

REVISITING THE POLYGENESIS OF MUSICAL ART

The purpose of the work. The article under consideration deals with the analysis of verbal and musical-sound (extra-speech) origins of music in the aspect of their dependent-independent relations, coordinated with the concept of the primary nature of the origin of musical instruments. The **methodology** of the study lies in application of the aesthetic-cultural, comparative, theoretical and historical methods, as well as the analytical approach, which form a single methodological basis. Along with a complex method, so-called systemic approach is needed, which makes it possible to comprehensively study the object at various but interrelated levels. The **scientific novelty** of the research consists in expanding the understanding of the genesis of musical art as an artistic and cultural phenomenon on the basis of a comprehensive analysis of the relationship between the musical, sound and speech sources of music, taking into account the specific features of the formation of musical instrumentalism. **Conclusions.** Comprehension of complex evolutionary processes of the polygenetic nature of music provides a new starting point in the perception of this type of creative expression and perception of the world as a specific holistic supernational phenomenon of "sublime sound forms" (Yu. Kholopov). This approach allows us to distinguish the statuses of specific musical thinking, as well as musical instrumentalism, while responding to the intentions and principles of the functioning of a common creative, communicative, "living" art field.

Keywords: music, sound means, word, musical instrument, syncretism, synthesis, "pure" forms of art, polygenesis of music, musical thinking.

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До питання про полігенезис музичного мистецтва

Мета роботи. У статті здійснюється аналіз мовленнєвих та музично-звукових (позамовленнєвих) витоків музики у співвідношенні їх залежно-незалежних відносин, узгоджений з концепцією первинності походження музичних інструментів. **Методологія** дослідження полягає в застосуванні естетико-культурологічного, компаративного, теоретичного та історичного методів, а також аналітичного підходу, які утворюють єдину методологічну основу. Поряд з комплексним методом необхідний і так званий системний підхід, що дає змогу на самих різних, але взаємопов'язаних рівнях, всебічно вивчити об'єкт. **Наукова новизна** полягає в розширенні уявлень про генезис музичного мистецтва як мистецького та культурологічного феномена на основі комплексного аналізу співвідношень музично-звукових та мовленнєвих витоків музики з урахуванням специфіки формування музичного інструменталізму. **Висновки.** Осмислення складних еволюційних процесів полігенетичної природи музики дають нову точку відліку у сприйнятті цього виду творчого самовираження і світосприйняття як специфічного цілісного надпонятійного феномену "піднесених звукових форм" (Ю. Холопов). Такий підхід дає змогу виділити статуси специфічного музичного мислення, а також музичного інструменталізму, одночасно відповідаючи інтенціям та принципам функціонування загального творчого, комунікативного, "живого" поля мистецтва.

Ключові слова: музика, звукові засоби, слово, музичний інструмент, синкретизм, синтез, "чисті" форми мистецтва, полігенезис музики, музичне мислення.

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К вопросу о полигенезисе музыкального искусства

Цель работы. В статье проводится анализ речевых и музыкально-звуковых (внеречевых) истоков музыки в аспекте их зависимо-независимых отношений, согласованный с концепцией первичности происхождения музыкальных инструментов. **Методология** исследования заключается в применении эстетико-культурологического, сравнительного, теоретического и исторического методов, а также аналитического подхода, которые образуют единую методологическую основу. Наряду с комплексным методом необходим и так называемый системный подход, позволяющий на самых разных, но взаимосвязанных уровнях, всесторонне изучить объект. **Научная новизна** работы заключается в расширении представлений о генезисе музыкального искусства как художественного и культурологического феномена на основе комплексного анализа соотношений музыкально-звуковых и речевых истоков музыки с учетом специфики формирования музыкального инструментализма. **Выводы.** Осмысление сложных эволюционных процессов полигенетической природы музыки дает новую точку отсчета в восприятии этого вида творческого самовыражения и мировосприятия как специфического целостного надпонятійного феномена "возвышенных звуковых форм" (Ю. Холопов). Такой подход позволяет выделить статусы специфического музыкального мышления, а также музыкального инструментализма, одновременно отвечая интенциям и принципам функционирования общего творческого, коммуникативного, "живого" поля искусства.

Ключевые слова: музыка, звуковые средства, слово, музыкальный инструмент, синкретизм, синтез, "чистые" формы искусства, полигенезис музыки, музыкальное мышление.

Relevance of the research topic. Among all known types of artistic-cultural syncretism and synthesis, the ratio of music and word can be attributed to the most ancient, natural, functionally and aesthetically

determined, varied in forms, due to the presence of common and specific parameters important in semantic artistic and aesthetic terms. The latter are manifested in the "pure" forms of musical art and literature. It is these two forms – "human language and music are sound expressions flowing in the time of life of the human spirit" [3, p. 83] (another important pair of creative-syncretic typology is dance and music, as well as the three-part syncretic typology of the word – music – dance, but the volume of the article does not allow to fully draw them to the materials of the study). Word and music is almost "inseparable" throughout the history of its evolution. Various forms of their coping are studied in numerous musical studies, the subject of which is a variety of syncretic, even more often – synthetic forms, which are contrasted with the forms of "pure" instrumentalism. However, in the existence of musical art as a holistic artistic phenomenon, the nonlinear creative practice of the relationship between words and musical intonation is increasingly corrected by the positions of musical and instrumental thinking, which requires a comprehensive approach to its study of the genesis of music.

The purpose of the work. The article under consideration deals with the analysis of verbal and musical-sound (extra-speech) origins of music in the aspect of their dependent-independent relations, coordinated with the concept of the primary nature of the origin of musical instruments.

Presentation of the original material. In the original syncretism of future types of creativity, including music, it is necessary to define syncretism of artistic/ extra-artistic, arts/non-arts. "Music as syncretic art of singing – playing instruments – dancing, etc. has been emerging (and not "emerged") from various and many syncretic "terms" [2, 126]. According to I. Zemtsovsky, "the emergence of music is a tendency for the emergence", which was not realized in different situations and regions in the same way. Therefore, the researcher suggests asking "not just about the origin of music, but about the origin of those not yet known to us, syncretic forms, in the depths of which the musical intonation developed" [ibid.]. Since pure musical activity at the initial stage and even, according to Y. Kholopov, in ancient Greece of the classical period [13, 45] was not – music was formed in the environment of dual syncretism activity, at the same time poly-artistic and labor, household etc.). I. Zemtsovsky called this type of syncretism "an inseparable signal-magic-dance-labor complex" [2, 126], to which also included instruments: amulets with a protective role of noise, concealment of human voices, healing, ritual, signaling, leisure and others. But the "internal structural dependence of the elements" of such a system accurately reflects the characterization of the "systemic whole" [8].

In the historical "sound landscape" of primitiveness science emphasizes three areas of direct influence on the formation of musical thinking: sounds of voice, the sounds of human activity, sounds of nature, emphasizing the role of musical instruments "in optimizing the process of transferring spiritual states, harmonizing communication between man and the environment" [9, p. 19]. In the "voice" influence sphere, in turn, it is possible to separate the timbral-altitude articulation parameters and the verbal-conceptual side. The first group demonstrates the instrumentalities of techniques and principles in the embodiment of emotional image in music. The second reflects the long path of syncretically synthetic being of music and words. It is characteristic that the poetic (not common) word was not spoken at first too, but melted through the feeling of greater emotional influence due to high-altitude, metro-rhythmic, timbral and articulative – musical – means.

In the European civilized culture, syncretism of the word and music took place in the Middle Ages. It is here that one can see the gradual release of these arts from each other. If lyrical poetry of the era was inseparable from music, it only sang, then there was a parallel "bookish latin poetry, poetry for silent reading, which no longer required the motive as a mandatory natural condition of its existence, because it was based on its own developed theory of versification" [12, 200-201]. Thus, now the music could "be torn" from the word: the musical beginning clearly dominates the verbal in the metrical organum and clausula. And although in general the separation of the art of the word began incomparably earlier than the musical one – in the case of ancient civilizations, it has already been customary to speak of literature – a substantial part of it (epos, lyric, and drama) contained a significant part of the musical: it was a "singing word" [12, 201]. The distinction between music and literature continued during the Renaissance, but the most obvious was in the New Age era, when music finally gained freedom from the "controlling" it words up to the concept of "pure" music. And then becomes an actual concept of the synthesis of arts.

The boundary determined between syncretism and synthesis manifests itself at the level of fundamentally different types of artistic thinking. In the first case (archaic folklore, early stages of liturgical monody and secular songs of the European Middle Ages), the verbal and musical images appear immediately in the mind of the artist: "in the relations of verbal and musical skills, the art of the bearer of the epic can be equated with the professional singing poet: not the poet and composer, namely the singer, thinking in a verbal-melodical manner" [12, 208]. In the second (vocal compositions of the Renaissance: Mese, Motet, Madrigal, New Age: opera, oratorios and cantatas, songs and romances) – the artist, conscious of the isolation of arts, seeks to restore unity, to achieve their harmonious union. In most cases (but not necessarily), synthetic genres include the text source (canonical liturgical text, literary work – verse, poem, novel, libretto), authors of texts and music – different people. Thus, the historical evolution of culture took place quite smoothly and nonlinearly – in the long process of autonomy of arts, the echoes of syncretism also take place. Thus, in the liturgical and secular genres of the late Middle Ages tunes, which were worked out during the preceding centuries and reached a high artistic level, reach a certain level of autonomy – another text ("counterfeit") may be applied to them. That is, "the creation of a new motif with the new text ceases to be the only possible creative method" [10, 69].

Since music and literature are conditioned by the general physical nature (sound – high-temporal-dynamic and temporal-rhythmic), as well as the only semantic space (A. Samoylenko points out the non-significance of musical semantics outside individual compositions as an unequal meaning of musical significance to meaning and signs [11]), they assume many ways of convergence. The sound word is quite easily saturated with the musical principle: it is enough to add to the language additional ordering in at least one of the parameters – rhythm, pitch accented relief, phonetic organization (repetition, assonances and rhymes, alliteration, increase in the length of the vowels in the speech-lingual stream), and it remains at this in the format of literary and poetic genres. If the word reaches the maximum musicality – sings – synthesis occurs. Similarly, the verbal beginning can penetrate into music. When sounding a holistic, connected verbal text there is a synthesis of arts. Verbal can be brought into music through the use of speech phonemes, syllables, words and phrases – as units of musical fabric ("phonetic music"); designation of genres, emotional states, situations, actions – as programmity in the narrow sense; sounded, seized, presented, hidden word. In this case, the musical content remains unique, not possible to express in verbal-word concepts. Music reveals a certain paradox in "relations" with the word: moving away from it in its semantic nature, as if it can not break away from it finally (programmatic, phonetic means, remarks, and finally – the diversity of synthesis). The main way of influencing the literature on music is the sphere of rhetorical semantics, when the syntactic and semantic connections characteristic of verbal expression are transferred to music, adapting to the conditions of musical language, to the semantic specificity of musical expression. Thus, the genetic link between music and the word fit into the scheme of syncretic unity – individual species – the synthesis of various formats, concentrated in the study of G. Rimko in the problem of "eternal" text and music form [10].

Traditionally conceived in musicology path from pure literature to pure music, from their syncretism to synthesis, including friendly modes and various mixed types diffusion process itself is not linear, consisting rather of two branches that do not merge with each other, but enter into rather complex correlations (such a scale of the gradual decline of the verbal beginning and the growth of musical in the study of textual and musical form, is built, for example, in his Ph.D. thesis by G. Rimko [10, 60]). In our view, the situation of existence and research of the relationship of music and words is complicated, supplemented and enriched by the presence of another concept – the primacy of musical instrumental beginning. If the first group of researchers, following the esthetic guidelines of the theory of "double mimesis" (double imitation) of the 18th century (vocal music imitates "nature", instrumental – vocal) argue that instrumental music has more later than vocal origin [14], the second (O. Neustroev [7], I. Zemtsovskyy [2], I. Matsyyevskyy [5], others, including the author of this article), recognizing the inextricable connection with the original "melodious word" believe that "instrumental music, originally associated with vital processes ... and observance of the concealing human voice "makes tools and musical instrumentalism certain" iconic media". And in such a sign, the "extraverbal broadcasting system" works also "beyond the limits of its own labor experience" [5, p. 7] and ritual actions.

The hypothesis that the origin of musical instruments is not connected with vocal music and could even precede it, was already expressed many years ago [7]. Polygenetic concept of maturation of music "from non-music" by I. Zemtsovsky implies "not only as a "mechanical" process of selection-highlighting of a musical instrument", but also as the formation of a new quality: "It can be argued that historically a musical instrument is ... a new, interconnected synthesis, some new, unnatural thinking, finally" [2, 127]. The indicated polygenesis is considered as origin from different sources, various reasons, different paths, independent in different regions and ethnic groups, as "the inevitable stage of the regular human evolution", and leads to "coexistence in different geosocio-ethnic conditions of different sequences and connections of vocal and instrumental" with their unconscious differentiation, predominance over one another, and also the "typology "of two-, three-, four-, and more-orthogonal" syncretism: voice-dance-instrument, instrument-dance, voice-instrument, voice – dance – tool – mask and so on".

The problem of the genesis of music, of course, goes back to the era of primitiveness, when there is a need for a means of incarnation and preservation of the spiritual world of a man, that is, for artistic manifestations. "In conditions, where there are no indirect methods for the transmission of information, music with its rhythmic non-verbal (highlighted by us – A.Ch.) capabilities provided the interaction of people with the help of comprehensible sound" [9, 3]. And whatever the heights did not reach the music in revealing the dynamics of the spiritual and mental states of man in subsequent times, the origins of the expressiveness of the musical language reach the primitive (specifically and in detail about this – in the thesis by V. Rady [9]). In the historical perspective of syncretic art, sound (pre-musical and extraverbal) means acquired a special significance in practical human life, due to their communicative capabilities, able to overcome the spatial limitation of visual means and emotionally affect the human consciousness and to reveal the emotional tension of the primitive man. The gradual animation of such experiences due to elevation and spectral enrichment contributed to the organization of sonority by specific means of tempo, pitch, modes, with the expansion of timbre and dynamic indicators, transforming the sound space from the phenomenon of nature, ceremonial rituality to the phenomenon of culture. The special role of the musical component of the artistic ritual action of the scientists is explained precisely by its sound nature [9], because the sound has a direct connection with the psyche, the inner world of man, both from the standpoint of the expression of the spiritual (however – spiritual) condition, and from the point of view of the influence on them. Here it should be borne in mind that at the stage of anthropogenesis, the emotional and psychological parameters prevail over

the intellectual. "The initial poverty of the intellectual work of the psyche, the limited means of communication, and on the other hand, the already perceived narrowness of the communicative capabilities of the language of gesture and facial expressions determined the special significance of the musical language, which was formed as if between kinetic and verbal languages, and linked them with each other" [9, 3]. It is interesting that modern music also takes "building sound material" from non-musical spheres, especially concrete and electronic music [4, 53]. Thus, the syncretic connections of music, words and dance were "cemented" by musical means.

Music does not have such a solid carrier as painting and sculpture, even a word. The sounds of the music are "incorporeal, swift flowing, practically not subject to fixation. They are a fact of energy, and not substances" [6, p. 8]. However, musical art, having arisen in syncretic antiquity, not only did not disappear, but having developed over millennia, lived to the phase of "autonomous art of elevated sound forms" [12, p. 45], before the invention of the system of own written signs, sound audio and video recordings, and even the influence on other types of art and philosophy – in the unceasing need to preserve and transfer to the next generation musical phenomena as a specific translational system of human values of the highest, extraverbal order. The fact that music, like art as a whole, appears precisely in the primitive society, captures its status as a repository of emotional states up to their spiritual level. However, written monuments of music (if they had taken place, and the nature of folklore is precisely the record-wise tradition) could not have become a universal source for studying the history of musical culture, especially its early stages, due to the above-mentioned specificity. It is characteristic that, the pessimism of music historians regarding the impossibility of research of the primitive period was somehow dispelled by musical instrumental artifacts of antiquity (the first drilled phalanx of a deer was discovered in 1860 by the French archaeologist E. Larte, in 1864, publishing the results with the assumption that this is a whistle, a drawing of the workpiece flute of the Stone Age, a Belgian musicologist F. Fetti published in 1869, giving its construction the highest appraisal of acquired acoustic experience [9, 3]). R. Gruber believes that "musical instruments, being the most valuable musical and historical source throughout the musical culture, is especially indispensable in this role at the early stages of development, with the complete lack of musical record and a number of other musical-historical sources" [1,134]. Ye. Nazaikinsky also highly estimates "historical memory" of the musical instrumentalism: "If the physical laws on the earth have not changed, and our breathing, hands, and body have not gone far from what was used by the ancient musicians, then the provoked excitation of the acoustic process in an instrument found by archaeologists, will give the same, as well as a long ago, sound result, because on this side historical memory-recording tool is faultless [6, 93]. From the very beginning, a person first felt and began to use the possibilities of music in the transmission of various manifestations of emotions (domestic and spiritual-religious); created "special tools for enhancing the expressiveness of emotional expression", that is, began to realize a certain figuratively-powerful potential of musical language [9, p. 2]. And here we can talk about the formation of special musical thinking of non-verbal nature, which is realized in two types of activities: the creation-performance of musical (syncretically-musical) phenomena and their perceptions, in the course of cultural and musical development and professionalization transformed into three types – creation, performance, perception. However, taking into account the instrumental component of the syncretic process, performance and perception were initially divided (it is impossible for several participants to play one instrument, to play brass and sing, not all participants mastered the tools). The very act of an instrumental play requires (under an improvisational nature) a certain preparation: the production or acquisition of an instrument, at least the elementary skills of the instrumental play, the knowledge of traditions and functional features of instrumental sounding, in particular, of its individual batch in the ensemble or syncretic whole, which are extremely diverse at the interethnic level – from full dependence to complete independence, with a mass of transitional types.

Conclusions. Unlike the art of the word, music does not literally simulate the course of human thoughts, but is capable of expressing the most complex and delicate facets of sensations up to the sublime-spiritual, passing the "third person" the conceptual and verbal expression. Musical thinking exists along with verbal, "pictorially colored-graphic" and "motor-plastic-dynamic" (the latter – the thesis terms of I. Zemtsovsky [2, 129]) as a specific form. Music is modeled by the "movement of feelings, in which "removed", dissolved thoughts of a man", which "neither a novelist nor even a poet can be reproduced with such depth, accuracy, and adequacy" [9, 4]. "Pure" instrumental art clearly demonstrates the stated intentions of music, which in the original forms were created in the corresponding era and influenced evolutionary processes no less than other musical and extra-musical, including verbal-conceptual, factors.

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