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DOI <https://doi.org/10.31723/2524-0447-2021-32-2-11>**Zhao Ziyuan**

ORCID: 0000-0003-0076-9779

Ph.D. in the History of Art,

Music Department, Art and Design College, Taizhou University

672250899@qq.com

Do Xiaoshuang

Ph.D. in the History of Art,

ORCID: 0000-0003-2917-5579

Music Department, Art and Design College, Taizhou University

672250899@qq.com

THE RELATIONSHIP OF MUSICAL AND VERBAL LEVELS IN CHAMBER AND VOCAL MUSIC AS A FACTOR OF ARTISTIC INTEGRITY

The aim of the work is to see the interaction and interdependence of musical and verbal levels in chamber and vocal music as a factor of artistic integrity. This perspective of the problem allows us to identify the prerequisites and ways to study the phenomenon of artistic image in the art of music. **The research methodology** is based on a combination of genre and style, textual, semantic and musicological analytical approaches, which form a single methodological basis for the study in accordance with the main aim of this work. **The scientific novelty** of the article is to identify and significantly update approaches to the study of the relationship of musical and verbal levels in chamber and vocal music in their interdependence with the problems of artistic and musical creativity. **Conclusions.** Comparing the characteristics of verbal and musical levels in chamber and vocal music, it should be noted that the general genesis of musical culture is associated with a strong relationship with the phenomenon of speech intonation. According to many researchers, it is from the linguistic intonation that most of the semantic possibilities of music begin, which explains the closeness of music and language in their external embodiment and at the level of the principles of organization of the intonational process. However, despite these common features, both systems, as a means of communication, received further autonomous directions of development. If verbal semantics was moving by fixing the results of cognition, then music forms its own forms of expression of cognitive processes, which are largely related to psycho-emotional evaluations and artistic parameters. Considering the specifics of the coexistence of verbal and musical levels in chamber and vocal music, it is necessary to determine the principles of existence of each

of them. Characterizing the musical level, it is necessary to identify several important parameters, including the ability of musical intonation due to its extreme generalization and variable semantic meaning to cause psycho-emotional reactions.

Key words: artistic integrity, chamber and vocal creativity, musical language, poetic word, musical intonation.

Чжао Цзюань, кандидат мистецтвознавства, викладач музичного факультету Коледжу мистецтв та дизайну, Університет Тайчжоу, КНР

Ду Сяошунь, кандидатка мистецтвознавства, викладачка музичного факультету Коледжу мистецтв та дизайну, Університет Тайчжоу, КНР

Взаємозв'язок музичного та вербального рівнів у камерно-вокальній музиці як фактор художньої цілісності

Мета роботи — простежити взаємодію та взаємозумовленість музичного та вербального рівнів у камерно-вокальній музиці як фактор художньої цілісності. Такий ракурс розгляду проблеми дозволяє виявити передумови та шляхи вивчення явища художнього образу у музичному мистецтві. **Методологія** дослідження базується на поєднанні жанрово-стильового, текстологічного, семантичного та музикознавчого аналітичного підходів, які утворюють єдину методологічну основу дослідження відповідно до головної мети цієї роботи. **Наукова новизна** статті полягає у виявленні та суттєвому оновленні підходів до вивчення взаємозв'язків музичного та вербального рівнів у камерно-вокальній музиці у їхній взаємозумовленості з проблемами художньої та музичної творчості. **Висновки.** Порівнюючи характеристики вербального й музичного рівнів у камерно-вокальній музиці, треба відзначити, що загальний генезис музичної культури пов'язаний міцними стосунками з явищем мовної інтонації. На думку численних дослідників, саме з мовної інтонації починається більшість семантичних можливостей музики, що й пояснює близькість музики та мови в їхньому зовнішньому втіленні та на рівні принципів організації інтонаційного процесу. Проте, незважаючи на названі спільні риси, обидві системи, як засоби комунікації, отримали надалі автономні напрями розвитку. Якщо вербальна семантика рухалася шляхом фіксації результатів пізнання, то музика формує власні форми вираження пізнавальних процесів, які багато у чому пов'язані з психоемоційними оцінками та художніми параметрами. Розглядаючи специфіку співіснування вербального та музичного рівнів у камерно-вокальній музиці, треба визначити принципи існування кожного з них. Характеризуючи музичний рівень, треба виділити декілька важливих його параметрів, серед яких — здатність музичної інтонації через граничну її узагальненість та варіативне смислове значення викликати психоемоційні реакції.

Ключові слова: художня цілісність, камерно-вокальна творчість, музична мова, поетичне слово, музичне інтонування.

Relevance of research. Detailed research and a comprehensive approach to the study of the relationship between word and music is one of the most important musicological problems in considering the phenomenon of chamber and vocal creativity. Only on the basis of the achieved results of these researches the further movement in studying of chamber and vocal compositions becomes possible. The most relevant in terms of musical and poetic compositions is the question of the study of so-called “autonomous forms” (R. Gruber). Recourse to the methodology of modern linguistics and literary criticism can significantly contribute to the solution of this problem. Artistic integrity determines the ability of the work to concentrate in its artistic and compositional form and internal structure of the laws of existence and development of art in general. Therefore, identifying the parameters of artistic integrity in chamber and vocal art forms a set of complex and responsible creative tasks, due to the dual genre and aesthetic prerequisites of this art form, which actualize finding new principles of its research and ways of artistic and semantic understanding.

Presenting main material. The question of the relationship of musical and verbal levels in music in general, and in chamber and vocal music in particular is specifically musicological, and therefore the priority areas in research in this area is to identify factors related to intonations and principles of intonation in music and speech. The expediency of orienting the methodological setting to the inaudible level of semantic structure as a basis for the synthesis of words and music in the chamber and vocal text is confirmed in the process of identifying the sign specificity of musical and verbal languages. According to M. Kagan, the language of music rests “not on the reproduction of any real-life forms – natural or cultural, spatial or temporal, visible or audible, <...> but on the direct connection of what is expressed with the fact that expresses, the audible with the experienced, what sounds with the emotional, material with the spiritual” [3, p. 52]. Musical and intonational structures “mean”, but not “signify”.

Verbal language, on the contrary, is characterized by imagery: the word not only “means” but also “signifies”, naming objects, phenomena, events of external reality. And in literary and artistic speech, the word, perfectly adapted to the expression of clearly structured intellectual processes, remains discrete, “conceptually quantized”. In lyrical poetry, the ability of words to directly express emotional states and movements increases sharply. In

the desire of poets to directly express feelings dissatisfaction, distrust of the word can be found (“Oh, if without the word it was possible to affect the soul” – F. Tyutchev). Intonational and musical structures of poetry allow to overcome the “analytical” language.

The course of reasoning is convincing: the consideration of the lyrical text as a sign system should be, first of all, aimed at the internal, inaudible, extralinguistic layers of the semantic structure. The search for the deep foundations of the process of collision of two corresponding texts – the text-source and synthetic, musical and poetic – leads to their discovery at the level of the unifying subtext.

The concept of “subtext” is understood by many scientists and yet the term remains ambiguous, because the subject of study has no clear boundaries. The attitude to the subtext as to the hidden, internal content, which has no expression in the language matter, for a long time presupposed its intuitive unraveling, subjective interpretation. Only in the research of the 1970s did the phenomenon of subtext acquire tangible semantic contours and gain recognition as a generally accepted category.

Very important in this context are the views of L. Vygotsky on the universality of the subtext: “... a living phrase, said by a living person, always has its own subtext, the thought that is hidden behind it” [1, p. 334]. The presence of the subtext was manifested in all areas of human creativity – respectively, there were research approaches and methods. Currently, the subtext is studied from different positions: as a semantic way of communication; as encrypted information; as a means of typification and generalization; as an internal form.

In the lyrical musical and poetic texts of the chosen paradigm, the hidden plan of content is similar to a symbolic (conventional) sign that has an “encrypted” meaning. To solve it, you need to know the code in advance – “it is important to be dedicated to some tacit contract – agreement” [4, p. 17].

In the works of supporters of the modern “linguistic-semantic” analytical approach, denotative, subject-logical information is characterized as a superficial meaning tied to a specific linguistic matter of the text (Y. Lotman, Y. Levin, Y. Kazarin). It is seen as a step towards understanding the deep meaning, it means, connotative (additional) information that has an essential, ideological and conceptual meaning in artistic speech.

In musicological scientific thought, the problem of subtext was raised and outlined with the publication of E. Nazaikinsky's book "Logic of musical composition" (1982). The introduction of a triad of concepts "context – text – subtext" laid the foundation for consideration and understanding of the meaning of music. The subtext enshrined the idea of the ideal, mental, perceptual and personal component in the structure of the composition. Defined as "an illusory projection of the "book of consciousness" of the listener on the sound of the text" [6, p. 29, 40], the subtext is considered by scientists as a meaningful category that belongs to the figurative sphere of the actual artistic information, which is contained and transmitted through the text structure. The subtext contains "the hidden inner meaning of musical perception, which is subjectively experienced as the unfolding of a special introspective world". The semantic functions of the composition are determined by the meaningful "filling" of the subtext – and that is why, according to E. Nazaikinsky, "the semantics of a lyrically organized composition can be described in the categories of emotional-wave process" [6, p. 102, 105].

"Sensitivity", the reality of the existence of the subtext is confirmed by the possibility of its structuring. E. Nazaikinsky includes artistic imagery, typification and generalization, paradoxical contradictions and higher naturalness, as well as general aesthetic principles of unity of form and content, artistic specificity and conventionality to the principles of constructing a meaningful subtext [6, p. 96].

A couple of concepts "text – subtext" is also seen in the arguments of Y. Kholopov on the need for two-way study of music: as a living sound organism and as a living spiritual organism. Calling for penetration through the analysis of the phenomena of music, the author postulates the idea of the symbolic nature of "technical" (directly textual) musical concepts (motive connection, timbre fabric, chord, meter, canon, etc.). "They only make sense if they express their musical beauty. They are signs that outline the layers of musical content behind them. The task of analysis is, therefore, to reveal the meaning of signs" [9, p. 148].

In V. Medushevsky's concept, the analogue of the concepts "text – subtext" is the analytical and proto-intonational aspects of the intonational form of music, which appeal, respectively, to the sound and semantic substances. Sound and meaning are inextricably linked, germinate in each other – "the universe of worldview

meaning is incomprehensibly combined with the universe of sound organization”. Proto-intonation, according to V. Medushevsky, is “vague premonitions of music”, its potential precondition. “In the proto-intonational form, the primary is the structure of the syncretic, continuous signified, and therefore it serves to unite and spiritualize the material-constructive means of the analytical form: “... through proto-intonational life flows into music”, and then “... the meter becomes a dry reflection of supports, but the living breath of accents, and the composition – not a formal correctness in the study of sections, and poetry of the unfolding meaning” [5].

Based on semiotic positions, V. Medushevsky offers (instead of the famous “sheet of Saussure’s paper”) his own metaphor, which will reflect the nature of the relationship of sound and semantic aspects of intonation – its signifying and signified. The text, according to the scientist, is arranged like a man who has a body and a spiritual soul. The category of meaning (meaningful subtext) thus finds volume (the degree of inspiration of the soul can be different – joy of a soul cannot be compared with spiritual joy (see [7]), dynamism (energy of the soul and the life of the spirit give music effective force), incomprehensibility and higher simplicity (“music is the breath of meaningful life”).

According to V. Medushevsky, the relations of sound and meaning are governed by psychosemiotic mechanisms of sound-semantic folding and unfolding. According to the scientist, the ideal (single-moment, simultaneous-timeless image) always hides the possibility of transformation into a material (discrete vector process). When immersed in the multidimensionality of the sound characteristics of intonation, “syntax and composition grow into a predictive sound and sense structure of musical drama” [5, p. 153, 154].

In the aspect of the problem of the significance of the synthetic musical and poetic text, the scientist’s reflections on the semiotic nature of the word and musical intonation seem extremely relevant. A special meaning is given to the inaudible component of the word. It is proved that “the processes of energy-semantic saturation lie outside the sound shell of the word. <...> The semantic energies of a concept denoted by a word are incomparably stronger than the energies of sound”. If the word, called, first of all, to fix the concept, only symbolizes semantic energy, then musical intonation, according to V. Medushevsky, directly embodies it, is likened to it, embodying it in sound energy. Only later the mind turns intonation into a symbol and thought [5, p. 200–204].

Thus, the semantic interactions of verbal and musical series, their semantic connections and relations should be considered significant in the system of musical and poetic text. Having set ourselves the task of finding common ground between them at the level of subtext, we must look for points of contact between the corresponding texts on the inaudible, extralinguistic, deep level of the artistic structure that is able to transform the material into the spiritual.

In the conditions of a symbolic sign situation, when the leading meaning acquires the leading sense (the connotative information enclosed in the subtext of the verse), poetic and musical and poetic texts become as close as ever, mutually demanded. They are magnetically attracted to each other due to the commonality of the internal structure, and the subject of special attention is the psychological symbolism of the poetic text.

Numerous symptoms of semiotic problems formation are revealed in musicological works devoted to the study of chamber and vocal music. Reflections on the psychological causes of its structural and semantic organization lead to an understanding of the symbolic specificity of a poetic text. Such innovations, as a rule, are associated with the immersion “into the abyss” of non-textual and subtextual structures.

These structures are not directly depicted in sound matter: this conclusion is reached, for example, by K. Ruchievskaya as a result of the study of chamber and vocal music in general, and the vocal cycle “Without the Sun” by M. Mussorgsky in particular. When referring to an in-depth lyrical and psychological composition, all traditional means and methods of analysis are insufficient. Thus, phonic dissonance ceases to be a means of timbre “coloring” of speech. The sound acquires the character of weightlessness, disembodiment: “This is a kind of smooth white world without shadows” – we find in the article [8, p. 149]. “Narrowing”, “limitations” of the virtual space of the song “In four walls” corresponds to the choice of epithets: “solid major” is deformed, according to the author, so that the melody becomes “tightened”, interval “reduced”, gravity – “masked” and dissonances – “passive”. The specific features of the composer’s musical language discovered by scientists serve to confirm the idea of the inexhaustible semantic depth of his lyrical masterpiece.

Intuitively guessed internal dynamics, hidden behind the external real non-movement – “numbness” of music, receives a rational

justification in the category of internal rhythm. This is the rhythm of “mental” time, formed by “micro” and (by analogy) “macro-impulses”. Micro-impulses, “capable of capturing instantaneous mood swings”, barely noticeable “movements of the human soul”, are realized in the text at the level of syntax. The type of development formed by “stringing micro-impulses – complete fragments (phrases)” is defined by O. Durandina as “scattered dynamics” – impetuous and, at the same time, “only showing” movement to “continuously achieved, but never possible to achieve” culmination.

As O. Durandina reveals in connection with the study of chamber and vocal compositions of M. Mussorgsky, in chamber and vocal cycles the dichotomy of the microstructural level often correlates with large-scale dichotomy, the level of individual romances and the whole cycle in general. According to the researcher, breakthroughs from the subconscious – memories, phantasmagoria, dreams – prepare a dramatically significant contrast in the emotional and figurative sphere at the general compositional level [2, p. 54].

V. Tsukkerman approached his psychosemiotic interpretation of the expressive means of Tchaikovsky’s lyrics in his study from 1971. Guided by the idea of conformity of the revealed intonational complexes to the types of mental processes, the scientist come to the conclusion about the fundamental possibility of indirect (“generalized-idealized”, “compressed-enhanced”) reflection of emotions in music [10, p. 185]. According to his opinions, this is a way of “refracting the movements of the soul”, in which the “linguistic in the narrow sense of the word side of the image” (it means, recitative, declamatory) is not so significant, but much more important is the internal content of speech, its “expressive pattern” [10]. This conclusion, translated into a semiotic context, can be understood as a statement of the fact of exclusion of the denoted from among the components of the triad of F. de Saussure. The consequence of the direct connection of what means (intonation) with what is meant (experiences, states, movements of the soul) is the formation of a symbolic sign situation, in which “life feelings expressed by music are translated into the realm of thinking” (B. Asafiev).

V. Tsukkerman’s choice of the principle of systematization of material and methodology of analysis is symptomatic. The book is not based on a consistent review of individual aspects – the linguistic means of lyrical music, but the identification of the

logic of their relationship in context – “horizontal and vertical environment”. “Context clumps” form intonational complexes (“introspective”, “wave”, “dramatically groundbreaking”, etc.), which are considered as “living” dynamic formations – “embryos of emotional processes”. In their consistent interaction, “emotionally rich continuity” is carried out during the sound of music [10].

According to V. Tsukkerman, the “emotional radiation” of intonations at the micro and macro levels in chamber and vocal music is multidirectional: introspective essential lyricism with its inherent “expression directed inwards” is opposed by outwardly directed and bright “lyricism of light”. V. Tsukkerman builds his theoretical concepts on the material of P.I. Tchaikovsky, and determines that in the compositions of the early and middle periods of the composer’s work, these emotional spheres tend to converge, complement each other.

The tendency to polarize the spheres characterizes the late compositions, where there is a “spilled introspection” with its inherent deep closeness, “hidden in the world of experiences”. Melodic and linear, tonal and harmonic, textural, rhythmic and other methods of creating internal conflict are found, in particular, in the romances of op. 60 and 73. V. Tsukkerman considers the main means of expression in many chamber and vocal compositions the interpenetration of intonational complexes – the “introspective” and “directed” ones.

V. Tsukkerman’s introduction of the idea of “duality”, the dialogical duality of Tchaikovsky’s creative consciousness, which is confirmed by the intense interaction in the composer’s musical language of opposite modal forms (“condensed minor” and “sparse pentatonics”), functional relations in harmony, and types of contrapoints is systematic and planned. These and other structural and semantic oppositions can be considered as individual syntagmatic means of this sign system, where in the role of the signifiers are “types of human experiences”.

Identification in lyrical texts of a special kind of connections between plans of content and expression is associated with the study of the sign specificity of lyrical vocal language, based on “symbolization of experiences”. The “program manifesto” of the psychosemiotic method can be considered the idea of V. Tsukkerman on the conformity of intonational complexes to the types of mental processes. The formation of psychosemiotic positions in the works of musicologists is evidenced by the psychological

side of the artistic image – “internal rhythm”, “internal logic of development”, which are factors of artistic integrity. Prerequisites for the formation of psychosemiotic issues are mentioned in research aimed at identifying the structural principles that are at the level of psychological subtext.

Conclusions. Comparing the characteristics of verbal and musical levels in chamber and vocal music, it should be noted that the general genesis of musical culture is associated with a strong relationship with the phenomenon of speech intonation. According to many researchers, it is from the linguistic intonation that most of the semantic possibilities of music begin, which explains the closeness of music and language in their external embodiment and at the level of the principles of organization of the intonational process. However, despite these common features, both systems, as a means of communication, received further autonomous directions of development. If verbal semantics was moving by fixing the results of cognition, then music forms its own forms of expression of cognitive processes, which are largely related to psycho-emotional evaluations and artistic parameters.

The result is an understanding of the integrity of the artistic image as a complex multilevel model of reality, which finds its unique expression and characteristic artistic features in all types of art. That is why it is important in our study to understand the specifics of the artistic language of the musical and verbal levels, so we can see how at the level of the image the range of expressive possibilities of two autonomous semiotic systems changes. As Y. Lotman noted in his works, one of the leading characteristics of the figurative model is to determine the mobility of the boundaries of this phenomenon, because figurative expression in an art work is not characterized by clear limitations in art and the concept of sign, and the understanding of the border is explained by specific artistic conditions.

Considering the specifics of the coexistence of verbal and musical levels in chamber and vocal music, it is necessary to determine the principles of existence of each of them. Characterizing the musical level, it is necessary to identify several important parameters, including the ability of musical intonation due to its extreme generalization and variable semantic meaning to cause psycho-emotional reactions. Also, an important substantive aspect of the musical level is its fundamental polysemanticity, which is provided by its inherent elements of individual characteristics that have

an objective basis, resulting in a plurality of individual emotional assessments. However, in contrast to the musical, at the verbal level, the possibilities of the artistic word have certain limitations. First of all, this is the final definition of the sound composition of each word, and making adjustments at the level of verbal elementary semantic units will lead to a complete loss of its semantic load. Therefore, the intonational possibilities of the artistic word do not reach, as in music, an autonomous meaning in the artistic sense, and the expansion of possibilities and enrichment of the semantic potential of the verbal level is possible only at the level of artistic and verbal imagery.

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