

**THE GENRE AND STYLE DIALOGICALITY OF THE CHAMBER-VOCAL
ART AS THE SUBJECT OF THE MUSICOLOGICAL DISCOURSE**

The purpose of the article is to determine and distinguish genre and stylistic criteria for the study of chamber-vocal creativity, which have been formed in musicology works of recent years, while at the same time discovering the original unity of figurative and aesthetic integrity of the genre-stylistic form of chamber-vocal music. **Methodology** of work is conditioned by dialogical aesthetic-literary and musicology approaches, focused on revealing the immanent properties of chamber-vocal composition as an artistic and expressive unity of genre prerequisites and stylistic factors implemented by a specific compositional way. The **scientific novelty** of the article is determined by the width and systematic presentation of existing discursive assessments of chamber vocal creativity and the creation of a new research concept that reinforces the aesthetic and semiological tendencies of musicological analysis, also points to their methodological affinities. **Conclusions.** It is proved that the genre nature of chamber-vocal music is based on the unity of epic, dramatic and lyrical artistic-speech features, and the historical compositional-stylistic canons and principles of author's styles, which form the open plane of the open intertextual musical self-dialogue, serve as determining stylistic factors.

Keywords: chamber-vocal creativity, genre and style criteria, integrity of genre-style form, musical discourse, aesthetic and semiotic tendencies, artistic-speech signs, introspection musical self- dialogue.

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Жанрово-стильова діалогічність камерно-вокальної творчості як предмет музикознавчого дискурсу

Мета статті полягає у визначенні та розмежуванні жанрових та стильових критеріїв вивчення камерно-вокальної творчості, що сформовані у музикознавчих роботах останніх років, водночас у виявленні вихідної єдності – образно-естетичної інтегративності жанрово-стильової форми камерно-вокальної музики. **Методологія** роботи обумовлена діалогічним естетико-літературознавчим та музикознавчим підходами, орієнтована на виявлення імманентних властивостей камерно-вокального твору як художньо-виразової єдності жанрових передумов та стильових чинників, що реалізується специфічним композиційним шляхом. **Наукова новизна** статті визначається широтою та систематичністю представлення існуючих дискурсивних оцінок камерно-вокальної творчості та створенням на їх основі нового дослідницького концепту, що підсилює естетичні та семіологічні тенденції музикознавчого аналізу, також вказує на їх методичну спорідненість. **Висновки.** Доводиться, що жанрова природа камерно-вокальної музики заснована на єдності епічних, драматичних та ліричних художньо-мовленневих ознак, а визначальними стильовими чинниками виступають історичні композиційно-стилістичні канони та принципи авторських стилів, що утворюють відкриту площину відкритого інтертекстуального музичного самодіалогу.

Ключові слова: камерно-вокальна творчість, жанрові та стильові критерії, інтегративність жанрово-стильової форми, музикознавчий дискурс, естетичні та семіологічні тенденції, художньо-мовленневі ознаки, інтертекстуальний музичний самодіалог.

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Жанрово-стилевая диалогичность камерно-вокального творчества как предмет музыковедческого дискурса.

Цель статьи заключается в определении и разграничении жанровых и стилевых критериев изучения камерно-вокального творчества, сформированных в музыковедческих работах последних лет, в то же время выявить исходное единство образно-эстетической интегративности жанрово-стилевой формы камерно-вокальной музыки. **Методология** работы обусловлена диалогическим эстетико-литературоведческим и музыковедческим подходами, ориентированными на выявление имманентных свойств камерно-вокального произведения как художественно-выразительного единства жанровых предпосылок и стилевых факторов, которое реализуется специфическим композиционным путем. **Научная новизна** статьи определяется широтой и систематичностью представления существующих дискурсивных оценок камерно-вокального творчества и создании на их основе нового исследовательского концепта, усиливает эстетические и семіологические тенденции музыковедческого анализа, также указывает на их методическое родство. **Выводы.** Доказывается, что жанровая природа камерно-вокальной музыки основана на единстве эпических, драматических и лирических художественно-речевых признаков, а определяющими стилевыми факторами выступают исторические композиционно-стилистические каноны и принципы авторских стилей, образуют открытую плоскость открытого интертекстуального музыкального самодialogа.

Ключевые слова: камерно-вокальное творчество, жанровые и стилевые критерии, интегративность жанрово-стилевой формы, музыковедческий дискурс, эстетические и семіологические тенденции, художественно-речевые

Relevance. The depth of understanding of the chamber vocal piece directly depends on the degree of revealing the semantic nature of its genre form, due to its aesthetic idea. At the same time, discussion of the nature of the chamber vocal genre as a system of logical-semantic prototypes to the emergence of a number of issues.

The first one is the question of genre typology or genre criteria; the second is the question of the interaction of the genre and style, or rather, the discussion of the genre – the style as a pair of dialogical forming, which expresses the most capacious essence of the intra-artistic dialogue; the third is the question of the genre context as all those connections of the genre, which are not limited to its specific compositional structures, but arise in cases of inter-genre dialogue and referring to this genre from the standpoint of other compositional forms.

The concept of the genre context is connected with the concept of the style context. The key to its originality is interaction in the part of any style of the two types of canons, or - according to M. Bakhtin - the interaction of authority and author, generally recognized, generally accepted stylistic canons and individual authors, which, within the limits of author's work, specify the canons of style as a whole, sometimes substantially updating them. The study of genre-style contexts in their mutual correction forms the fourth question - about the possibility of evolution of style and genre in their coordination. This issue can be called historical, because it necessarily requires comparative-historical analysis of musical phenomena; but it also needs to be called culturological: comparison of different musical phenomena of the genre nature, which, however, have some similar features, or comparisons of similar genre-style decisions, by virtue of their historical separation (remoteness), which acquire a fundamentally different figurative and semantic character - it is impossible without correlation with the context of culture as with the most general genre context.

The **purpose** of the article is to identify and distinguish between genre and stylistic criteria for the study of chamber and vocal creative work, which are formed in musicology works of recent years, while at the same time discovering the original unity - figurative and aesthetic integrity of the genre-stylistic form of chamber-vocal music.

The basic content of the thesis. As a cultural phenomenon, the musical genre implies historical origin and certain conditions of existence, that is, the constant interaction of traditional, canonical, invariant and innovative, heuristic, mobile, which ultimately ensures

the long-term existence of the genre, equally requires both self-repetition and moving forward. M. Bakhtin in this regard noted that the genre "eternally the same, eternally new", considered the functioning of the artistic genre as a "memory" of culture [1-3].

Thus, the primary genres are historical and logical forerunner of professional composer's creativity. In the presented secondary music, the influence is complicated, it chooses other forms, but the purpose of it remains the same: at first, the individual feeling through the work of musical art grows into a social or generalized, expressing the same need for catharsis, which existed in the rulers of modern art. The interaction of the primary and secondary genres, the close relationship between "everyday" and the music presented - one of the important laws of the development of musical culture.

A musical work can not be aesthetically effective if its speech is devoid of roots in everyday musical thinking, in folklore and religious culture: in fact, "language" in this case does not arise ... The figurative and meaningful definition of a work is always associated with a concrete intonational-rhythmic kind of theme. Artistically significant theme can not arise in the imagination of the composer beyond the musical and genre traditions of culture. Types of genre characteristics of music, such as recitativity, song, dance themes developed precisely from the use of music in everyday life, reflecting the historically successful experience of everyday music.

Genre designation is a kind of signal for listeners, that activates their accumulated associations and to a certain extent determines the orientation of their perception. This explains the importance of selecting the author of one or another genre material (prototype) for his work. At the heart of listening interpretation lies such an objective origin as the auditory experience of culture, historically defined, which determines the experience of musical perception, finally the genre conditions, settings, the situation of the perception of music, although the listener involuntarily ponders the emotional content of the perceived musical phenomena, completing, transforming it with the help of your own imagination. If the musical material is capable of reaching a wide audience, then it means that it contains associative connections developed in the process of long-term public selection and have found the primary expression in the genres of the functional music.

Concerning this, one of the last musicological works that actualizes the problem of the genre in the direction of interest to us, in connection with the phenomena of dialogue, semantics, with the study of music as a special type of thinking in general, is the study of M.

Bonfeld [5]. The author notes that the category of the genre is interwoven with the notions of the genus, type and style, may appear arbitrary, not argued. He truly associates the increasing interest in this category with the name of M. Bakhtin, which leads to the study of mnemonic functions of the genre and the dialogical approach to it. Genres are important as carriers of certain experience and allow us to understand the artistic experience as semantic predominantly. Therefore, "memory of the genre" is a memory and a form, and the meaning and the "will" of the genre is more authoritative than the author's - as the will of the tradition.

M. Bonfeld summarizes the basic concepts of the genre in the national musicology, but does not include a textual approach, which, to our opinion, is most closely connected with cultural criteria. Meanwhile, without the latter, it is difficult to identify the properties of the primary genre, for which obvious and fundamental, as Bonfeld himself points out, are connections with the non-musical situation (while secondary genres are determined by autonomous intramuscular processes, although closely related to the semantics of the primary ones). One way or another, Bonfeld builds the categories of primary and secondary genres in music in connection with historical cultural experience. He also introduces the concept of the genre semantics of the "sub-symbolic layer of musical language" as an objective factor: this semantics is manifested in perception, but at the same time independent of it [5, 152]. In our view, this position of Bonfeld's work is close to the idea of intertextuality (intertextual formulas), which is formed in the study of M. Aranovsky [1].

Genre semantics, which is recognized in various style contexts and provides semantic certainty of music, can be regarded as an intertextual phenomenon. Restoration of the semantics of the sub-sign of the musical language occurs as an intonational crisis, artistic discovery, paradoxical synthesis, always associated with the bright interaction of the signs of various "artistic realities." It is with this restoration connected, according to M. Bonfeld, the dialogue in music is connected, if we consider the concept of dialogue as universal and present in any language context. The author truly notes the lack of methodological integrity in musicological works addressed to the concept of dialogue. He believes that the reason for this is, including insufficient attention to the genre content of the piece of music.

The concept of a musical genre is inseparable from the notion of musical style, both concepts require mutual explanation and refinement, are necessary in the process of knowing the features of the community and the differences existing systems of musical thinking. In turn, musical thinking in his genre condition involves the interaction of epic, dramatic and

lyrical factors in the creation of musical imagery, with a certain factor becoming predominant, so that the closest leads to the aesthetic nature of the genre form. In the field of chamber-vocal music, the lyrical, revealing in the significant artistic-content volume, from the generalizing-semantic style level to specific musical-stylistic sign techniques becomes the dominant aesthetic factor.

The integrity of the genre-style form, which manifests itself in chamber-vocal music, is due to the interaction of the only aesthetic and semiotic tendencies of musical creative work, which at the level of artistic-speech peculiar features can be regarded as an intertextual musical self-dialogue.

The ways of revealing this dialogue in the genre form of chamber-vocal creative work are evidenced by the concept of O. Lisova's study, which reveals such stylistic indicators as detail and "through" the procedural nature of musical thematism, its special laconicization, which leads to the emergence of micro- thematic invention.

In particular, the contents of the microtheme fall into receptions of vocal-lingual "breath" – "direct speech" by the singer-vocalist, which predetermine the special expression of chamber vocal singing. This laconicization of linguistic means is combined with the limitations of performers, up to the monologization of the external form of chamber-vocal creative work, with the relative statics of the behavior of the main "character", which allows us to focus closely on the dynamics of her thoughts and experiences. These features of chamberization of vocal performance O. Lisova relate to the dominant role of the lyrical beginning [7].

The researchers are able to discover the phenomenon of genre interference as a condition for the evolution of chamber-vocal music, which consists in imposing features of one genre form on another, for example, opera "small form" on the chamber vocal cycle, "with the subsequent change of each, but with the preservation of original characters" that is, a kind of genre-stylistic "bilingualism" of chamber vocal music.

In particular, O. Lisova notes that musical interference implies the joint realization of various genre tasks, that is, genre-language bilingualism, combining both general aesthetic prerequisites, and external subject-structural conditions, and internal compositional-stylistic rules, properties of artistic genre forms.

However, in everyday language environment and in art, interference is not so much a cause as a consequence of a more general activity task - a holistic program of action, creative

effort, that is, it is programmed with a semantic task, which has an aesthetic orientation in art, therefore, is programmed by genre-aesthetic tendencies of artistic creativity.

In music, these trends – the generic and type aesthetic program of the genre – are due to the participation of non-musical components, of which the main thing is a verbal series, a poetically completed word that is included in the deployment of a specific musical composition, that is, programmability in the traditional narrow sense of the concept.

Thus, for chamber vocal music, the role of a word as a program component is critical, although it is revealed at various levels of musical form, in different directions and ratios with musical intonation content. One way or another, recognizing the presence of two basic genre forms in chamber vocal music in its movement from the nineteenth century to the twentieth and twenty-first ones, namely the chamber vocal cycle and chamber opera, the researcher suggests to consider the general aesthetic program of the genre in the field of chamber vocal music is the relation to the word and the literary and poetic source.

She proposes to consider this relation as a prerequisite for the implementation of software installations of the chamber vocal composition and, with their help, the phenomenon of interference in its musical and creative peculiarities.

O. Lisova stresses that, like other semantic aesthetic phenomena, interference receives the most "pure" and the full expression is in the art that objectifies, enriches the psychological processes occurring in the consciousness of the subject of creativity. In addition, she draws attention to the fact that the specification of the musical and creative process is based on the genre as the main representative of the tradition and carrier of communicative properties of music. Thus, attention to the phenomenon of interference involves the study of ways to interact with the word taken in the chamber vocal creativity, depending on the consistent genre trends in the creativity and programmatic efficiency for these forms. At the same time, it is noted that the participation of words in musical creativity is already an incentive for the interference process, since literally represents bilingualism – verbal-musical bilingualism – the genre [7, 13-14].

In this thesis, the lyrical phenomenon – as the deepening of the personal beginning, elevation and idealization, which are most directly embodied in the sphere of the chamber vocal cycle, is widely embodied and leads to the separation of the chamber genre as an authoritative, autobiographical, even "confessional", to the freedom of choice and interpretation of compositional and stylistic prototypes in chamber music. It allows to deepen

the idea of the specific features of the musical language, of particular importance for the reproduction of the lyrical musical semantics of vocal intonation – "alive" spiritualized sound of a human voice as revealed in the sound of a unique psychological drawing of a person [7, 167, 173].

Similar, but deepened on the basis of dialogue theory, are the research positions of O. Filatova, who studies the dialogue of music with a word, a musical form with a verbal poetic as "an ever greater emancipation of musical meanings by revealing the profound semantic content of poetic text." The researcher tries to determine the preconditions of the new executive freedom in the interpretation of "poetry with music," which is explained by the special dialogical qualities of this genre form, including the convergence of positions, the co-authorship of the composer and the poet, which also becomes an attributive feature of chamber vocal creative work [8, 183-184]

O. Filatova notes that the common properties of the dialogue that builds the chamber vocal music in its genre varieties are formed on the basis of specific properties arising from the functional differences ("discrepancies" in the dialogue) and functional approximation ("agreement" in the dialogue) of the performer instrumental part and vocalist. Her words, "in the vocal part, a connection is made to the word that gives the figurative content of the plot, and to the musical tone-semantic concretization. The linearity of the presentation of the vocal melody emphasizes the temporal character of the musical and creative process. "The piano part provides a figurative generalization, dramatic integrity and continuity in the time formation of the form of work and the unity, continuity of the spatial vertical musical text. She also has a tendency to the freedom of the associative artistic series, semantic independence (from the word or other non-musical components) of texture, timbre, and other spatial coordinates in music ...; ... Therefore, it is she who dictates a "sense of style" as a factor in the organization of the artistic whole" [8, 186-187].

Among the main provisions of the work of A. Filatov's methodological importance are those addressing the problem of genre differentiation of musical art.

First, the author points out that the movement from performing pragmatics to the syntax of the form, which explains the delineation of the so-called genre-genitive features in music, which is its genre and aesthetic themes – epic, dramatic and lyric. According to her, although music, like poetry, refers to the lyrical genre of art (associating with the emotional and psychological identification of a person), it adequately reproduces the features of the

epic and drama. thanks to the peculiarities of the musical composition.

The researcher turns to the work of M. Bonfeld in connection with the fact that he finds the proximity of musical pragmatics to the doctrine of the nature of art, since the central position in them is the problem of author's "Ego". In addition, Bonfeld truly observes that generic division in music has not yet become the subject of a special study, presumably because it remains unclear which side of the musical work they represent (see: [5]).

Continuing this discourse trend in discussing the genre nature of music, O. Filatova points out the fact that many authors insist on the use of music only to the lyric genre of art, although they also find in the music both dramatic and epic effects, but above the lyrical nature. Based on M. Kagan's opinion that poetry has become "music in literature" or "literature that has adopted the laws of music," Filatova outlines two circles of issues.

The first is about the possible criteria of epic, dramatic and lyrical in music, both from the side of general artistic signs, and from the part of musical-specific techniques.

The second circle of issues addressed to the classification of genre forms of music as generic, which turns into an attempt to create a kind of "genre history" of music. She especially emphasizes the fact that in most cases the musical formulation was historically simultaneously initiated by the laws of the epic, drama and lyrics, even if one of them recognized as leading [8, 35-36].

Secondly, O. Filatova points out that historically original epic genre forms have the primary (genetic) supporting characteristics of the performance, at least in their most general form; such is the choral and rather long-time nature of the musical epic, the instrumental and mixed "dramatized" nature of the dramatic sphere in music, and, finally, the solo and solo-ensemble nature of the lyric, is literally connected with *chamberization*.

Thus, she manages to discover that in its historical development, music went from the general collective, anonymous statement to a separate individual/personal, author's. Musical consciousness was developed by increasing the differentiation of musical notions and linguistic means. In a certain sense, this corresponds to the development of musical sound (in its not only temporal, but also spatial-invariant parameters) from *monodic* to complex-polyphonic.

Very succinct is the opinion of O. Filatova that the semantic polyphony of music becomes possible when separate rights arise in a separate voice. In this case, the development of the lyrical basis in music as a special genre-semantic type associated with

the individualization of the process of musical creativity should be recognized only in the secondary genre system, as a result of which the latter can be considered mainly lyrical [8, 37-39].

Summarizing the most relational tendencies of musicology understanding of the category of genre in the context of chamber vocal music, we note that extremely productive is the idea of the personality of the musician as a separate and self-sufficient, having the right to his own voice in the direct that figurative, figuratively-metaphorical sense.

This opinion is due to author's understanding of the nature of music in connection with its new genre-type aspiration to lyrics. Even it would seem that large monumental epic, opera-oratorical or oratorio-symphonic forms in music, in the process of their listening play, cultural life are revealed as acts of personal creative "statement" directed by the director, conductor, individual performers, etc.

As part of the romantic and post-romantic musical consciousness, the composer's and performing consciousness expresses in the chamber vocal music the individual and authorial consciousness expresses new patterns of influence of music and is directed toward the realization of music as interpersonal dialogue, intimate communication, personal revelation, etc. In this way, the concept of lyrical in its meaning for musical-stylistic thinking is also actualized.

However, the criteria for studying the lyrical in music still require special discussion, as well as – a specialized approach in connection with individual genre forms. That is why it is possible to speak about the expanded genre definition of lyrical music in connection with the chamber vocal forms. In particular, O. Filatova observes that "the interest in the latter is aggravated by the fact that the given forms offer a" meeting "of two recognized families of lyrical art – music and poetry – with a fairly pronounced authorization of each of them" [8, 39].

Consequently, the musicological discourse that unfolds in the studies of the last two decades in connection with the study of chamber-vocal creativity creates sufficient methodological grounds for the selection of a genre-style approach, prompting its dialogic deepening.

The **scientific novelty** of the article is determined by the breadth and systematic presentation of existing discursive assessments of chamber vocal creativity and the creation of a new research concept that reinforces the aesthetic and semiological tendencies of

musicological analysis, also points to their methodological similarity.

The **conclusions** suggest that the genre nature of chamber vocal music is based on the unity of epic, dramatic and lyrical artistic and speech features, with the emphasis on lyrical origin as integrative, while the historical compositional-stylistic canons and principles of author's styles, which form the open plane of intertextual musical self-dialogue.

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