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### VOCAL FRANKIANA OF BOHDAN-YURIY YANIVSKYI

**The purpose of the article** is to highlight the musical language of the vocal Frankiana by Bohdan-Yuriy Yanivskiy. **Methodology** of the research consists in application of musicology approach for implementation of musical and theoretical analysis of vocal works by B.-Yu. Yanivskiy based on the poems by I. Franko. **Scientific novelty** lies in the fact that musicological analysis of the vocal Frankiana by B.-Yu. Yanivskiy, presented in printed sheet music publications and materials of archival funds, was done for the first time. **Conclusions.** Vocal Frankiana of B.-Yu. Yanivskiy includes three songs for solo performance: "Chervona kalyno, chogo v loozi gneshsia?" ("Guilder rose, why do you bend in the meadow?"), "Oi zhalyu miy, zhalyu" ("My sorrow, my sorrow") and "Sobachyi vals" ("Dog waltz"). It is characterized by the deep penetration of the composer into the poetry by Kameniar and subtle "transmission" of all its nuances, which are

reflected in the musical language. Vocal Frankiana of B.-Yu. Yanivskyi has organically combined folklore sources, traditions of the classical romance and the achievements of modern Ukrainian popular music.

**Key words:** Ivan Franko, Bohdan-Yuriy Yanivskyi, vocal creativity, musical language.

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**Вокальна Франкіана Богдана-Юрія Янівського**

**Мета роботи** – висвітлити особливості музичної мови вокальної Франкіани Богдана-Юрія Янівського.

**Методологія** дослідження полягає в застосуванні музикознавчого підходу (для здійснення музично-теоретичного аналізу вокальних творів Б.-Ю. Янівського на вірші І. Франка). **Наукова новизна.** Вперше здійснено музикознавчий аналіз вокальної Франкіани Б.-Ю. Янівського, представленої у друкованих нотних виданнях та матеріалах архівних фондів. **Висновки.** Вокальна Франкіана Б.-Ю. Янівського включає три солоспіви: "Червона калино, чого в лузі гнешся?", "Ой жалю мій, жалю" та "Собачий вальс". Для неї характерне глибоке проникнення композитора у поезію Каменяра, тонка "передача" всіх її нюансів, які знайшли віддзеркалення в музичній мові. Вокальна Франкіана Б.-Ю. Янівського органічно поєднала фольклорні джерела, традиції класичного романсу та досягнення сучасної української естрадної музики.

**Ключові слова:** Іван Франко, Богдан-Юрій Янівський, вокальна творчість, музична мова.

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**Вокальная Франкиана Богдана-Юрия Янивского**

**Цель работы** – осветить особенности музыкального языка вокальной Франкианы Богдана-Юрия Янивского.

**Методология** исследования заключается в применении музыковедческого подхода (для осуществления музыкально-теоретического анализа вокальных произведений Б.-Ю. Янивского на стихи И. Франко). **Научная новизна** в статье: впервые осуществлено музыковедческий анализ вокальной Франкианы Б.-Ю. Янивского, представленной в печатных нотных изданиях и материалах архивных фондов. **Выводы.** Вокальная Франкиана Б.-Ю. Янивского включает три романса: "Красная калина, чого в лугу гнешся?", "Ой сожаление моё, сожаление" и "Собачий вальс". Для нее характерно глубокое проникновение композитора в поэзию Каменяра, тонкая "передача" всех ее нюансов, которые нашли отражение в музыкальном языке. Вокальная Франкиана Б.-Ю. Янивского органично соединила фольклорные источники, традиции классического романса и достижения современной украинской эстрадной музыки.

**Ключевые слова:** Иван Франко, Богдан-Юрий Янивский, вокальное творчество, музыкальный язык.

Relevancy of the research. The scale of the development of Ukrainian music culture at the present stage put forward an issue of the need to study life and creative work of the personalities, who were nearly deprived of scientists' attention.

B.-Yu. Yanivskyi (1941 – 2005) belongs to such figures. There are musical works of different genres in his creative contribution (this is testified by the artist's archive that was handed over to the funds of the department of "Palace of Arts named after Tetiana and Omelian Antonovych", Lviv National Scientific Library of Ukraine named by V. Stefanyk, Lviv National Music Academy named after M.V. Lysenko and Solomiya Krushelnytska Musical-Memorial Museum in Lviv).

This article is dedicated to the study of peculiarities of music language and composer writing of B.-Yu. Yanivskyi's vocal Frankiana.

Different aspects of life-creativity of the composer B.-Yu. Yanivskyi were studied in a sporadic way by V. Kozlov [4], O. Kolubayev [6], A. Mukha [7] and V. Dutchak [3]. Creative portrait of the artist is described in periodicals and articles of Ya. Feilo [10], B. Gnatovskiy [2], I. Kolodiy [5], B. Stelmakh [9] etc.

A lot of musical experts, in particular S. Lyudkevych, M. Zagaykevych, R. Sov'yak, A. Tereschenko, L. Kyianovska, I. Bermes, G. Karas, O. Frayt, A. Rudnytskyi and others addressed the issue of study of musical Frankiana. It is worth mentioning a dissertation research of L. Nemtsova "Choral Frankiana: socio-cultural and genre-style dimensions" [8], in which Ukrainian choral Frankiana of the late XIX – beginning of XXI centuries has been considered.

The purpose of the article includes to the coverage of the musical language of B.-Yu. Yanivskyi's vocal Frankiana.

Presentation of basic materials. Composer, pedagogical and performance activity of B.-Yu. Yanivskyi is the achievement of Lviv musical school. "The present day it should be spoken about School (musical boarding-school named after Solomiya Krushelnytska – K. G.) and Conservatoire (Lviv National Music Academy named after M.V. Lysenko – K. G.) with respect, these words should be written with capital letters. Because they are Lviv music institutions. And they are absolutely special", – indicated B.-Yu. Yanivskyi in one of his interviews to the newspaper "Moloda Galychyna" [2, 2].

B.-Yu. Yanivskyi used to work as a teacher at the Department of Music and Composition Theory at the Donetsk State Conservatory named after S. Prokofyev (since 01. 02. 1993), as a senior lecturer (since 1996) and as a professor (since 1996).

At Lviv State Music Academy named after M.V. Lysenko he held a position of vice-rector of international relations (since 01. 07. 2000) and professor of general and specialized piano (dual job-holding) since 28. 08. 2000. His multi-year experience of a composer, pedagogic, theatrical and performance activity had been drastically appreciated by the honorary title of "People's Artist of Ukraine" (1991) as well as Laureate of the Taras Shevchenko National Prize (1996).

A great place in the musical heritage of B.-Yu. Yanivskyi is occupied by vocal works (more than 100 solos) on the lyrics of contemporary poets (B. Stelmakh, R. Kudlyk, I. Kolodiy, R. Lubkivskyi, P. Shkrab'yuk, L. Kostenko, G. Okhotska, P. Makh and others). Among Ukrainian poet-classics to whom the artist addressed in his vocal creativity there are T. Shevchenko, I. Franko and M. Shashkevych.

"I am obliged to I. Franko, because thanks to the music, to his works ("Lys Mykyta") "Fox Mykyta", ("Ukradene Schastya") "Stolen happiness" – K. G.). I have got the T. Shevchenko reward. I consider this to be only the advance that will oblige me to work constantly on Franko's works, for we have nothing as much great and high that might not be associated with Ivan Franko's name", – made an accent B.-Yu. Yanivskyi in his article "My Frankiana" [12, 22].

Vocal works of B.-Yu. Yanivskyi on the poems of Ivan Franko – "Chervona kalyna, chogo v loozi gneshsia?" ("Guilder rose, why do you bend in the meadow?") and "Oi zhalyu miy, zhlyu" ("Oh sorrow, my sorrow") – are included in the second cluster of lyric collection "Ziv'yale lystia" ("Faded leaves"). They "...had not only acquired listeners' love, but were consolidated in the repertoire of professional singers, also, they had opened new facets of the author's display of eternal love themes that are compassionate sorrow, identification of a human-being with nature, and correspondingly philosophical understanding of life through the prism of creativity of the poets of the past", – opportunely remarks V. Dutchak [3, 14].

It was during 125-birthday anniversary of glorious Kamenyar (Brick layer) that the song "Chervona kalyna, chogo v loozi gneshsia?" ("Guilder rose, why do you bend in the meadow?") to the music of B.-Yu. Yanivskyi, performed by the soloist of Lviv opera house N. Melnyk and I. Nahirnyi was heard for the first time in the assembly hall of Lviv University. The performers commented in such a way "the first reading" of this piece: "The way we pave the road to the song will realize its pace through life. That is why our attitude to the work was first of all immensely responsible, with the aspiration to bring exciting Franko's word to the listener and original melody of the song in the most expressive manner"; I. Nahirnyi – "Bohdan Yanivskyi approached the text specially attentively. He was able to express his deep thoughts, lyricism, everything that worries both heart and mind in a subtle and sincere way. I am sure that a new song will have a nice future" [10, 3].

A solo "Chervona kalyna, chogo v loozi gneshsia?" ("Guilder rose, why do you bend in the meadow?") is created for a mixed solo duet. The text is close to the folklore sources. It is made in the way of remarks of an oak and a guilder rose, that are searching for an answer, traditional for many folk-song samples: why they cannot coexist, or even more-to be a couple? Due to Ukrainian folk symbolism of images, "a red guilder rose is a symbol of life, maiden beauty, love – Franko interprets it as a beautiful girl, an oak is a symbol of unbelievable power, health, bravery, longevity, Franko interprets it as a young fellow" [1, 51]. A person's love to life is revealed in the aspiration of guilder rose to reach the sun, but as an oak ruins its strength, it suffers, that shows hard human feelings. Images of nature and person's fortune are closely interlaced in Franko's poetry. And a peculiar kind of "hierarchy" of a tree and a bush contains a hidden philosophical content and stipulates the associations with the life of a society, where everyone occupies "his or her own place under the sun".

The composer reveals a tragic content of poetic lines in a lyrical and elegy spirit. On the one hand he is eager to preserve reserved and objective way in the expression of feelings that is characteristic to the folklore. It is testified by a smooth gradual motion of the melody, with a rhythmic drawing, absence of abrupt contracts between units, harmonious combination of male and female voices which merge in "the sixth playing of the second part". On the other hand, the solos are saturated with expressive harmonies – the seventh-non accords with interrupted turns and seconds detentions that "are exposing emotions" and dramatizing music in the spirit of the subjective lyrics of romantic composers. Such approach is characteristic of the creative work of many artists, who took an example of a folk-song motive model. At the same time, in the solo "Chervona kalyna, chogo v loozi gneshsia?" ("Guilder rose, why do you bend in the meadow?"), as well as in a plenty of other works of B.-Yu. Yanivskyi, there is another important musical style, which is based by a composer, namely, upon the intonations and rhythms of the modern variety art. Definitely, if one compares it with other songs of B.-Yu. Yanivskyi, this feature is manifested here in the least manner. But such elements as a trio-syncoated rhythm of a solo part; a series of "jazz harmonies" – a chain of chords with the retention

of the second line repeated twice  $D9^{\#6} - I_7 - \text{low VII}_9 - D_9$  (11 – 12 times); or the completion of the song ( $VI_7 - I_9$ ) – all these things give special "charm" to the music and identify the singularity of the creative image of the composer.

The solo is written in a coupling-variation form. Five lines of I. Franko's poetry are divided into three variants. The piano prelude of "Chervona kalyna, chogo v loozi gneshsia?" ("Guilder rose, why do you bend in the meadow?") is thematically independent and resembles a lullaby. With the exception of the initial octave jumps the smooth gradual downward movement prevails with second detentions. This gives the melody singing that is characteristic of the romantic lyrics. Arpeggio figures of the left hand draw attention too, that will be the basis of melodies for a whole style of the solo, as well as tense harmonious sequences would include altered chords. In the end of a prelude (7 – 8 time) the intonation "grain" of the vocal part appears with the singing of sounds in a trio-syncopated rhythm.

After a piano eight times prelude in the first section a question-like remark of the oak sounds. It is performed by a masculine voice. These two stanzas with a duplicate lines in each stanza give the chance "of singing" of the melody. During her repetitions it is dubbed by the female voice in the sexta, enriching the timbre of the song. After 4-times playing, (on the material of the prelude), the second section (the third and the fourth stanza) is analogous to the first one. But this time it is a guilder rose's answer, that is why the voices change their places – a feminine voice starts, and the masculine supplements to it in a repeat-chorus.

Important refrains are traced in the third section of the solo. It is not accidentally that a composer repeats twice the last poetic stanza – "I am not striving up, I am not equal to the oaks, but you, the oak shaded me like a cloud", announces the guilder rose. This is a dramatic culmination of the work. And even though the melody is repeated without any changes, the music of the third section sounds half a ton higher (b-moll instead of a-moll) with the reference of dynamics (f instead of p) and a consolidation of the style in the piano accompaniment (full-bodied chords, subsequently ascending gamut-like passages, two consecutive fermatas on sonorous harmonies  $DD_9$  and  $D_9$ ). All these things make musical material dynamical, strengthen the expression of utterance. The introspection comes only in the last two times: tension falls (up to pp), the tempo slows down and the style dilutes (a transparent bilingual accompaniment).

What concerns the basic tune of the work, it had united both crooning and recitation, rhythmic exactingness and repetition of unvaried phrases, clearness of harmonic language (in particular moderate variability a-moll – C-dur, that is characteristic of folklore) and the colorfulness of individual chords (except for the mentioned above one may isolate the sequence with the delayed sounds: reduced  $DDVII_7 - D_7 - VI_7 - D_7 (D_9) \rightarrow s$  or  $D_7 (D_9) \rightarrow (s) IV_7 - II_{65} - t_6 - DD_9 - D_7 - t$  in the time 23 – 28).

The lyric-sentimental mood of the first two sections of the solo episode changes with sorrowful feelings in the third chapter. Besides mentioned already above changes (tonality, style and dynamics) it is worth pointing out an even fluctuation of the chords, which might be associated with the funeral chime by the listeners. The completion of the work strikes the most. Stormy flash of emotions and the same return to the previous state.

The leading place in I. Franko's intimate lyrics occupies the theme of unlucky love. A special attention should be attributed to the verse "Oi zhalyu miy, zhalyu" ("Oh sorrow, my sorrow"), where the author's personal relationship, connected with his relationship with Olha Roshkevych and Yuzepha Dzvonkovska interweave with the traditional for many folk-song samples images of separation, unshared feelings, loneliness and sorrow.

B.-Yu. Yanivskyi's solo on the verses of I. Franko is peculiar for its manifestation of emotions, great scale of composition in the way of opera aria, by the richness of piano style that resembles orchestra voices. "To be the author of the music on the words of Ivan Yakovych, – means a new estimation of life, a rise to the peak of the philosophic, esthetic thought", – underlined B.-Yu. Yanivskyi in a conversation with a reporter Ya. Feylo [10, 3].

Composer's aspiration to transmit a local "Hutsulian coloring" also attracts attention. And whereas in the first two times of the piano prelude one might happen to notice intonations that are typical of the romance lyrics, then it the third-fourth times sounds a typical of the plenty of folklore patterns of the Carpathian region low tetrahedron (IV – III – II – I) in the background of the alternative subdominant harmony with the elevated IV step (tense interval of the decreased octave, that arises due to the variance of stage IV, it performs both a colorist function as well as strengthen the expression of a musical representation). A connection with folklore sources of the solo "Oi zhlyu miy, zhalyu" ("Oh sorrow, my sorrow") is manifested in the sphere of intonation-rhythmical structure or a vocal part, in which one may feel the signs of improvisation in the parlando-rubato spirit.

Besides a mentioned above harmonious language, it is worth differentiating the various-variation principle of development of the music material that is characteristic of the folk singing-dancing creativity. As

an example we should mention the third time of the piano prelude that stipulates the third time to the words "upustyv ya golubon'ku" ("I have dropped the pigeon"). After some time this peculiar intonation will sound in a two – time piano playing between the first and the second stanza of the text, causing the association with kolomyika strum of the Carpathian pipes.

A music form of the work that comprises six stanzas of Franko poetry can be defined as a couplet-variation one.

Prelude	A	playback	B	A <sub>1</sub>	B <sub>1</sub>	A <sub>2</sub>	Playback	A
	a+b+b <sub>1</sub>		c+d+d <sub>1</sub>					
4	2+2+2		2+2+2	6	6	6	4	7

A peculiar "introductory verse of a song" is a section A and its versions, and a "refrain" is a section B with its corresponding derivatives. Alongside with this a vocal part in each "couplet" is presented practically without any alterations. The composer enriches a musical image first of all thanks to a miscellaneous style of the piano accompaniment. Together with an accord accompaniment, traditional for a romance lyric the author uses expressive supporting voices that are shadowing a basic melody of a vocal part and in such a way makes the style melodious. So, it is worth pointing out an expressive supporting voice with the usage of a strained harmony of a reduced double septacord (reduced DD<sub>7</sub>). Whereas at the beginning of a second "couplet" (A<sub>1</sub>) the main theme sounds in a more reserved and calm way, thanks to the equal pulsation of a tonic triad d-moll on the background of a smooth, descending chromatic motion of the bass voice with half-length. When the composer returns again to an initial supportive voice (A<sub>2</sub> – to the words "zabrala vsi mriyi, vsi vtikhi, nadiyi") ("has taken away all the dreams, all the pleasures, hopes"), then the vocal line sounds on the background of a quite tremolo of the right hand on the oncoming "lulling" arpeggios of the right hand of the piano, that expresses a spiritual state of reconciliation with a destiny. It is also certified by a refrain of an introductory verse of a song of the first couplet at the end of the work. This creates a corresponding "arch" and is taken as a kind of a reprise-code.

But still dramatic aspirations of a hero of a solo remind a "rebellion" in a creative work of plenty of creative composers, e.g. R. Shuman. A section "B" indicates it very vividly being saturated with clear contrasts, strong dynamic growth, with the aspiration not only to express the general mood of a verse, but the content of separate words. So, the first two times ("yak bula blyzenko, ne dav yiy prynady") ("when I was very near, he did not give any enticement") sound very clear and tender in the lulling rhythm with the transition to the parallel majors (F-dur). But the very next phrase ("A teper ya ne znakhodzu dlya sertsya rozrady") ("But now I am not able to find any consolation for my heart") is understood as a cry of despair. Tense intonations (reduced septima, reduced tertia), a sequence of acutely dissonant consonance (in particular, reduced DD<sub>7</sub>, D<sub>9</sub>), sinister dynamic growth during a time from pp to f with the delay at the highest sounds of a solo (d, cis) – all these things create a bright music effect. It is used twice – at the end of sections B and B<sub>1</sub> (to the words "ta zabrala za soboyu moyu dushu z tila") ("and took with her my soul from the body"). Certainly, after such a dramatic culmination of the events an emotional decline takes place. And after the next sounding of the original theme (A<sub>2</sub>), there is no new "refrain" (B<sub>2</sub>). It is replaced by a piano playing (the material of a prelude) and a reprise code-repeating of the section A.

The work is finished with a plagiarized harmonies (VI – D<sub>43</sub> → (IV) s<sub>7</sub> – t<sub>6</sub> – II<sub>7</sub> – t<sub>7</sub>), that already sounded before that in the previous "couplets", but now they are performed in the arpedzhiato in the style of bandura melodies. Again, it connects the composer's music with the folklore sources.

A special example of a song creative work of B.-Yu. Yanivskyi on Ivan Franko's words became a "Dog waltz" (a verse "Sidoglavomu" ("To the grey-haired") is included into the cycle ("Poklony") ("Bows") from the poetry collection "Miy Izmaragd" ("My poetry collection of religious content"), a page of this manuscript was found in the archive of the composer that was handed over into the funds of the department of "Palace of Arts named after Tetiana and Omelian Antonovych", Lviv National Scientific library of Ukraine named by V. Stefanyk. A verse by I. Franko is a kind of "Laugh through tears" on the level of grotesque, "it does not impose a battle, but gives a quite defeat now and then to his different rivals ... this poet's all round defense is not only from his outer enemies that are his contemporaries, the same goes to his future ones, but it is actual for his internal enemies – his own anxieties and doubts" [11, 13 – 14] one may feel the author's pain and worry about a destiny of his own people.

B.-Yu. Yanivskyi did not only skillfully voice words of I. Franko, but his music sharpened them. He underlined the blaming tone. He devoted his work as it is indicated by the author's entry to the "Galician knights of all times, princes, earls, barons, masters and magistrates", to all of them, who were "baptized" by a Great Kameniar (a brick-layer) with a good word "pig". The artist defined a manner of a song as "dog waltz".

In a small piano introduction the composer used the quote of a popular "dog waltz". In this contest this music is understood as an indication of primitiveness, banality and narrow-mindedness. At the same time the author had preserved a rhythmic pattern of a "dance" (as it is known, it's music in a quadrilateral meter instead of a traditional trilogy.) But he "fixed" a bit of an intonation structure of a melody, and what is the most interesting, made a harmony of the accompaniment more complicated: instead of a tonic trident you may hear something like "dog bark" – this is an integral consonance  $f - e - c - e - a - b - c$ . what concerns the song itself, it is sustained in the spirit of the music of a light genre. By the way, the mentioned above consonance comes across in the ninth time of the song, that starts with the words "a ya sobi sobaka" ("and I am a dog to myself").

So, three solos to the words of I. Franko certify a deep penetration of the composer into the poetry of a great Kameniar (a brick-layer), a subtle transfer of all of their nuances presented in the musical language. B.-Yu. Yanivskyi motivated his approach to the poetry of I. Franko in such a way: "The genius of Franko is so omnipresent – in a poetry, prose, history, economics, ethnography, linguistics, in a number of other branches-you can only get surprised... I approached to the immortal legacy too" [10, 3].

Scientific novelty of the article lies in conducting of musicological analysis of vocal Franciana by B.-Yu. Yanivskyi, introduced in printed musical publications and in the materials of archive funds. So, vocal Frankiana of the composer united integrally folklore sources, traditions of a classic romance and the achievement of modern Ukrainian variety music. This defines the uniqueness of the composer's style. Harmonious language of a composer is rich and expressive. It has a widespread usage of sept-non-acords and separate "jazz consonance".

It can be stated that Franko's poetry has found a persuasive embodiment in the author music of B.-Yu. Yanivskyi. It is full of sincere human feelings and profound philosophical generalization.

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## СИМУЛЯТИВНІСТЬ ФОНОГРАФІЇ ЯК ТЕМПОРАЛЬНА ПРОБЛЕМА

**Мета** статті полягає у обґрунтуванні онтологічного статусу фонографії як симулятивної діяльності та виявленні відповідних темпоральних маркерів. **Методологія** дослідження ґрунтується на застосуванні культурологічного, компаративного та історико-логічного методів. **Наукова новизна** полягає в утвердженні фонографії (навіть у її документальній формі) як симулятивної діяльності. Також пропонується теза: симулякр, як ефект "зворотної темпоральності" (копія випереджає оригінал) є передусім проблемою слуху, як найбільш точного аналізатора часу, а "поліфонічність" слухового сприйняття є прямим шляхом до надання позитивного онтологічного статусу симульованій реальності. **Висновки.** Ситуація "шизофонії" (роз'єднання візуальної причини і аудіального наслідку) безпосередньо порушила питання про симульованість "об'єктивної реальності" фонографії. Темпоральність фонографії з легкістю перегортає з ніг на голову нормальну подієвість (взяти хоча б циклічне відтворення, яке взагалі прийшло у світ вперше саме зі звукозаписом). Сюди можна віднести і монтаж, як нелінійну фрагментацію часу, і потрекове накладання (так званий "дабл-трек"), як суперпозицію кількох часових ліній, і багатомікрофонний запис, як усеприсутність – можливість споглядання одночасно з різних ракурсів і планів.

**Ключові слова:** медіа, темпоральність, фонографія, звукорежисура, симулякр, феноменологія.

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### Симулятивность фонографии как темпоральная проблема

**Цель** статьи состоит в обосновании онтологического статуса фонографии как симулятивной деятельности и выявлении соответствующих темпоральных маркеров. **Методология** исследования основана на применении культурологического, компаративного и историко-логического методов. **Научная новизна** заключается в утверждении фонографии (даже в ее документальной форме) как симулятивной деятельности. Также предлагается тезис: симулякр, как эффект "обратной темпоральности" (копия опережает оригинал) является прежде всего проблемой слуха, как наиболее точного анализатора времени, а "полифоничность" слухового восприятия является прямым путем к предоставлению положительного онтологического статуса симулированной реальности. **Выводы.** Ситуация "шизофонии" (разъединение визуальной причины и аудіального следствия) непосредственно поставила вопрос о симулятивности "объективной реальности" фонографии. Темпоральность фонографии с легкостью переворачивает с ног на голову нормальную событийность (взять хотя бы циклическое воспроизведение, которое вообще пришло в мир впервые именно со звукозаписью). Сюда можно отнести и монтаж, как нелинейную фрагментацию времени, и потрековое наложения (так называемый "дабл-трек"), как суперпозицию нескольких временных линий, и многомикрофонную запись, как всеприсутствие – возможность наблюдения одновременно с разных ракурсов и планов.

**Ключевые слова:** медіа, темпоральность, фонография, звукорежисура, симулякр, феноменологія.

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### The simulation of phonography as a temporal problem

**The purpose of the article** is to substantiate the ontological status of phonography as a simulative activity and to identify relevant temporal markers. The **methodology** of the research is based on the application of cultural, compar-