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## **INTONATIONAL ARCHETYPES AS A SOURCE OF EMOTIONAL INFORMATION FOR THE ACTOR OF THE MUSICAL THEATRE**

*The purpose of article is the analysis of process of decoding of intonational semantics of the musical material inherent in the actor of the Musical theatre and its actor's algorithm caused by the intonational nature. The methodology of article is classification of musical perception of the actor through communicative archetypes of communication between people, the figurative and semantic analysis of musical material through definition of its belonging to an intonational archetype. The scientific novelty consists in justification of intonational archetypes of musical material as semantics of the author's score which interpretation is a basis of an algorithm of forming of internal action of the character the actor of the Musical theatre. Conclusions. The psychological nature of intonational deciphering by the actor of the Musical theatre of semantic meanings of music – author's information – is explained by means of communicative archetypes of intonational hearing which are defined as intonational archetypes. Intonational archetypes are classified to identically communicative archetypes of communication between people: appeal archetype, application archetype (lyrical), game archetype, meditation archetype. On examples it is shown the main signs of manifestations of certain intonational archetypes in musical material of the Musical theatre. The convertibility of intonational archetypes throughout one music turn is proved as the intonational embodiment of global internal transformations of the character. High concentration and convertibility of semantics the archetype of intonations within one number is defined as the feature of Musical theatre and dramaturgic material of the musical displaying the main difference of the musical from other theatrical and musical genres – understanding of music as intonational expressionist of internal actor's process. In the Musical theatre the intonational archetype is shown not only in musical and text architecture of the score and in melodic signs, and is defined by plot dramatic art. Thus, in music that intonational archetype which corresponds to internal action of the character, an actor's task of the performer is distinguished. Respectively, intonational archetypes of music turns in the musical are defined as the figurative and semantic clots of internal action expressed in musical intonation.*

*Keywords: actor of the Musical theatre, intonational archetype, internal action of the character, actor's algorithm of deciphering of intonational semantics.*

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**Інтонаційні архетипи як джерело емоційної інформації для артиста мюзиклу**

*Метою статті є аналіз процесу розшифрування інтонаційної семантики музичного матеріалу, притаманний саме артистові мюзиклу та зумовлений інтонаційною природою його акторського алгоритму. Методологія статті – класифікації музичного сприйняття артиста через комунікативні архетипи спілкування між людьми, образно-семантичний аналіз музичного матеріалу за допомогою визначення його належності до певного інтонаційного архетипу. Наукова новизна полягає в обґрунтуванні інтонаційних архетипів музичного матеріалу як семантики авторської партитури, розшифрування якої є основою алгоритму вибудовування внутрішньої дії персонажа артистом мюзиклу. Висновки. Психологічну природу інтонаційного розшифрування артистом мюзиклу семантичних смислів музики – авторської інформації – пояснено за допомогою комунікативних архетипів інтонаційного слуху, котрі визначаємо як інтонаційні архетипи. Інтонаційні архетипи класифіковано ідентично комунікативним архетипам спілкування між людьми: архетип заклику, архетип прохання (ліричний), архетип гри, архетип медитації. На прикладах висвітлено основні ознаки проявів певних інтонаційних архетипів у музичному матеріалі*

мюзиклу. Змінність інтонаційних архетипів протягом одного музичного номеру обґрунтовано як інтонаційне втілення глобальних внутрішніх трансформацій персонажа. Висока концентрація та змінність семантики архетипних інтонацій у межах одного номеру обґрунтовано як особливість музично-драматургічного матеріалу мюзиклу, що відображає головну відмінність мюзиклу від інших театральних-музичних жанрів – розуміння музики як інтонаційного виразника внутрішнього акторського процесу. У мюзиклі інтонаційний архетип розкриває себе не тільки музично-текстовою архітектурою партитури й мелодійними ознаками, а визначається саме драматургією сюжету. Отже, у музиці упізнається той інтонаційний архетип, який відповідає внутрішній дії персонажа, акторському завданню виконавця. Таким чином, інтонаційні архетипи музичних номерів у мюзиклі визначено як образно-сміслові згустки внутрішньої дії, виражені у музичній інтонації.

**Ключові слова:** артист мюзиклу, інтонаційний архетип, внутрішня дія персонажа, акторський алгоритм розшифрування інтонаційної семантики.

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**Интонационные архетипы как источник эмоциональной информации для артиста мюзикла**

**Целью статьи** является анализ процесса расшифровки интонационной семантики музыкального материала, присущего именно артисту мюзикла и обусловленного интонационной природой его актерского алгоритма. **Методология статьи** – классификация музыкального восприятия артиста через коммуникативные архетипы общения между людьми, образно-семантический анализ музыкального материала через определение его принадлежности к интонационному архетипу. **Научная новизна** состоит в обосновании интонационных архетипов музыкального материала как семантики авторской партитуры, расшифровка которой является основой алгоритма выстраивания внутреннего действия персонажа артистом мюзикла. **Выводы.** Психологическая природа интонационного расшифровывания артистом мюзикла семантических смыслов музыки – авторской информации – объяснена с помощью коммуникативных архетипов интонационного слуха, которые определены как интонационные архетипы. Интонационные архетипы классифицированы идентично коммуникативным архетипам общения между людьми: архетип призыва, архетип прошения (лирический), архетип игры, архетип медитации. На примерах показано основные признаки проявлений определенных интонационных архетипов в музыкальном материале мюзикла. Изменяемость интонационных архетипов на протяжении одного музыкального номера обоснована как интонационное воплощение глобальных внутренних трансформаций персонажа. Высокая концентрация и изменяемость семантики архетипных интонаций в пределах одного номера определена как особенность музыкально-драматургического материала мюзикла, отображающая главное отличие мюзикла от других театрально-музыкальных жанров – понимание музыки как интонационного выразителя внутреннего актерского процесса. В мюзикле интонационный архетип проявляется не только в музыкально-текстовой архитектуре партитуры и в мелодических признаках, а определяется именно драматургией сюжета. Таким образом, в музыке распознается именно тот интонационный архетип, который соответствует внутреннему действию персонажа, актерской задаче исполнителя. Соответственно, интонационные архетипы музыкальных номеров в мюзикле определены как образно-смысловые сгустки внутреннего действия, выраженные в музыкальной интонации.

**Ключевые слова:** артист мюзикла, интонационный архетип, внутреннее действие персонажа, актерский алгоритм расшифровывания интонационной семантики.

**Relevance.** The innovative essence of XX-century music expands the boundaries of intonation and communicative perception at the expense of new possibilities of timbre, rhythm, time and space and modern technologies (computer, etc.). In musicality, as the most democratic genre of musical theater, the artist's ability to read intonational and musical information in the full variety of its modern and traditional manifestations becomes of great

importance. So, we are interested in how the intonational "mechanism" of deciphering the author's musical information into a musical artist works.

**The aim of the article** is to analyze the process of deciphering the intonational semantics of musical material, which is specific to the artist of the musical and conditioned by the intonational nature of its actor algorithm.

**Presenting the main material.** In our considerations, we draw on an understanding of the musical and intonational nature of the awareness of information inherent in a musical artist. In support of our opinion we cite the conclusions of the famous Russian composer E. V. Denisov, who emphasizes that the intonational awareness of everything that goes on in music is necessary: "The intonational awareness of every element (moment) of the fabric. And also the trace element. The interval is not a "movement" but a psychologically conscious tissue cell. Each interval should be expressed (filled with information)" [Reference to: 5, p. 36].

T. S. Kuregian also understands intonation as the bearer of semantic information, which, on the one hand, is directly and clearly felt, on the other - that is difficult to formulate, but can be immediately "grasped" by hearing [2, p. 266–313]. Such conclusions suggest that the intonation factor for a musical artist can be not only an intuitive impression, but also a fully conscious carrier of emotional and energetic information, often even clear terms.

A similar view is found in the studies of Ukrainian musicologist M. Y. Severinova, who believes that musical intonation by its nature develops from primary sources - musical archetypes, which the author calls the first intonation, a protomodel of intonation [4, p. 215–216]. In the dissertation research "Archetypes in culture in projection on creativity of modern Ukrainian composers" the view of archetype as formation of musical sense in sensual sphere is offered and impossibility of perception of archetype only from the point of view of its logical loading is proved [4, p. 110]. Noting that archetypes are definite information and energy models [4, p. 200], the researcher considers musical archetypes as the basis of "live" intonations in music, as its energy source [4, p. 214] and concludes that musical intonation carries a semantic load at once of all layers and meanings in music [4, p. 233-234]. We emphasize the author's conclusions about the "interpretive potential" of musical archetypes, which we consider to be an important basis for the professional algorithm of a musical artist and the variety of his performing palette.

Based on the mentioned above, the psychological nature of the intonational deciphering of the author's information semantic meanings is explained by the classification of musical perception through the communicative archetypes of communication between people proposed by D. K. Kirnarska. The author cites four major communicative archetypes [1, p. 78]:

- leader and crowd interaction, upper and lower - the archetype of the call;
- appeal of the lower to the higher (request, begging, etc.) - request archetype or lyrical archetype;
- equal treatment - the archetype of the game;
- appeal to yourself, to your soul - the archetype of meditation.

Based on the understanding of music not as a result, but as a process of communication [1, p. 78], these communicative archetypes can be regarded as "generalized constructs" that also reflect the meaning of communication in sound, "its spatial, muscular-motor and intonational characteristics. Intonation hearing, aimed at recognizing the primordial, most "gross" properties of sound, first of all recognizes the communicative archetype through the intonation profile, the general nature of motion, through its spatial and energetic qualities" [1, p. 79]. It is intonational hearing, according to D. K. Kirnarska, which learns communicative archetypes as a basis for musical perception [1, p. 83]. This conclusion is methodologically important for understanding the mechanism of intuitive decoding through the intonation of the semantic load of music. Therefore, communicative *archetypes of intonation hearing* (hereinafter referred to as their intonation archetypes) can be used by the musical artist as an effective, though not absolute, way of knowing the semantic meanings of musical score. The process of reading intonational information is autopoetic: it involves the whole psychophysical apparatus of the artist, and a large part of the work is performed by the subconscious sphere of activity. The intonational archetypes of voltage, at the subconscious level, are also recognized by the viewer.

In our opinion, *the mechanism of deciphering by a musical artist of semantic music references is, in fact, a mechanism of intuitive "recognition" of intonational archetypes in musical material*. Indirect confirmation of our findings is found in A. A. Pelipenko work, who insists that culture has an "unconscious", which carries a huge layer of ancient meanings [3, p. 65]. In this sense, the archetypal intonations of music make up the general atmosphere of the stage, the performances; dictate the internal musical atmosphere of the role; define the

"grain of the role". Analysis of intonational archetypes of musical material, their interaction gives a great field of information for the artist. Let us consider the manifestations of intonation archetypes and follow the conditional algorithm for deciphering the semantic contents of musical numbers in a musical.

The intonational spectrum of the calling archetype (leader and crowd interaction) is represented by loud dynamics of the rising structure. For example, the well-defined calling archetype lies in the "Tradition" (J. Bocka's musical "The Rooftop Fiddler"). The exclamation points of the first words (both choir and orchestra) set the tone and energy of the whole number. Its four couplets are based on ascending intonations, an actively rhythmic invoice with the inclusion of short durations - elongated eight point dots and sixteenths, pushing these elongated eight points, emphasizing their intonational stability in the ascending order. Each couplet "seals" the unison chords, repeating and amplifying the energetic influence of the call archetype.

The archetype of request, the main archetype of lyrical music, is more often manifested in the solo numbers of heroes addressed to a particular addressee, "embodying the content in the sensory categories" [1, p. 80]. Examples include the Don Juan aria from M. Samoilov's musical "Don Juan in Seville". The heroine (a woman forced to hide in menswear played in a role of Don Juan) performs a musical monologue, referring to the image of her beloved Commander - the only one who recognized her as a woman. The intonation contour of the request archetype is manifested in "rather large ones, with explicit ups and downs, inevitable voice fluctuations" [1, p. 80] vocal part of the heroine. The melody "walks around" the tonic: asking - striving up, then calming down. The rhythmic pattern also reaches out to the pillars: the short durations, the triols interlacing the base notes of each phrase in descending order, which in itself evokes a sense of "exhale", subordination (justifying the original communicative load of the archetype - turning lower to higher).

Archetype of communication - the archetype of the game is more often manifested in the numbers of typical heroes; an example is a solo with the ensemble of Horace Vandergelder (musical by J. Hermann "Hello, Dolly!"). The cheerful, humorous character of the song informs the viewer about the hero's life credo. Horace's role is acute, the character sings about the intention and reasons for his decision to marry quite seriously. The tune, in modern terms, is a catchy tune - it is quite easy to remember. But the music, thanks to

syncopated dance, clearly sounds the intonations of the archetype of the game, initially giving the image of Horace an ironic color.

Intonation archetypes of meditation sound more often in musical numbers, which represent the inner monologue - the "closed space of thought" of the hero [1, p. 82]. Musical meditations in the musical are often associated with the character's leitmotifs. This is Lilly Vanessa's musical monologue (K. Porter's musical "Kiss Me, Kat!"). The monologue of the number is intonationally backed up by reversals, a tendency to support notes that are not solved by themselves (not tonic). Thus, the semantic meaning of intonations to the heroine leaves questions unanswered. The heroine's reflections on her feelings also reflect the rhythmic pattern of the number - smooth, stringy, built on long notes; short durations are practically absent - sometimes they arise as a rhythmic embodiment of the "breath", the intimacy of the monologue. The middle part of the room is built on arpeggios, which also rise upwards and return to the unrelated intonation of long reference notes. Such a course of development also reflects the presence of the request archetype, which gives a lyricism number and outlines the future focus on the love line in the relationship of the heroes.

It is important that the intonational archetypes of musical material can change throughout one number, symbolizing the global internal transformations of the characters. For example, Maritana's Prayer (a musical by E. Ulyanovskiy's "Don Cesar de Bazan") bears several intonational archetypes. The meditation archetype number begins with the words:

I'm scared to be here alone now...

Hurry up and come back for me...

I'm whispering: «Save me from cruel magic, Cesar!»

The spiral melody, which in every way intently circulates around the same intonation, rhythmically "breathes": each new phrase begins with a pretext, characterizing the excitement of the heroine.

The next fragment sounds intonationally as a "request" (the same content is reflected in the text):

“God, I’m praying for the one I love...

And let this sword protect the honor...

Let my dear hurry up..."

The melody always returns to the supporting note, has the character of "exhale", subjugation, "feminine" sense of the world. The rhythmic pattern is smooth, soothing: there are no pre-stroke bursts; the rhythm clearly gravitates to the first note, which creates a feeling of equal heartbeat for the heroine.

The music then becomes more pronounced in the calling archetype. The tone plan changes (from e-moll to F-dur), dramatically sharpens the dynamic characteristics of the sound, emphasized by orchestral means - copper brass instruments enter, which completely duplicate the supporting notes of the heroine melody. The rhythmic pattern is very accentuated: first, the disturbing overlap of the melody down, then the "affirmative" trio with the accents on each note:

You gave me love, this gift of heaven, me bless enough!

And you, the Lord, have risen from the love...

The next line stops the rapid flow of music, preparing a semantic and musical and intonational climax. The melody sings about the supporting notes, noting their harmonious and rhythmic accents:

God, Bazan was given me forever by you...

The supporting sounds of the melody rise up the chromatic scale, outpacing the emotional accent of the following line:

Please, save, just save us, Lord!

These notes are repeated over and over, ostensibly "fixing" the energy of the heroine's desire, but only the accent on the word "Lord" breaks into another tone plan (from F-dur to A-dur). The following lines emotionally return the heroine to the intonational archetype of the request:

You made us, You married us.

My fate ...

Melodic supports on the chromatic scale go down, symbolizing submission to the heroine of her destiny, female confidence in the Strong, Male.

Final phrase - She is in Your hands! - sounds like the last energy rupture of the heroine, her way out of her previous state and life: it is at this moment that she awakens something "animalistic, primal", ready to take on the challenge and defend her world by all means. The long trumpet of the last note, which sounds on the melodic ascent of the tutti in the orchestra, reaches the semantic and harmonious tonic of the heroine and blends in with her, symbolizing the harmony of the Love Heart and the Universe that is helping him. Thus, through a musical and intonational perception that absorbs the impression of harmonious and rhythmic score, tonal changes, etc., the artist is able to feel the "emotional route" of his heroine.

Changing intonational archetypes throughout the musical number, being a kind of quintessence of the "spiritual genesis" of the heroine, becomes a mechanism for demonstrating her cardinal internal changes and gives the viewer the opportunity to feel the meaning and emotional climax of the performance.

The consonance or conflict of intonation archetypes is often used by composers in duets and trios of musicals, contrasting or harmonizing the tasks of characters, which is reflected not only at the level of words and actions, but also at the level of energy and emotions, which cannot be expressed.

**Conclusions.** The high concentration and semantics variability of archetype intonations within one number is a feature of musical and dramatic material of a musical. In our opinion, *this feature reflects the main difference between the musical and other theatrical and musical genres - the understanding of music as an intonational expression of the internal acting process.*

The variability of intonation archetypes in the leitmotif topic is embodied by differences in the score of the musical numbers, which in turn are programmed by the storyline context. In the musical, the intonational archetype reveals itself not only by the musical and textual architecture of the score and the melodic features. To a large extent, the intonational archetype of the musical number is set by the playwright of the plot. Thus, the



music recognizes that intonation archetype, which corresponds to the internal action of the character, is the actor's task of the performer. Thus, we define **the intonational archetypes of musical numbers in a musical as figurative-meaning clots of internal action, expressed in musical intonation.**

Specificity of the artistic process in the musical is that music is the connective tissue of the character's psychological development. In defining the content of the musical artist's self-dialogue of consciousness, the key is to consider a multi-level process of sensually-logical exchange and analysis of one's own impressions from music.

The evolution of a character in a musical is deciphered by music and intonation material. A notable feature of a musical artist's autopoiesis is the construction of the entire actor's technological process on the intonational resources of musical and dramatic material and the artist's ability to perceive and use these resources. The intuitive sensory impression received from musical intonation is the subject of analysis and the beginning of the professional actor algorithm for the musical artist formation.

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