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SPECIFICITY OF COMPOSER'S NOVEL INTERPRETATION OF VICTOR HUGO "NOTRE-DAME DE PARIS" IN VOCAL BALLAD OF SHANG DEI

The purpose of research - to reveal the specifics of the composer's interpretation of Victor Hugo's novel "Notre Dame de Paris" in the vocal ballad of Shang Dei on the prose text of Zhi Tong. **The scientific novelty of the research** lies in the fact that for the first time Ballad of Shang Dei was considered in the aspect of expansion of the traditional Chinese vocal art themes and principles of the musical drama. **The research methodology** is based on a combination of analytical, literary and genre approaches. **Conclusions.** The specificity of the composer's interpretation of the novel of Victor Hugo in the ballad of Chinese composer Shang Dei consists in reinterpretation of literary source as the inverse image of the verbal-prototype of musical fictional integrity (eliminating of eventness, fable, plot with a view of the concentrated presentation of the work's concept) and maintaining the principle of the novel as a drama. The semantic ambiguity of the leitmotifs of the "French ballads" is revealed - bell, fate, the author's narration, love / hate, dance of the dead Beloved. The ringing of the bells is associated by the composer with clearance of metaphorical ballads series, the metamorphosis of its inherent symbolic meaning.

Keywords: composer's interpretation, vocal ballad, principle of Romannizm, musical drama, the leitmotif.

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Специфіка композиторської інтерпретації роману В. Гюго "Собор Паризької Богоматері" у вокальній баладі Шан Деї.

Мета дослідження – розкрити специфіку композиторської інтерпретації роману В. Гюго «Собор Паризької Богоматері» у вокальній баладі Шан Деї на прозаїчний текст Чжі Тун. **Наукова новизна дослідження** полягає у тому, що у ньому вперше балада Шан Деї розглянута в аспекті розширення традиційних для вокального мистецтва Китаю тематики та принципів музичної драматургії. **Методологія дослідження** базується на поєднанні аналітичного, лугатурознавчого та жанрового підходів. **Висновки.** Специфіка композиторської інтерпретації роману В. Гюго у баладі китайського композитора Шан Деї полягає у перетрактові літературного першоджерела як вербального прообразу музично-словесної цілості (відмова від дієвості, фабульності, сюжетності з метою концентрованого викладення концепції твору) і збереженні романності як принципу драматургії. Виявлено смислово багатозначність лейтмотивів "французької балади" - дзвонів, фатуму, авторської оповідальності, кохання/ненависті, танцю померлої Коханої. Із дзвонами композитор пов'язує оформлення метафоричних рядів балади, метаморфози властивого їм символічного змісту.

Ключові слова: композиторська інтерпретація, вокальна балада, принцип романності музичної драматургії, лейтмотив.

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Специфика композиторской интерпретации романа В.Гюго "Собор парижской богоматери" в вокальной балладе Шан Деи.

Цель исследования – раскрыть специфику композиторской интерпретации романа В. Гюго «Собор Парижской Богоматери» в вокальной балладе Шан Деи на прозаический текст Чжи Тун. **Научная новизна исследования** заключается в том, что в нем впервые баллада Шан Деи рассмотрена в аспекте расширения традиционных для вокального искусства Китая тематики и принципов музыкальной драматургии. **Методология** исследования основывается на сочетании аналитического, литературоведческого и жанрового подходов. **Выводы.** Специфика композиторской интерпретации романа В. Гюго в балладе китайского композитора Шан Деи заключается в перетрактровке литературного первоисточника как вербального прообраза музыкально-словесной целостности (устранения событийности, фабульности, сюжетности с целью концентрованного изложения концепции сочинения) и сохранении романности как принципа драматургии. Вывявлена смысловая многозначность лейтмотивов «французской баллады» - колокола, фатуму, авторского повествования, любви/ненависти, танца умершей Возлюбленной. Со звоном колокола связывает композитор оформление метафорических рядов баллады, метаморфозы присущего ему символического смысла.

Ключевые слова: композиторская интерпретация, вокальная баллада, принцип романности музыкальной драматургии, лейтмотив.

Timeliness of the theme The study of interactions of East and West traditions in the artistic culture of modernity - one of the basic directions of the domestic musical science. Among the areas of Chinese music genre of the XX-XXI centuries, which demonstrated the interaction of art and principles of European national cultures, the song genre and its varieties have a special role. The enrichment of Chinese musical and poetic culture in the song takes place particularly efficiently through the introduction to the traditions of European song tradition. The variety of artistic possibilities of the song genre in Chinese culture, ways of interaction with the European song tradition, gives rise to the original angle of scientific understanding of the song as a genre substance. Composer's interpretation of the source of European prose in the Chinese composer's song still remained outside the purview of local researchers. This art "field" is the original material for the study of problems of interaction of the European and Chinese art traditions, which allows to identify the levels of synthesis that has not yet been the subject of a special study.

Identifying the specifics of composer's interpretation of the novel of Victor Hugo "Notre Dame de Paris" in the Shang Dei's vocal ballad is an *actual problem of modern musicology*, since it allows to understand the specifics of the interpretation of French literature masterpiece by the Chinese composer.

The purpose of research - to reveal the specifics of the composer's interpretation of Victor Hugo's novel "Notre Dame de Paris" in the vocal ballad of Shang Dei on the prose text of Zhi Tong.

The scientific novelty of the research lies in the fact that for the first time:

- Ballad of Shang Dei was considered in the aspect of expansion of the traditional Chinese vocal art themes and principles of the musical drama;
- the specificity of the composer's interpretation of the French novel in the Chinese ballad focal (doubling of interpretation);
- the uniqueness of the novel as an artistic principle ballads of Shang Dei was established;
- the features of the composer's interpretation of the illusory image;
- the analysis of the leitmotifs of the music drama ballads is presented;
- the specifics of the artistic interpretation of the philosophical concept of "beauty in silence" ("silent music") in vocal ballad of Shang Dei was comprehended.

The song works of Shang De (his composer's creative flowering is related to the cusp of XX-XXI centuries) interact interrelated trends. One of them is due to the development of the traditions of Chinese song art of the twentieth century, the other –with the formation of its innovative features. Expansion of the traditional Chinese vocal art theme in the works of Shan Dei involves finding innovative means of musical expression.

TheShang Dei'sinnovation in the area of vocal lyricism was an appeal to the bulk fragments of literary works, philosophical and conceptional generalization of their content, briefrepresentation of deployed prototype. Genre literary work involving Shang Dei in the musical and verbal integrity as a verbal “canvas” its preimage transformed to conform to genre-style system of vocal art, is a novel (short story, story). Principles of reinterpretation of literary source as a type of verbal text of musical and literary integrity in the work of the Shang Dei are united: the content compression of the novel by means ofeventnesseliminating, fable, story, effectiveness; concentrated summary of the concept works. Poetisizedrearranging of literary prototypeconcept of the presents him a new work of art created on the basis of creative rethinking of the original. Interpretation of literary pre-image as the basis of musical and poetic work meets the criteria for national poetry (no fable, story) that have established themselves over the millennia.

Vocal works of the composer, verbal texts of which were written on the basis of creative rethinking prosaic source, are distinguished by *doubling interpretation (double interpretation), including poetry and composing “fragments”*. *Romannizm gets the value of the principle of organizing education with sense of vocal works of Shang Dei based on large-scale rethinking of literary source.*

Shang Dei is not limited to the involvement of as the literary prototype of a musical and verbal works of Chinese prose samples, expanding the traditional theme song art of China of the twentieth century, based, primarily, on national samples. One vocal ballads written on the basis of the conceptual and poetic representation of the novel “Notre Dame de Paris” of Victor Hugo. If until now the characteristic feature was connectivity of genre and stylistic features of European music for the Chinese vocal art of the twentieth century, Shang Dei involved European figurative and semantic basis in the ballad by Victor Hugo (prose text by Zhi Tong).

The content of the novel of Victor Hugo at the level of ideas and problemscorresponds to the spirit of the Chinese musical romanticism, national vocal lyricism of the twentieth

century. This is evidenced by the interpretation of the novel: the interpretation of contemplation as a way of understanding the world, alone as evidence of the exclusiveness of the hero, whose soul sensitively responds to the joys and sorrows of surrounding life. However, themes and images, having a connection with national characteristics of Chinese tradition, are not consistent in many respects with its basics. This is evidenced, for example, by increased emotionalism that characterizes the inner world of characters of Victor Hugo, interpretation of the theme of love that goes beyond typical for classical Chinese poetry, its understanding as the embodiment of conjugal affection, grotesque method to display an image of Quasimodo, event action.

If for a Chinese artistic songs it is typical to be in the mainstream of national poetic tradition, Shang Dei extends the scope of national romanticism, involving not only his music, but also the basis of a verbal vocal works. Just as Zhang Zhou in the 1920s argued that any work created by the Chinese composer, based on the laws of non-indigenous musical genre and language will be Chinese and ballad Shang Dei, which arose due to musical and literary interpretation of the French novel source, it is an example of Chinese musical-poetic art of the turn of the XX-XXI centuries.

Properties of musical-poetic ballad drama Shang Dei due to the artistic world of the novel of Victor Hugo. Composer goes beyond the tradition of Chinese art, due to national aesthetic conceptions of music. Another spacial environment immerses into Chinese ballad outlined by the first line: "France. Paris. Notre Dame", which adding to the product features of the geographic comment. At the same time, the ballads of action is not specified: the content acquires supra-temporal character, rushing to eternity. This contributes to a musical symbol of the bell and the related amount of values.

After the small according to longitudemusical-literary text of vocal ballads, thanks to hidden and obvious associations, there is substantial "corpus" of the novel of Victor Hugo. "Transposed" masterpiece of French literature into vocal ballads plan retains novel "macroscopic" range due to associative links with the prototype in the new genre terms. Although the scale of the "French ballad" is exceeded by the "volume" of vocal miniatures of the twentieth century by Shang Dei (it covers often less than 20 measures), however, a comparison of musical and poetic works of Victor Hugo's novel testifies to the miniaturization of the literary pre-image, his repeated "reduction." As a result, the ballad by Shang Dei is featured by the principle of the Chinese art of the song: the ratio of the

miniature and the macrocosm plans [5]. The originality of the author's interpretation of this principle in the ballad of Shang Dei consists in the interpretation of both the macrocosm of the universe, in the function of which in relation to the ballad appears the novel of Victor Hugo, in the art space-time which, according to the concept of "aestheticized chaos" of Schelling and F. Schlegel [4], a romantic "mixture" of high and low, tragic and comic, sacred and profane, religious and carnival, "academic style" and volgaris carried out.

Conversation modulation is the transformation of the novel of Victor Hugo in the vocal ballad - along with the change of the name of the genre (and, therefore, essential and sense-making parameters), has helped to keep the basic properties of the original source: narrative, unity of lyrical and dramatic beginnings, mutually permeability of fine and expressive arts, the combination of the principles of fragmentation and through drama, depth and the paradox of interacting characters. The unity of artistic integrity is due to their belonging to the epic as a kind of art and Romanticism as an artistic technique. In the novel and ballad the diversity of contents combined with the unity of narrative tone, the artistic perception of the world. Like the novel, the vocal ballad of Shang Dei is a story about love, vanquished hatred and death. Both the novel, and the vocal ballad observes interaction interpretations of the story as the epic tone of the novel (ballad) narration by the author, and a narration carried out by this or that character. In the novel, there are lots of storytellers, periodically performing the function of the narrator: it is the author himself, and the old woman voluntarily imprisoned himself in a "rat hole", and the priest, who played a pivotal role in the life of Quasimodo and Esmeralda. In the vocal ballad, in addition to the author, a bell appears as the narrator, which tells about the tragic fate of the bell-ringer, "buried hatred in the heart" in the name of love. If the novel narration of this or that character often acquire meaning of "plug-stories", contributing to augmenting features of an epic drama, the vocal ballad characteristic is featured by undifferentiated interpretation of the author's voice ballad narrative and bells as the narrator of the fate of the Character: the story "fits" the bells in the story of the author ("bell tells about"). So there is a kind of interpretation of a romantic reception "story within a story."

In the "French ballad" Shang Dei shows the semantic line of the novel in details - consecrated by church bells love and death of the hero, symbolizing the rising to the grotesque contradictory unity of external ugliness and inner beauty, heartache and love, "buried hatred in your soul" to accompany Beloved in last journey ("Gypsy Woman").

The composer's striving to limit generalization and universalization of the content of the novel in the vocal ballad is evidenced by the following principle of interpretation of the composer's literary source. Avoiding administered ballad proper names, which would contribute to specifying actors, Shang Dei retains peculiar names to the heroes of the novel functions (sacral appellatives): bell ringer and the gypsy girl. Composer's interpretation of these images is paradoxical. The leitmotif of the Silent hero in a ballad becomes a bell ringing - something powerful, like thunder, barely audible; leitmotif of the dead Gypsy Girl - rhythmic formula of the dance character having reminiscential value (the memory of extinct life), acquire semantics of Danse macabre. In addition to the portrait characteristics of the two central leitmotifs of vocal ballads generate a system of interrelated images and symbols.

Revealing the essence of the Liebestod theme marked by romantic pathos, Shang Dei keeps important images in the ballad characters of Victor Hugo's novel, giving it an original artistic interpretation.

The semantic value of the "French ballad" of Shang Dei has a way of bells. His sound defines the process of designing the form and content, design metaphorical series ballads metamorphosis of symbolic meaning. Bells in the composer's interpretation of Shang Dei - sound symbol art "field" of the novel of Victor Hugo, France, Paris, Notre Dame Cathedral, the European civilization. The sound of the bell ringer is associated with the image, without which the Cathedral can not be breathing, as lonely as a masterpiece of Gothic architecture. The sound of the bells of the Cathedral symbolizes the immortality of the soul and the death of the hero, love, and his heart beat, the knocking with a violent force, like thunder, is growing cold, stopping in the final ballad. The sound of the bell in the ballad by Shang Dei is merged with fine (simulation of bell ringing in the vocal - "Tan Tan") and symbolic.

The manifestation of the philosophical tradition of Chinese art, related to the re-creation of the illusory image is observed in the making of musical images of bell ringer and dead gypsy girl. The transformation of the bell / bell ringer in a surreal way (illusory) image occurs after the character's heart has stopped when he rushes quickly in a posthumous way along the road, which previously went to the soul of his deceased Beloved ("a hurry to accompany the dead Gypsy girl"). The final narrative vocalize (mourning of the hero) and code-parting (posthumous way of hurrying after character's Beloved) contain echoes reminiscentially presented of leitmotif of the bell / bell ringer.

Sound interpretation of the image of the dead Gypsy girl who hurries to trace faithful Quasimodo is linked to reminiscence method (the composer presents the image through the prism of memories, after the death stretched its black wings over her). As exposition in displaying an image of bell ringer's beloved is missing, the interpretation of the composer is featured by original characteristics of memories, illusory, spirituality. Associated with dance rhythmic formula (Esmeralda's soul symbol), a musical image of a Gypsy girl is embodied on the basis of genre features dance of dead dancer (by analogy with "Pavana for dead princess" by Maurice Ravel), acquiring the meaning of Danse macabre. Dance rhythmic formula also symbolizes the "hot love" of Quasimodo, which signifies its multifunctionality.

Shang Dei rethinks essence which goes back to Confucianism of philosophical and aesthetic concept of the emergence of music from the unmanifested (Tao), out of the silence, the silence, the "great silence", as reflected in the genre of Chinese art songs (see Songs of Zhao Yuan Zhen, Li Inhay based on chanting tradition of silence idealizing [5]). In contrast to the philosophical tradition, in the ballad of Shang Dei the music is born with a powerful blow to the bell of piano prelude (the culmination - source). As a symbol of the unity of the divine and the human origin the bell embodies the idea of the artistic world of the ballads with the space origin, giving sacred connotation to its content. Wave ballad drama (bell climax frames middle part of the ballads - until the beginning of vocalize and codes) can be likened to the sound amplitude of the bell. Three climactic zones in the musical ballad drama are interpreted by the composer based on the interaction between the external and internal worlds, mutually permeability of images of bells beats and beats of the heart.

At the same time, the Confucian concept of beauty in silence also reflected in the vocal ballad on the novel by Victor Hugo. Not music as such, but the musical narrative is born in the vocal ballad of silence (*mp*). The quiet atmosphere covers final section ballad, its epilogue (vocalize and parting-code). As a result, the ballad recreated specifically philosophical idea of sacralization of silence, music Birth of Tao (undeveloped). Along with typical of vocal music of Chinese composers of the twentieth century, dynamic shades, rarely exceeding *mp*, Shang Dei tends to the formation of powerful climactic zones in dramatic vocal ballads, correlating them with *sf* and *f*.

The image of the bell appears in the role of a binder start that unites distant in time and space European and Chinese civilization. For each of the bell - the embodiment of the sacred time-space image, by which the connection of earthly and heavenly, human and divine,

universal. Composer's musical interpretation of the image of the bell in the vocal ballad Shang Dei is original in the context of the Chinese tradition. If a bell in a number of Chinese art songs of the twentieth century, symbolized sounds wafting from afar the lyrical character's soul, in the vocal ballad, in addition to maintaining the traditional approach, the chimes breeds like thunder "big sound", becoming a symbol of the tragic fate of the bell-ringer, conveying his excitement ("this is the sound of excitement"), "his ardent love." In the musical interpretation the bell sounds as the embodiment of the titanic power of the obvious influence of European traditions. Along with following the national tradition, here the European interpretation of the bell is obvious. Chinese composer tells bells image multiplicity of meanings. Bell interpreted as a messenger of the heavens, announcing the beginning and end of the life of the hero. With the sound of the bell composer associates the idea of its compliance with the stages of life of the lyrical works of the hero (like the cantata "The Bells" of Rachmaninoff). Bells accompanies the hero of the ballads Shang Dei at all stages of life as a symbol of his destiny, it promotes the formation of his musical portrait, symbolizing the rough, then freezing heartbeat, depicts loneliness, despair, love, healing from hatred ("He buried hatred in the heart"), consecrates his final journey. The sound of the bells fades with the last heartbeats hero escorted into oblivion "dead Gypsy Woman."

Dramatic vocal ballads of Shang Dei is full of leitmotifs, semanticized development of musical activities. Leitmotifs of bells (the Cathedral, the bell-ringer, heartbeat), rock (fate and death), the author of the narrative, "dead Gypsy girl" (posthumous dance Esmeralda), love-hate interact in a musical drama ballads, forming semantic counterpoints. Formed in piano prelude, leitmotifs acquire semantic specification in the vocal section, thanks to a verbal series, conjugation with a particular keyword of verbal text, which contributed to the explanation of their content. For example, on the verge of 21-22 measures word "bell" anticipates "picture of bells awakening" - the second wave of climax in a ballad (intonation correlated with the first two "strikes of the bell" in the piano preludes). Recitations on one sound in a vocal part match a phrase "tragic fate" (rock, fate) in the verbal text. Dance rhythmic formula introduced in the piano part on the words "dead Gypsy girl", assisted in determining its meaning as a symbol of post-mortem musical dance of Esmeralda, the light of her soul, reflected in an illusory dance. Preceded by rising abruptly and "fatal" recitations on the same tone in the descending passages in vocal part associated with words of hatred,

conquered by love (final building of ballad story), acquire the meaning of the keynote of love-hate relationship - Liebeshass.

Omnipresence leitmotif of fate (fate, destiny) in the musical ballad drama due to the fact that its intonation features in modified form are found in the leitmotifs of the bell, posthumous dance of Esmeralda, love-hate. Such important role in the ballad leitmotif of fate is due to the meaning sent down to the Fate in Victor Hugo's novel. The introduction to the novel contains the reason for its occurrence. Inscribed "in a dark corner of one of the towers," of Notre Dame the word "FATE", a grim sense of which struck the writer [1, p. 155], according to the confession of the author of the novel, "gave rise to this book," [1, c.156]. Just as the development of the novel and the fate of his characters, fate predestined, and intonation of French dramatic ballads Shang Dei formed semantic fullness of leitmotif of fate lurking under different "guises" that permeates the musical-verbal creation.

The leitmotif message of keynote author's narration of through intonation and dramatic features in the design of the content of knowledge is due to the significance of ballads role of author monologues and copyright in the novel by Victor Hugo. Through the author's monologues in the novel the Cathedral is described, the internal and external actions, the connection of different style and narrative fragments stages are carried out, compassion for the heroes of the tragic are expressed as the media content of the work. In the "French ballad" of Shang Dei the leitmotif of the author's narration, like the literary source, promotes unification of episodes of the work, contains composer estimate of the drama. Intonation-shaped design of the leitmotif of author's narration in the vocal ballad is a movement harp-shaped of 16 time values in the piano that allows you to correlate it with the function-string plucked instrument, accompanied the story-teller - singer in the European and in the Chinese tradition. Interpretation of leitmotif of author's voice also contributes to the unity of Western and Oriental space-time.

A distinctive feature of intonation dramatic ballad is the conjugation with the leitmotifs of the system of the functions and meanings. Thus, the leitmotif of the bells of the Cathedral is a sound analogue of the images (the main character of the novel of Victor Hugo) and his bell-ringer, the heartbeat of the character as a reflection of the associated internal drama. The leitmotif of fate, developing gradually, integrates in the intonation group of bell leitmotif (the Cathedral, the bell-ringer) and the posthumous dance of Esmeralda, finally finding a peculiar intonation and semantic "appearance." Recitation of fate leitmotifs included in the theme

song of love-hate relationship, which means the development of the theme of doomed love, which won hate. The leitmotif of posthumous dance of Esmeralda (at the piano) sounds in counterpoint with the leitmotifs of rock and love-hate relationship. Semantic counterpoint to the theme- symbols indicates their profound interpenetration. Pointing out the leitmotif of author's narration in counterpoint with the leitmotif of the bells it can be concluded about the message of bell narrator function. The leitmotif of the author's voice, placed between the clusters, symbolizing a bell beats, acquires additional expressive-semantic meaning, symbolizing the sound thunder, accompanying chimes.

Intonation drama, based on a leitmotif overflow to another characteristic of the constant transformation of their values, the emergence of new semantic aspects as a result of transformations of leitmotiv complexes allow to conclude a breaking of Wagnerian concept of "endless melody" in "the French ballad" of Shang Dei. [3]

The leitmotif of love-hate combines internal conflict status of Hero. Intonation semantic unity of love and hate defined the musical drama of Richard Strauss's opera "Salome". The ballad by Shang Dei shows synthesis of traditions of romantic and expressionistic music dramas of Wagner and Strauss - Liebestod and Liebeshass.

From the leitmotif of bells the intonation action ballads arises; author of the narrative motif is featured by dramaturgical function of "plexus" stages fragmentary organized ballad unity.

Five leitmotifs of ballad - bells, narration by the author, love-hate, posthumous dance of Esmeralda, destiny (fate) are exposed in the piano preludes - prologue of ballad action, intonation matrix, concentrated semantic potential of the work. Prelude foreshadows a dynamic plan for the development of the ballad: it opens the culmination of the source (chords *fff*), and completes the dynamic ceding decline, leading to *mp*. The analogue of the instrumental introduction and drama ballad by Shang Dei is the opera by Richard Wagner "The Flying Dutchman". His Overture, like a piano prelude ballads precedes stages of intonation dramatic opera. Since the Bayreuth opera has features of ballads, and it appears as Overture symphonic ballad [], structural and functional, meaningful and compositional properties of the "French song" of Shang Dei, emphasize its connection with the romantic ballad of the nineteenth century, the implementation of the opera genre.

Loud chords, symbolizing the bell ringing (1-2 min.); harp-form fragment of the author's narrative themes (the second half of the 2 m.); leitmotif of love-hate relationship,

conducted in counterpoint to the bell theme in the bass register; leitmotif of dead gypsy based on the dance rhythmic formula ; representing recitation on one sound leitmotif of fate (fatum, destiny) - this is the plan of intonation dramatic piano prelude, developed in the ballad action.

Musical ballad drama is based on the uplink to the European principles of unity of romanticism through drama and fragmentation characteristic of Durhcompanionerliede, which indicate the ballad works of Shang Dei [4].

Three waves of dynamic vocal ballads of Shang Dei have a common structural plan: thunderous culmination source (*sff*), stay in the culmination zone (from 2 to 9 vols.), gradual (terrace-form) remission of sonority (up *mp*).

The vocalize, separating (connecting) ballad action and code-parting, according to the traditions of Chinese vocal poetry of the twentieth century, embodies the Confucian idea of the superiority of the inexpressible content over its verbal expression, unspoken predominance of what has been said, a sense of the word. Poetisation of unspoken things in the code of the ballad promotes disclosure of Confucian ideas. Melody of vocalize is based on the transformation of the leitmotif of love-hate. Thus the ballad approves the philosophical idea of the superiority of ineffable over pronounced words. Vocalize is a three waves of melodic descending located in sequence (on tones down). Putting the sequence of the initial link to Part 5 above intonation prototype ("This sound conveys its ardent love") gives vocalize a special tension (piano part is based on the interaction of the leitmotifs of the bells and narration from the author) .

Deployment of farewell codes (reminiscences) leads to a fading heart-beats of the Bell: forever silenced Cathedral immersed in silence, soundless eternal music moved by Tao.

"French ballad" by Shang Dei is a sound picture of life and death, inscribed by hand of talented artist on the basis of a combination of artistic traditions of East and West cultures.

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