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ABOUT THE INTERACTION OF INTONATION AND KINESICS IN MUSIC

The purpose. *The article identifies the principles of functioning of the movement, plastic, kinesics, spatiality, visualization categories in the musical art. The research methodology consists in the application of comparative, aesthetic and cultural, historical methods, as well as systemic, synergistic, musicological and music and performing approaches. The scientific novelty of the work lies in the deepening of ideas about the plastic nature of musical art. The rhythm and intonation manifestations in the performance and perception of music, their organic connection with all musical and expressive means are analyzed and substantiated. Conclusions.* *The study of the functioning and interaction of intonation*

and kinetic means that convey emotional information in music reveals their ontological relationship, similar to the interaction of verbal and non-verbal means of communication. The action of kinetic units, including instrumental forms of movements, sharpens the expression of articulation-stroke, dynamic and textured means, as well as the emotional perception of music. The factor contributing to the widespread use of kinetic means is their focus on dialogue, requiring a quick change of «characters».

Keywords: musical art, choreography, means of expression, rhythm, movement, plastic, kinesics, visualization, spatial, intonation.

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Про взаємодію інтонації і кинесики в музичному мистецтві

Мета роботи. У статті виявляються принципи функціонування категорій руху, пластики, кинесики, просторовості, візуалізації в музичному мистецтві. **Методологія дослідження** полягає в застосуванні компаративного, естетико-культурологічного, історичного методів, а також системного, синергетичного, музикознавчих та музично-виконавських підходів. **Наукова новизна** роботи полягає в поглибленні уявлень про пластичну природу музичного мистецтва. Аналізуються й обґрунтовуються рухово-моторні прояви у виконанні і сприйнятті музики, їх органічний зв'язок з усіма музично-виразними засобами. **Висновки.** Дослідження функціонування та взаємодії інтонаційних і кінетичних засобів, які передають емоційну інформацію в музиці, виявляють їх онтологічну спорідненість, подібно до взаємодії вербальних і невербальних засобів комунікації. Дія кінетичних одиниць, включаючи інструментальні форми рухів, загострює експресію виконання артикуляційно-штрихових, динамічних і фактурних засобів, а також емоційне сприйняття музики. Фактором, що обумовлює широке вживання кінетичних засобів, є їх орієнтація на діалог, що вимагає швидкої зміни «персонажів».

Ключові слова: музичне мистецтво, хореографія, засоби виразності, ритм, рух, пластика, кинесика, візуалізація, просторовість, інтонація.

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О взаимодействии интонации и кинесики в музыкальном искусстве

Цель работы. В статье выявляются принципы функционирования категорий движения, пластики, кинесики, пространственности, визуализации в музыкальном искусстве. **Методология исследования** заключается в применении компаративного, эстетико-культурологического, исторического методов, а также системного, синергетического, музыковедческого и музыкально-исполнительского подходов. **Научная новизна** работы заключается в углублении представлений о пластической природе музыкального искусства. Анализируются и обосновываются дви-

гательно-моторные проявления в исполнении и восприятии музыки, их органическая связь со всеми музыкально-выразительными средствами. **Выводы.** Исследование функционирования и взаимодействия интонационных и кинетических средств, передающих эмоциональную информацию в музыке, выявляет их онтологическое родство, подобное взаимодействию вербальных и невербальных средств коммуникации. Действие кинетических единиц, включая инструментальные формы движений, обостряет экспрессию исполнения артикуляционно-штриховых, динамических и фактурных средств, а также эмоциональное восприятие музыки. Фактором, обуславливающим широкое употребление кинетических средств, является их ориентация на диалог, требующий быстрой смены «персонажей».

Ключевые слова: музыкальное искусство, хореография, средства выразительности, ритм, движение, пластика, кинесика, визуализация, пространственность, интонация.

Relevance of the research topic. For centuries of history, musical art has formed a unique system of artistic and expressive means. Thanks to it, music is capable of displaying various aspects of both personal, generalized and philosophical or artistic and aesthetically directed phenomena, and the objective or living world of the surrounding reality. The system of funds is in constant motion. The process of evolution of artistic expression means, according to D. Varlamov, demonstrates the tendencies of de-sampling of musical thinking, language and creativity [9]. The continuous evolution of musical language and speech leads to a change in the expressive elements, the birth of their new types.

Musicologists and performers constantly talk about the connections of musical and speech intonation. One of the important directions of the system of expressive means of music is its plastic or kinetic side. The common field in the latter case is, above all, the tempo metro rhythm. However, the gestural, even choreographic aspect of musical plastics and kinesics is still a little-studied, but it is a very important aspect for the sound art of music.

This article **aims** to identify the principles of functioning of motion, plastics, kinesics, spatiality, visualization categories in the art of music.

The presentation of the main material. In the historical process of development of syncretic music and dance, for a long time there was a stage of combining movement and sound at the level of an elementary connection, limited to the sphere of rhythm and timbre. And today, the dances of some South African tribes are ritual movements that are performed exclusively under percussion instruments [14, p. 155]. That is, here the connection of music and dance is carried out within the metro-rhythmic and timbre pa-

rameters, excluding the most important for the expressive system of music — the pitch, melodic, harmonic, textured. The last one in the art of choreography, meanwhile, play the most important formative and dramatic role (see about this in Y. Abdokov [1]).

Music is traditionally considered the soul of the dance. Its emotional structure, character, and figurative expressiveness are fixed in it (most often the rhythm emphasizes the character of the movement, and the plastic drawing of the dance is transmitted in the melody). The music also contains a structure-forming beginning for the dance. So, J. Nover noted: «In response to the music, the dance becomes like an echo, obediently repeating after it everything that she says» [16, p. 91]. Of course, options for creating organic musical and choreographic works also include the selection of music for the finished choreographic production, as well as the parallel work of the choreographer and composer — as the most common option in creating ballets, for example, of M. Fokin and I. Stravinskyi [21, p. 256–257]. But invariably the creation of dance numbers, staging of choreographic programs, performances always require the choreographer to have an accurate and subtle sense of the imaginative structure, stylistic nature, national character of musical writing in the work that he intended to express in the language of plastics and the language of dance. The opinion of key figures of choreographic and compositional art that the impact of a truly artistic choreographic work is in the unity of music and dance remains indisputable [20, p. 91].

The plastic language of dance is expressive, multi-valued and universal. It is no coincidence that since ancient times the dance has reflected the life of a person — his work and rest, military fights and victories, the joy of meeting and the grief of separation. Even in the syncretic unity, dance and music had a mutually effective influence on each other. This process did not stop even after the separation of arts, and later, at the stage of synthesis of arts. K. Blasis pointed out in his book «The Art of Dance» (1830) that «the ancients demanded perfect coincidence of music and dance movements. Thus, every gesture, every change in the dancer's position was caused by a particular tempo and rhythm of the melody, and the melody responded with its motive and modulations to each pantomime movement, whatever it was» [8, p. 160]. In this connection, it should be mentioned that B. Asafiev noted that the first stimuli of musical rhythm-intonation in ancient art were extra-musical «silent stimuli»: a step, a gesture, a mimic, a dance [3].

I. Smirnov points out that «with all the independence of choreography and music, they are a kind of analogue, although there are many examples

when the same musical piece, the same score from different choreographers found different readings and different interpretations» [20]. Naturally, such a discrepancy is permissible only when the figurative content, the character of the composer's text, his style are not distorted. This also applies to music accompanying folk dances.

The author of the intonation theory of music, as well as 27 ballets, B. Asafiev, specially emphasized the unity of the image of the visible and sounding, speaking about the ballet performances of M. Fokin: Fokin, acutely sensing and noticing these «knots» or moments of concentration of sound particles, responded subtly to the change of rhythmic beats both in color and in the dynamics of sound, and in alternation of lengths, and in the logic of musical accents. He erected a rhythmic foundation or the main connecting elements of the dance on these sounding reference points» [5, p. 45].

Such close «cooperation» and the mutual influence of the two arts has objective grounds. B. Asafiev called music «the art of hearing-motor impressions» [2, p. 49]. The kinetic component is an obligatory and important factor of musical perception: without the participation of movement, in one or another of its manifestations, the perception of music is impossible. V. Medushevskiy writes that the intonational, syncretic organization of music (as opposed to traditional, analytical) absorbed the experience of all types of human communication (speech — in many of its genres, manner of movement, plastic, dance, literature) [12]. At the same time, the signs of the intonational and dramatic form are motivated by the meaning and are aimed at conveying a general mood, the content of the music to the audience. Both forms (analytical and syncretic) are associated with two main processes of musical thinking — sound meaningful convolution and unfolding of the musical image. The holistic, one-step image correlates with the intonational and dramatic basis, and the expanded, procedural one — with the grammatical, analytical unfolding of an artistic idea. Medushevskiy also singles out the protointonational level, which closely connects music with speech, movement, and plastic. This emphasizes the role of the moving component of the intonation form musical perception.

L. Mazel, continuing the development of B. Asafiev's intonation theory, explores the system of musical and expressive means and talks about *the intonation and modeling character of musical imagery*, which was the basis for studying the principles of *plastic modeling of music and determining the forms of interaction between images of music and movement images* [18].

E. Nazaikinskyi also argues that the rhythm and intonation mechanisms of musical perception have the character of intonation, since *the motor man-*

ifestations in the perception of music are organically linked with all musical and expressive means. The author emphasizes the role of associations in the rhythm and intonation representations of musical images [15].

Y. Demchenko asserts that «intonation and kinesics, when conveying meaning, can be closely intertwined, like the interaction of verbal and non-verbal means of communication» [11, p.10].

T. Rybkina, basing on the concept of musical perception of D. Kirnarskaya, formulated the principles of the relationship of music and movement, embodied in the teaching of B. Asafiev on rhythm and intonation, including *the rhythm and intonation embodiment through a set of musical and expressive means, psychological and physiological mechanisms of sound correlation and gesture, emotional factors of plastic reflection of musical images* [18, p. 8]. As a result, the researcher comes to the most important conclusion about the internal human being to syncretism: «It can be argued that the perception of music is more complete if it is connected with the movement» [18, p. 59].

Thus, the rhythm and intonation component of music, its performance and perception is the central *synthetic mechanism* that links all the components included in this process into an integral system. On the one hand, rhythm and intonation mechanisms are a transitional link on the way from auditory impressions to spatial ones, and from them to temporary ones: «The rhythm and intonation component will be an impression of everything that is the inevitable consequence of sound. Here, a feeling of a certain muscular effort or relaxation, breathing rhythm, step, pulsation — all these are equivalent to experiencing musical time; or a feeling of density and rarefaction, proximity or distance of a musical object, the idea of musical lines, their intersections, spatial layers that are in certain ratios — these spatial images can also be represented as a consequence of the transfer of sound relations to another modality.» In other words, a kind of «visual-musculo-spatial vision-sensation» of music arises [18, p 61].

On the other hand, the rhythm and intonation component of perception is the «substitute» for intonation. The musical image is subconsciously fixed by a person as an expressive gesture, which in turn acts as an «extra-sound equivalent of musical intonation,» preserving its energy, direction, and spatial outlines; it is perceived as a «silent portrait» of intonation [18, p. 62].

As E. Nazaikinskyi noted, certain types of rhythm-intonation organization of music rely not only on the representations of movements, but often also on real moving reactions and sensations of the listener himself» [15, p. 154]. The most obvious plastic images of rhythm intonation are out-

lined in program music, often suggesting (according to Asafiev) «objective, sometimes conceptual concretization» up to «visible musical-plastic illustrations», descriptions of a certain phenomenon or character: his movements, gestures and communication manners. B. Asafiev, speaking of the «tangibility and visibility» of musical images, whose «expressive power» comes from theatrical dramaturgy, especially singled out the music of the nineteenth-century Russian composers (realistic direction), and, above all, M. P. Mussorgsky [4].

As E. Nazaikinskyi points out, the rhythm and intonation sphere is «a factor contributing to the clear genre and communication differentiation of vocal, instrumental, dance music» in musical perception [15, p. 350]. He notes that specific genre types of rhythmic organization of music predetermine quite specific moving reactions of the hearer, based on his rhythm and intonation experience. Most often, rhythm and intonation images occur on the motor-genre basis. They are a means of recreating in music the features of the genre displayed in music. «Thus, the ideas about the light swirling movements of a waltz, elastic, with jumps on the Mazurka, the smooth and stately steps of the Polonaise are closely associated with the perception of the nature of the music and enter the figurative sphere as one organic component. At the same time, the expressive value of moving images in dance genres can be combined with a bright individuality, concreteness of movements, with their special imagery and characteristic» [15, p. 152].

The connection of music and movement was also emphasized by composers. So, G. Mahler recognized that «the true principle of music is only its continuous movement forward», emphasizing that «music is based on the law of eternal formation, eternal movement: after all, the world, even in the same place, is always different, always changing and new» [7, p. 486]. A number of the most important features of the musical thinking of this composer are associated with such a feeling of music in constant movement, which confirms the tendency to open form and the intonational fable of his symphony (I. Barsova [6, p. 41]). Here, researchers see the relationship of the position of the composer with their beloved Goethe and Aristotle. The latter understands music as pure proceduralism, pure becoming, imitation of an unstable world, where everything always moves, is born and dies. Thus, human ideas and feelings — movement, formation, process, on the one hand, and music, which is processuality in its pure form, on the other hand, are fundamentally identical. Hence, Aristotle's conviction that music can reproduce the state of the human soul, can be portrayed, we can change it. Due to such properties, music becomes the most powerful means of in-

fluencing the soul. Aristotle wrote: «We feel the movement following sound. The same happens with the rhythm and with changes in pitch <...> These changes cause action, and action is a sign of sensation» [17, p. 17]. Interestingly, in English, French, German the word emotion comes from the root *moto* — movement, and in Latin *motio* — movement and emotion (movement emotion).

For the performer, the forms of movement are part of a musical expressive language. The expressive movements of the musician naturally arise in a state of preoccupation with the process of performance and are associated with a sense of artistic expression. Often they are interpreted as accompanying, and therefore optional, and sometimes interfering with the execution. Indeed, this kind of movement arises (according to Bernstein) at the second moving level. In relation to the level of working (performing) movements, it is the background. V. Medushevskiy divides the performer's expressive movements into real and collapsed [13]. The first takes place in time, accompanying the process of the formation of the intonation image of music. Rolled motion is the result of translating auditory (sound-time) representations into spatial ones. As a result, the temporal and moving sequences are rolled up into simultaneity, into a simultaneous image. E. Sapir argues that we can not only hear the sounds of articulations, but we can also see them, while «there is the possibility of a different type of speech symbolism, in which the sound is replaced with a visual image corresponding to the sound of the articulation» [19, p. 39]. The imposition of visual and auditory sensations (in the process of synaesthesia) enhances the «pictorial» form of the sound-symbol.

There are no such phenomena in music that would not require some time to realize them as a whole. «The form of the listener is perceived as becoming and crystallizes in consciousness as unity» [3, 163]. Awareness of the whole requires, as if to neglect time and feel the sound phenomena and properties as a unity, that is, to translate temporal relations into spatial ones. Excessive gesticulation «stuns» (S. Feinberg) the performer himself. But proportional to the sound, the exact gesture and the sensations caused by it can favor the activity of musical performances and contribute to a greater brightness of their embodiment on the instrument.

The most important of the performer's own funds is the sound extraction associated with the sense of touch — the keyboard touch, the sense of a bow or a pick, a wind cushion. Tactile sensations are imprinted in the memory simultaneously with the visual, auditory and others, complementing them. The right touch gives the sound the properties of softness, tonicity or stiffness, dry distinctness. But sound perception is not limited by the place

where it touches the sound — the body of sound sensation is the whole body of the performer: breathing, ligaments, vestibular apparatus, expressive movements. The musical sound of the performer is produced by the movement of the organs of speech, breathing, movements of the hand, requiring a certain muscle tone. These performing rhythm and intonation means are colored by individual handwriting and in many respects determine the performing plan of this or that musical piece.

Conclusions. Kinesics and the proceduralism connected with it (movement, formation) connect a person, his thinking and musical art ontologically. Thus, the category of movement in composing and performing thinking is systemic in nature, reflecting the composer's and performer's ideas about the world, musical art, man, philosophical and cultural concepts.

The image of music appears to the man as an image of movement — composing music, its performance and perception is impossible without kinesthetic reactions expressed in one form or another. The system of musical movement (as well as movements, in general) has a multi-level structure, and several levels, as a rule, are involved in creating complex movements (N. Bernstein).

The emotional content of a piece of music is comprehended in the process of intonation, i.e. following the emotional coloring of each musical intonation in the purposeful movement organized by the composer and the performer. Thus, the emotional and sensory component is the most important factor in moving activity in music.

The language of the movements of the human body, formed at the deep levels of the psyche, corresponds with the musical language. The language of plastic specifies the figurative meaning of musical and expressive means to a certain extent.

Expressiveness of the moving sphere is an important part of performing intonation. Plastic and kinesics exacerbate both performing and listening perception of music, contributing to the intensification of intonational-figurative comprehension of music.

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МУЗИЧНО-ІНСТРУМЕНТАЛЬНЕ СОЛО: ВІД ДАВНІХ ФОЛЬКЛОРНИХ ПРОЯВІВ ДО БАРОКОВИХ ФОРМ

***Мета роботи.** У статті аналізуються шляхи визначення фігури сольного виконавця, статусу інструментального соло та його інструментарію в історичному аспекті. **Методологія дослідження** полягає в застосуванні компаративного, естетико-культурологічного, історичного, музикознавчого методів, які утворюють єдину методологічну основу.*

***Наукова новизна** статті полягає у виявленні конкретних філософсько-естетичних, соціально-психологічних і власне музичних та музично-інструментальних факторів впливу на формування жанру інструментального соло. **Висновки.** Принцип сольного інструментального висловлення формувався поступово у зв'язку з консолідацією індивідуального начала у вказаних аспектах. Саме в музично-інструментальній сфері прогресуючі принципи солювання формували вектори розвитку музичного мислення в цілому. Між сольними висловленнями інструментів (артистів) і жанром інструментального соло — тривалий історичний шлях і якісна трансформація когнітивного порядку.*

***Ключові слова:** музично-інструментальне соло, солювання, інструментальне виконавство, музичний інструментарій, агон, особистість, артист, інструментальний професіоналізм, концерт.*