слова:** іманентний зміст автопоезису артиста мюзиклу, самодіалог свідомості артиста мюзиклу, музично-інтонаційна специфіка акторського технологічного процесу.

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**Музыкально-интонационная феноменология автопозиса артиста мюзикла.**

**Цель статьи** – обосновать музыкально-интонационную специфику имманентного содержания автопозиса артиста мюзикла. **Методология:** исследование предполагает применение феноменологического, интонационного и компаративного методов исследования. **Научная новизна:** в статье анализируется имманентное содержание автопозиса артиста мюзикла, феноменология которого проявляется в музыкально-интонационной специфике технологического актерского процесса. **Выводы:** Специфика творческого процесса артиста мюзикла в том, что его психофизический аппарат выполняет профессиональную актерскую работу, основываясь на погружении в атмосферу, рожденную музыкально-интонационными впечатлениями. В мюзикле процесс вживания в роль этот процесс имеет две составляющие: начало профессионального алгоритма артиста мюзикла – «опредмечивание» чувственно-интонационного бессознательного импульса, полученного из музыкального впечатления. Самодialog сознания артиста мюзикла, привычные для актера механизмы «вживания» в роль осуществляются уже на основе «интонационно прочувствованного» психофизическим аппаратом артиста музыкального материала. Имманентное содержание автопозиса артиста мюзикла обеспечивает самодialog сознания артиста. Интонационное впечатление является основой осуществления самодialogа сознания артиста мюзикла.

**Ключевые слова:** имманентное содержание автопоэзиса артиста мюзикла, самодialog сознания артиста мюзикла, музыкально-интонационная специфика актерского технологического процесса.

**Relevancy of the research.** In musical, performer's creative well-being and focus of professional work of his psycho-physical apparatus is defined not by the plot, as much as by the main "source" of the creative process – the musical material clearly setting the stylistic reference to the future performance disabling to construe the author's material freely that is very natural for contemporary dramatic theatre. Music sets "ranges" rather strictly not to the performance in a whole, but also to the emotional and sense transformations of separate characters. In musical dramaturgy, there is much less possibility of "free-will reading" and construing of characters, than in plays for a dramatic theatre. Intonation archetypes of musical material provide for a completely clear "fairway" for role-character development. That is why considering the musical performer's autopoiesis as a musical-performance process based on performance psychological technique of experiencing musical-dramaturgical material is rather relevant.

**Scientific novelty:** In this article immanent content of musical performer's autopoiesis is analyzed, phenomenology of which reflects in musical-intonational features of technological performing process.

**Purpose of the article:** Justify musical-intonational features of immanent content of musical performer's autopoiesis. **Subject of the research:** performance technological process of musical performer. **Scope of the research:** musical-intonational features of technological performing process of musical performer.

**Researches and publications analysis.** Based on the definition of music proposed by A. V. Sokol, we consider the professional activity of musical performer as "intonational-artistic activity, the task of which is opening, expression and communication of personal sense of actuality, reality" [2, 23].

The general algorithm of a performer's professional process, immanent content of his autopoiesis is the self-dialog of consciousness, in our opinion, having musical-intonation specificity. In his work "Performing Remarks, World Image and Musical Style" A.V. Falcon, relying on the statement of B. L. Yavorsky that "intonation is the manifestation of life through sound", offers the term "flow of sound-intonational consciousness". With this term the author calls "sound and intonational, including speech, processes that overlap one another and form an aggregate, a multiplicity of audible movements" [2, 25]. Moreover, the

author provides the sound-intonational flow with a personal meaning, understanding it as a reflection of reactions to the sound-intonation impressions of the external environment in our consciousness [2, 25-27]. With reference to the topic of our article, we can assume that the self-dialog of a musical performer's consciousness is of frank sound-intonational nature, as music is the material and system of a musical performer's existence on the stage. In connection with the foregoing, *the self-dialogue of a musical performer's consciousness is understood as a sound-and-tone process.*

**Statement of the main material.** In relation to the performer of the musical, we state that the role-image is drawn and born while arising "inside" the performer based on his intonational musical impression, as the main source of sensory information. "We hear imaginary sounds not with external ears, but with inner ears... Imaginary objects and images are drawn beyond us, but first appear inside of us, in our imagination and memory" [4, 93]. "Internal Vision" (the term by K. S. Stanislavsky) for a musical performer is a visual image of circumstances or events, born not only through the analysis of the play or impression from the text, that is typical for a dramatic performer, but, above all, by musical influence. Thus, *the distinctive feature of a musical performer is the aggregation of the whole performing technological process on intonational resources of the musical-dramatic material and abilities of the performer's himself to perceive and use these resources.*

Paraphrasing K. S. Stanislavsky, we affirm that "resonance and acoustics for our feelings" [4, 366] are incorporated into the musical-dramatic fabric of musical. It is this resonance of the performer's soul strings with music that induces the necessary internal scenic state of health, which is inseparable from external, physical well-being [4, 474].

It is important that within the understanding of the self-dialog of musical performer's consciousness, where we include both technological professional performing techniques and simple questions and answers of logic, the key is the multi-level process of sensory-logical exchange and analysis by the artist of his impressions "received" from music. There is a large number of definitions and formulations of semantic content of the concept of "music." For us, emphasis is placed on understanding "the intonation ... as a real being of music" [3].

In other words, the artistic image in musical gives rise to intonation, which can be expressed both in music and in plastic, and in sound - vocal or verbal. Thus, we can state that the role-image in a musical is, in a certain sense, an intonational image. In this connection, we rely on the notion of the intonation image proposed by A. V. Sokol: "The intonational

image is the sound form of auditory reflection of the objective world with the help of abstract thinking. In musical thinking, it is transformed into intonation-artistic images, which are no longer a reflection, but an expression of personal meaning of reality, of the objective world" [2, 8]. According to B.V. Asafiev, "the content is merged with the form as a sound-like meaning" [1, 211], respectively, all manifestations of artistic communication in the musical "work" and are manifested through intonational meanings embedded in music. Based on B. L. Yavorsky's understanding of style as a systemic integrity, we assert that in a musical all three communicative devices – performance, singing and plastic – "conjointly and systemically" express intonational meanings of musical-dramatic material.

It is important for any performer to find the right creative feeling on the stage. Musical performer is assisted in finding this feeling by the specificity of his talent – the intonational nature of information perception. Music, while being the main driving force of mental life in a musical, replaces "toilet of the soul and inner preparation for the role" (the terms by K. S. Stanislavsky) of musical performer. The psychophysical apparatus of musical artist responds to the musical material at once and with all the senses. Even the tonality and tempo of the music give rise to the necessary stage feeling of the performer, even counter signs of alteration in the musical score "respond" in the performer with new shades of feeling. This phenomenon is caused by specificity of musical performer's talent, which enables an artistically gifted person to successfully work in this genre, which is programmed for a certain type of triune communication with the viewer, the components of which have the same "root" source - intonational hearing. For a musical performer intuitive sensory impression of musical intonation is the subject of analysis and the beginning of the implementation of a professional performer algorithm. For musical performer the traditional performance process acquires a pronounced musical-intonation specificity. Therefore, if *we consider the self-dialogue of musical performer as a sound-and-tone process*, then, respectively, *the immanent content of the autopoiesis of the artist of the musical has a pronounced musical-intonational nature.*

Within the scope of our research we do consider not the technique of "getting into" a role (meaning that a professional performer has mastered the performer "system"), but the specifics of mastering it in the musical genre, namely: the musical performer's natural ability to "read" information at a deep, intonational level; professional ability to structure this information at a rhythmic level, "assign" it at the level of the "languages" of the musical;

synthetic ability to harmonize and, ultimately, interpret the complex artistic content of musical.

Musical material plays the leading role in the creative process of a musical performer. The whole sense-sensual array is laid in music. On the one hand, this greatly simplifies the process of "getting acquainted with the image", on the other – complicates the process of mastering/getting into the image. Musical score "restricts" the field of fantasy to a certain scope, outlined with intonational archetypes of the musical material. Music sharply restricts the "field of interpretation" for the performer. The text of the play allows you to interpret the relationship of the characters and their super-task more freely than music. The musical performer, in this sense, needs to combine the non-combinable: the "load" of the intonational archetypes of music and the verbal text that can be "baited" with almost any meaning (the phenomenon of subtext in the performance school).

Another musical "language" giving a ground for liberties is plastic. Stylistics of movements, even in sufficiently recognizable musical intonation archetypes, can be eclectic – during production interpretation it may not align with the intonational archetype of music and even be opposed to it. This opposition is actively used by performers and directors as a way to "enrich" the original author's material with other semantic plans.

The specificity of the performance process within musical is also that music is the connecting tissue of psychological development of the character and, in fact, development of the plot. The translation of musical meanings in the musical takes place non-stop, even in dramatic episodes, when music does not sound. Music generates internal, visual visions, "programs" the inner monologue of the character, reveals the "inner sense" of the role, the key characteristic of which is the intonational leitmotif, gives color and rhythm to the emotional experiencing of events by the character. Musical intonation reveals the essence of role-image and reveals the essence of events of the plot. It, like a word in a dramatic work, "gives rise to subtext, and the subtext resurrects the text" [5, 282]. The performer must extract, "learn" the main intonation of his image from the author's musical material, on its basis "to experience" the text and events of the play, to assign this fictitious "structure" to himself, the performer-personality, at the level of the holistic sensation of his organism, that is "construct" the role-image. Performer must express and "experience" this prepared for an independent life product, role-image, on the stage in the author's musical material. Thus, we affirm that for the musical performer music is both the source of the professional process and

the "channel" of the professional process and the "container" of the final result of the professional process – the birth of a new living substance – the role-image.

That is why, in relation to a musical performer, the "performer's system" gains a specific particular content. All professional performance techniques are carried out in a slightly different way, rather than in case of a dramatic performer. According to the Stanislavsky system, "the classical, academic course of creativity (performer's) is directed from the text to the mind; from the mind – to the proposed circumstances, from the proposed circumstances – to the subtext, from the subtext – to the feeling, from the feeling (emotion) – to the task, to the wish (will) and from the will – to the action embodying the subtext plays and roles both verbally and by other means" [5, 285]. In case of a musical performer, the creative process starts from a musical intonation; performer's technological process is carried out on the basis and in harmony with musical intonation; and, as a result, comes to a more meaningful and enriched personality of the performer, filling of musical intonation, as a result of the "birth" of the role-image. In other words, *intonation specificity of guessing the author's design is intrinsic to professional performance process in musical. The self-dialog of consciousness is a professional-personal factor of the artist's autopoiesis, its immanent content, and musical intonation is the "instrument" for implementation of this process in the musical.* The process of musical performer's "getting into" the role takes place on the basis of musical intonation – as the primary informative matrix of the musical, "captures into its orbit" all the modes of the musical performer's talent: from the intonational modus, the primary informative and emotional impulse, to the architectonic mode, the "assembled" structure of the role-image.

"Only an effective word is important on the stage" - K.S. Stanislavsky [5, 298]. In case of a musical performer, an effective musical intonation is important – intonation fixed by the author in music, "decoded" by the artist-performer, "got into" and "enriched" by his personality. Otherwise, the intonation is no longer a character or an artist, but an intonation of the role-image.

Based on the intonational specifics of processing author information by a performer, we state that the "function" of the performance system in a musical is a technological process of harmonizing of intonational sensory impressions derived from musical material with the text of the play, the structure of the play, the director's interpretation of the performance, etc. From technological point of view, the task of a musical artist is to make

the presence of music in dramatic scenes, where it is absent by definition, but where there is its intonational predetermination and atmosphere, organic; make the character's movements musical; timbre colors of voice effective, reflecting subtleties of the character's spiritual transformations. In other words, in case of the musical genre *the specifics of the intonational nature of the musical impressions perception provided by the structure of musical performer's talent, steps out on the first plan of professional technology*. The success of the performance depends on how the performer would be able to “decode” the music, “appropriate” the intonational atmosphere of the character, “digest” it with his psychophysical apparatus and interpret: to enrich it with the content of his human and professional personality.

Peculiarities of interaction between the musical atmosphere of the role and the performer, the interpreter of the initially given material, make it possible to regard the musical as a multifaceted musical-dramatic art. Performance-based interpretation of original author's musical atmosphere of the role can provide the performance with an entirely different shade and, hence, a semantic super-task.

Professional algorithm of a musical performer, as the quintessence of autopoiesis of a musical performer, in our opinion, can mostly accurately be described with the help of “performer's technique” by Mikhail Chekhov [6]. For a reason the explosion of musical began in America and the theatrical tradition of Broadway and Hollywood, as we know it now, is based namely on the performance technique by M. Chekhov. M. Chekhov describes all the accents of his technique grounding on, in fact, the work of a self-dialog of the performer's consciousness. All the creative techniques by M. Chekhov are based on intuitive penetration into the essence of the character's mental movements, and then, awareness, formulation, and therefore conscious appropriation of verbal and non-verbal “manifestations” of the role-image soul. It is significant that M. Chekhov describes the performance technology using terms understandable and clear to musicians: the rhythmic score, dynamics of the atmosphere, the “color” of action, etc. Let us note one, in our opinion, the essential difference between the “Stanislavsky system” and “performer's technique” by Chekhov. Stanislavsky's system addresses *potential* performers, it focuses on “acquaintance” and “mastering” by the potential performer of his performing psychophysical apparatus. The addressee of Chekhov's technique is a professional performer, with a “warmed-up psychophysics”, already having professionally mastered “Stanislavsky's system” and

applying it in practice. In fact, M. Chekhov is a pupil and promoter of the “Stanislavsky School”. But, in our opinion, his presentation of the performance system is more musical. Musical performer works in accordance with the “system”, but all the techniques of the professional algorithm pass and are reflected through the musical score.

Author's material intonational score focuses attention to internal transformations of the characters, whose quintessence in the musical are musical numbers. It is in the musical numbers that climaxes in the emotional and semantic transformations of the images. Musical numbers in a musical are a kind of “breakthrough” of a character to the essence the happening, a kind of reflexive act of a character in relation to himself. Specificity of the drama of the musical is that, thanks to music, the central accent of the stage action is not the actual facts of the plot's development, but the attitude of the actors to them [5, 47] “voiced” by the musical intonations of the score.

The transformations themselves, character's awareness of them, the quality of this awareness "are set by music" are felt with the help of music, structured into a new living substance, the role-image, with the help of music and implemented on the stage in performance of music. That is why, analyzing the autopoiesis of a musical performer, we speak of him as a *musical-intonational* phenomenon of performer's existence on the stage. This specific feature is typical namely to the musical, as in the musical the ways of dramatic art, plastic art and vocal art are intertwined in a special way. The source of this interweaving and “supervisor” behind its development is the intonational hearing – the basic modus of musical performer's talent.

**Conclusion:** Specificity of the creative process of a musical performer is that his psychophysical apparatus performs professional acting based not only on impressions from immersion into dramatic material (as in case of dramatic performers), but on the basis of immersion into the atmosphere, born of musical and intonational impressions. In dramatic art, “getting into” a role, the self-dialog of performer's consciousness, occurs on the basis of internal transformations based on analysis of the dramatic material. In case of a musical, this process has two components: the beginning of professional algorithm of musical performer – “materialization” of the sensual-intonational unconscious impulse received from the musical impression. Self-dialog of performer's consciousness of the musical, techniques for “getting into” the role known to the performer are performed in this case on the basis of the musical material “intonationally felt” by the performer's psychophysical apparatus. The immanent



content of the musical performer's autopoiesis provides a self-dialog of the performer's consciousness. Intonational impression is the basis for the self-dialog of the musical performer's consciousness.

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***Date of submission: 15.06.2016***