

POETIC SYMBOLISM IN THE MUSICAL HERITAGE OF N. MYASKOVSKY

The purpose of the work is to study the chamber-vocal works by N. Myaskovsky created on poems of symbolist poets in the line with cultural and aesthetic trends of the turn of the XIX-XX centuries. The **methodology** of the research is dictated by the nature of the problem being studied – the analysis of chamber-vocal works in the context of the culture of the Silver Age. Since the genre of romance traditionally includes two components – musical and poetic, the methodology of the research is based on an integrated approach. In the analysis of romances methods of analysis of vocal compositions, studied in the works of E. Durandin, L. Karklins and A. Saduova, are used. The methods of contextual analysis are also used, in which the subject of study is considered outside of the separation from the environment that generated it. The specificity of the research topic required the transition to the field of interdisciplinary knowledge (philosophy, aesthetics, culturology, art history, musicology criticism) beyond the boundaries of art history and the involvement of theoretical works of poets and ideologists of symbolism. In the process of studying poetic texts, Yu. Lotman's research was of great importance. The **scientific novelty** of this study is determined by its material and foreshortening. The research has made an attempt to comprehensively study the romances by N. Myaskovsky created on poems of Symbolist poets as a holistic system reflecting the general styles of musical art of the early 20th century. The conclusion is made about the specifics of Nikolai Myaskovsky's stylistics in romances to poems by different poets: the composer's deep understanding of symbolist poetry was embodied in music that reflected the contradictory spirit of the Silver Age era. From the analysis of romances, it becomes clear: the theme of religion and faith occupies a significant place in the chamber-vocal creativity of the composer and the system of his moral and ethical views. **Conclusions.** The early romances by N. Myaskovsky show the general trends in the development of chamber vocal music of the beginning of the 20th century – the complication of all elements of musical tissue, the gradual movement towards atonality, the music of "total chromaticism," the predominance of the melodic recitative type, often approximate to the spoken pronunciation of the verse, strengthening the role of the piano part. The stylistics of the works under study attests to their direct affiliation with the culture of the Silver Age: subtlety, sometimes fanciful fragility, "refined" harmonies, the complexity of textural techniques and ways of combining piano and vocal parts.

Keywords: N. Myaskovsky, symbolism, impressionism, poetic symbolism, chamber-vocal creativity, romance.

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Поетичний символізм у музичній спадщині М. Мясковського

Мета роботи полягає у дослідженні камерно-вокальної творчості Н. Мясковського на вірші поетів-символістів у світлі культурно-естетичних віянь рубіжу XIX-XX століть. **Методологія** дослідження надиктована самим характером досліджуваної проблеми, аналізом камерно-вокальних творів композитора у контексті культури Срібного століття. Оскільки жанр романсу традиційно включає у собі дві складові – музичну та поетичну, методологія дослідження спирається на комплексний підхід. У вивчені романсів застосовані методи аналізу вокальних творів, досліджених в працях Е. Дурандіна, Л. Карклінша, А. Садуова. Використовуються також методи контекстного аналізу, при якому предмет вивчення розглядається поза відриву від його середовища. Специфіка теми дослідження зажадала виходу за межі мистецтвознавства до області міждисциплінарних знань (філософії, естетики, культурології, музикознавства, літературознавства) і залучення теоретичних робіт поетів та ідеологів символізму. При аналізі поетичних текстів велике значення мали дослідження Ю. Лотмана. **Наукова новизна** даного дослідження визначається його матеріалом і ракурсом розгляду проблеми. Зроблено спробу комплексного вивчення романсів М. Мясковського на вірші поетів-символістів як цілісної системи, що відбиває загальностильові тенденції музичного мистецтва початку XX століття. Зроблено висновок про специфіку стилістики М. Мясковського у романсах на вірші різних поетів: глибоке розуміння композитором символістської поезії втілюється у музиці, яка відбила суперечливий дух епохи Срібного століття. **Висновки.** Ранні романси Н. Мясковського демонструють загальні тенденції розвитку камерної вокальної музики початку XX століття – ускладнення усіх елементів музичної тканини, поступовий рух до атональності, музики "тотального хроматизму", панування мелодики декламаційно-речитативного типу, наближеною до мовного виголошення вірша, посилення ролі фортепіанної партії. Стилістика досліджуваних творів свідчить про їх пряму приналежності до культури Срібного століття: тонкість, часом химерна крихкість, "рафінованість" гармоній, складність фактурних прийомів і способів поєднання фортепіанної та вокальної партій.

Ключові слова: М. Мясковський, символізм, імпресіонізм, поетичний символізм, камерно-вокальна творчість, романс.

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Поэтический символизм в музыкальном наследии Н. Мясковского

Цель работы заключается в исследовании камерно-вокального творчества Н. Мясковского на стихи поэтов-символистов в свете культурно-эстетических веяний рубежа XIX-XX веков. **Методология** исследования

продиктована самим характером изучаемой проблемы, анализом камерно-вокальных сочинений композитора в контексте культуры Серебряного века. Поскольку жанр романса традиционно включает в себя две составляющие – музыкальную и поэтическую, методология исследования опирается на комплексный подход. В разборах романсов применены методы анализа вокальных сочинений, исследованных в трудах Е. Дурандина, Л. Карклиньша, А. Садуова. Используются также методы контекстного анализа, при котором предмет изучения рассматривается вне отрыва от среды, его породившей. Специфика темы исследования потребовала выхода за пределы искусствоведения в область междисциплинарных знаний (философии, эстетики, культурологи, искусствоведения, музыковедения) и привлечения теоретических работ поэтов и идеологов символизма. При анализе поэтических текстов большое значение имели исследования Ю. Лотмана. **Научная новизна** настоящего исследования определяется его материалом и ракурсом рассмотрения проблемы. Предпринята попытка комплексного изучения романсов Н. Мясковского на стихи поэтов-символистов как целостной системы, отражающей общестилевые тенденции музыкального искусства начала XX века. Сделан вывод о специфике стилистики Н. Мясковского в романсах на стихи разных поэтов: глубокое понимание композитором символистской поэзии воплотилось в музыке, отразившей противоречивый дух эпохи Серебряного века. **Выводы.** Ранние романсы Н. Мясковского демонстрируют общие тенденции развития камерной вокальной музыки начала XX века – усложнение всех элементов музыкальной ткани, постепенное движение к атональности, музыке "тотального хроматизма", господство мелодики декламационно-речитативного типа, часто приближенной к речевому произнесению стиха, усиление роли фортепианной партии. Стилистика исследуемых сочинений свидетельствует об их прямой принадлежности к культуре Серебряного века: тонкость, порою вычурная хрупкость, "рафинированность" гармоний, сложность фактурных приемов и способов сочетания фортепианной и вокальной партий.

Ключевые слова: Н. Мясковский, символизм, импрессионизм, поэтический символизм, камерно-вокальное творчество, романс.

Relevance of the research topic. The central direction in the art of the beginning of the XX century was symbolism. Having reached his heyday in poetry, it had a huge influence on music, especially in the field of chamber-vocal genres. Romances, created in the first decades of the XX century, became a kind of musical reflection of a rich literary epoch, incorporating many style streams, united by the names of the Silver Age era. It is chamber-vocal music, which is an inseparable synthesis of poetic and musical, most fully in touch with the aesthetics of symbolism.

Poems of symbolist poets were written by all the major composers of the early 20th century, and the number of such songs is significant. The reasons for the unprecedented interest of composers in Symbolist poetry were its features: the lyrics as the essential basis of poetry, the concentration of poetic utterance on deep personal experiences, the expansion of the figurative sphere, the rhythmic variety of poems, and their special "melodiousness." The profound interest of the composer Nikolai Myaskovsky to the poetry of symbolism is symptomatic and reflects the general picture of the creative aspirations of composers at the beginning of the 20th century.

The aim of the work is to study the chamber-vocal works by N. Myaskovsky created on poems of symbolist poets in the line with cultural and aesthetic trends of the turn of the XIX-XX centuries.

The scientific novelty of this study is determined by its material and foreshortening. It has made an attempt to study comprehensively the romances by N. Myaskovsky created on poems of Symbolist poets as a holistic system reflecting the general styles of musical art of the early 20th century. The conclusion is made about the specifics of Nikolai Myaskovsky's stylistics in romances to poems by different poets: the composer's deep understanding of symbolist poetry was embodied in music that reflected the contradictory spirit of the Silver Age era.

Almost all the romances of the early period of creativity were written by N. Myaskovsky on poems of Symbolist poets K. Balmont, Vyach. Ivanova, Z. Gippius. Subtle sound of the poetic texts by K. Balmont and Vyach. Ivanov defined the peculiarities of the musical style of romances, namely, the widespread use of sound-imaging techniques and impressionistic elements of writing. The musical language of romances is a combination of romantic traditions of chamber-vocal works by P. Tchaikovsky, S. Taneyev and N. Rimsky-Korsakov with the use of impressionistic means of musical expressiveness and finds by A. Scriabin in the field of harmony. In the vocal cycle "From the youthful years" to the poems by K. Balmont begins the process of searching N. Myaskovsky for the means of musical expressiveness in the sphere of "new" poetry and attempts are being made to find means adequate for this poetry. Musical finds of the cycle op. 2 develop in the vocal suite "Madrigal" and in "Three Sketches" on verses by Vyach. Ivanov. Particular attention is drawn to the search for a composer in the field of harmony, close to the methods of impressionists in the field of color in painting.

In cycles on the verses by K. Balmont and Vyach. Ivanov N. Myaskovsky often treats harmony from the point of view of its paint. The composer is attracted, first of all, by the "sonority" of the accord, his "independent coloristic significance". Colorful archaic shades of arpeggiated chords (*sempre arpeggiato*) in "Lullaby" in the spirit by A. Liadov. In the romance "Everything dreams me", the "illusory" of the light staccato sound of harmonic complexes (based on the enlarged and minor triad using introductory tones and passing sounds), in combination with the *ostinato* melodic figure, draws the "haze" of ghost visions, which are mentioned in the text. Variability of the image of a girl in the spirit of impressionistic art in No. 4 Romance ("Norwegian Girl") from the vocal suite "Madrigal" is achieved by chromatic displacements of slides of decomposed chords, used by the composer in terms of their sounding "color." Another technique borrowed

by N. Myaskovsky from Impressionist painters was the daring comparison of "pure" harmonic paints. As in Impressionist painting, where the effect of the volume of the image was achieved by overlaying the colors of the spectrum without mixing them, in romances to the poems by K. Balmont and Vyach. Ivanov's principle of superimposing colorful harmonic reflections on each other becomes meaningful.

Here are some of the most striking examples. In the first stanza of the romance "Albatross" for the embodiment of the severe archaism of the sea element, cold wave rolls, N. Myaskovsky follows the way of "graphical" comparison of simple harmonies (triads, sextacords) in their tertiary ratio (d – fis – d – b – cis – f). In the second stanza of this romance, a transparent musical fabric with the widest register is extremely visually embodying the changing moon glare and the high heavenly space by comparing the colors of small reduced seventh chords. In the romance "Thunderstorm" from "Three Sketches" verses by Vyach. Ivanov fresh smears of pure harmonic paints (chain of nonaccords Es9 – D9 – Cis) complement the flight image of love flutes.

For Impressionist romances by N. Myaskovsky, along with the method of juxtaposing colorful harmonies, an important principle is the opposite principle of using long-lasting harmonious organ points (harmonic ostinato). This technique is interpreted by L. Karklinsh as one of the characteristic features of N. Myaskovsky's style [5], applied by the composer in the embodiment of landscapes, in static episodes or in situations of "memories". In such moments often the effect of "admiring" one harmonic paint: for example, in the romances of "Three Sketches" verses by Vyach. Ivanov. In the middle section of the romance "Pan and Psyche" the image of agonizing listening is achieved by a long stay in one harmony with its subsequent shift-comparison of the sounds of single-track and triad sounds of the same name, creating a languid "haze" of harmonies, corresponding to the content of the poetic text.

N. Myaskovsky often paints one harmony with all the colors of the overtones by imposing on the "pure" chord passages with a cascade of passing and auxiliary sounds. In the middle section of the romance "Thunderstorm" the roll-calls of passages create the effect of echo and wide airspace. In the reprise of the romance "Pan and" Psyche "the figure of the sixteenth at the piano is nothing more than a" melodized "version of the nonaccord of the first strophe of the romance.

Often, large musical constructions are built on the same harmony or have a single harmonic support: as in the examples already cited by us, and in the romance "At Midnight Month". The whole romance is sustained on the alternation of tonic and subdominant organ points. The first two verses of the romance are based on one bass tone Es (shaped sphere of the sea), on which harmonies are superimposed – I, VI. The harmonic basis in the third stanza ("So the soul is full of you ...") is replaced by a tonic organ point when returning to the sea sphere. A picturesque game of harmonic "highlights" is achieved by alternating tones within the framework of one harmony, like a game of the finest shades of colors on the canvas of the Impressionists. A similar example of the application of a tonic organ point is in the romance "By the Sea at Night".

Expressive possibilities of N. Myaskovsky's application of organ points are various: from genre characteristic – in "Lullaby" to the nabatnost in romances "By the Sea at Night" and "Sphinx". In the "Lullaby", the ostinative syncopated accompaniment rhythm causes associations with the "motion" movements of the nurse. In the "Sphinx" ostinato syncopated bass combined with a wide register coverage of chords becomes one of the means of the embodiment of the great and eternal symbol of the bygone eras. It can be seen from the examples that the organ point, as one of the manifestations of ostinatism, is a characteristic feature of not only harmonious thinking, but wider than the formation by N. Myaskovsky. In addition to the widespread traditional organ points, another form of "harmonic ostinato" was reflected in the romances [5, 105] – ostinato small melodic cells with a single rhythm-formula. Therefore, it is interesting from the point of view of sound-image application of the ostinat "swirling" quintal figure in the romance "Everything Dreams Me". In the middle section, this melodic figure varies, turning into a "moving harmonious ostinato" [12, 107]. Thus, in the romance "Everything Dreams Me ..." ostinateness becomes the main expressive means, conveying poetic content obsession, sleep, nostalgic sadness and melancholy. Complex metro-rhythmic fabric, formed by a trio of eight-part voice and quintuple "leitrite", creates the effect of "fluctuation", unevenness (dreams, "trepidation of stars", "flicker of the hundred"). E. Durandina writes about the similar application of ostinato rhythm-formulas: "... the polymelodic fabric, the rhythmic ostinato techniques, the bewitching-disturbing, sometimes frightening – these new means of new music of the beginning of the 20th century may well be applicable to the sphere of the "otherworldly", mystical or unconscious" [3, 133].

Such a textural-rhythmic technique is used by S. Rakhmaninov in his famous romance "The Night is Sad" on I. Bunin's verses: for the transfer of a similar emotional state (sadness, vague languor) and monotony of the nocturnal path. Let us note that the romances "Everything Dreams for Me" and "The Night is Sad" were created in one year (1906). This makes one think again about how close the receptions used by composers turn out to be. In a sense, the creators breathed one air, filled with the spirit of "new poetry," which required new means of musical expressiveness, leading to the creation of such subtle examples.

In the middle section of the song "Death, Lull me," the ostinato of the light and moving melodic figure of the sixteenth becomes a symbol of the awakening of spring nature – the ringing of the spring, the waving of the leaves of the young oak, the blossoming of flowers. According to E. Dolinskaya's just remark, in such cases, the effect of "subjectization" of the invoice occurs when such "background" components of a musical fabric, as figures, ostinato, pedals, echoes assume thematic functions and acquire an independent figurative meaning" [3, 179].

For N. Myaskovsky's romances for poems by K. Balmont and Vyach. Ivanov are characterized by a harmonious coloring (the term by V. Taranushchenko) [5, 11], achieved by a short-term "chromatic variation of certain stages characteristic of the Lydian and Mixolydian major, Dorian and Phrygian minor" [5, 11]. F. Claudon considers modality a characteristic sign of symbolist music [6, 297]. Episodic "inclusions" of natural modes in N. Myaskovsky's romances are indirect evidence of their belonging to musical symbolism. Cis moll "Lullaby" from the cycle "From the Youthful Years" is enriched with the low second stage of the Phrygian fret. In the romance "Everything Dreams Me", a Dorian sixth is introduced. The pentatonic of the melody of the vocal part in the romance "The Pale Night" reflects the semantics of the East. The musical characteristic of the Sphinx image of the symbol of horror, the mute and sinister riddle of the past, was the Rimsky-Korsakov's gamma, a traditional means for conveying fantastic images.

A reduced harmony is also applied in the romance "Valley-Temple" at the moments of the sounding of the "mystical" bell. Subtle colorful sound recording, along with the use of modality elements, is achieved by modal variability in the form of the same major-minor. Thus, in the second stanza of the romance "At Midnight," the bright As dur is "clouded" by an as moll third stage, like a cloud suddenly emerging on a light firmament and the sun hiding behind it. Variability is also heard in the first stanza of the romance when using a tonic with a quinta and sexta. According to L.Karklinsha "in the works by Myaskovsky this accord was very characteristic for the harmony of lyric-pastoral episodes" [5, 28] as in the case with this romance.

Another vivid example of "Romance" (the vocal suite "Madrigal"), where the repeated "imposition" of B dur – b moll gives the utterance a touch of elegiac sadness and expresses the variability of the appearance of the girl. Major-minor overflows, found everywhere in the music of romances, are similar to playing colorful shades on the canvases of the Impressionists. In the "Lullaby" comparison of the major and minor colors gives the content of the poetic text a dual meaning: the dream is perceived as a possible death of the hero. Semantically, the piano conclusion of a romance is also ambivalent, where the sentence "fluctuates" between major and minor.

In addition to major-minor "highlights", the favorite method of achieving impressionistic colorfulness in N. Myaskovsky's compositions is the comparison of identical consonances in the alteration of one or more of their sounds. In this case, the nature of the sound changes in the finest manner. It is significant that in these cases it is the paint, the harmony for the composer makes sense, regardless of the functional affiliation. A vivid example of such alterative "repainting" of harmony is the romance "At Midnight Month".

The embodiment of the changing waves and the slight blowing of the wind in the romance "Somewhere the Waves Sounded ..." is also associated with the reception of "intermittent alterations". The musical image of the sea and the wind in this romance comes close to sound-representation in the preludes of K. Debussy ("Wind on the Plain"), textural formulas in the cycles by N. Rimsky-Korsakov "By the Sea" and in S. Rakhmaninov's romance "They Answered").

The findings of N. Myaskovsky in the field of sound representation are interesting, which directly speaks of the affiliation of romances to the art of the early twentieth century. I. Stepanova points out the changes that took place at the turn of the nineteenth and twentieth centuries in this sphere: "formulas of figurativeness, quaintly refined, fractional-broken, and, it seems, threaten to dissolve in abstract characterization. If in the last century the elements of water (streams, fountain streams, sea waves) were easy to distinguish from the trills of nightingales and canaries, then it is practically impossible to do this in the current without concretizing the pointing word "[11, 186]. This statement is more applicable to the "Three Sketches" verses by Vyach. Ivanov, since the methods of sound imaging in the cycles of K. Balmont's verses are more traditional.

Thus, the fluttering tyrants of the "flutes of love" in the "Thunderstorm" (verses by Vyach. Ivanov) are conditional and abstractly characteristic: this pictorial formula raises the perception of the image to the level of the symbol. It is significant that this graphic formula is equally applied by N. Myaskovsky for a very different image in the "Romance (Norwegian Girl)" from the suite "Madrigal." The chords of "mystical" bells in the romance "Valley-Temple" in the spirit of K. Debussy "leit-colors" of the whole romance are fascinating.

Sound-expressive semantics of elements in romances is expressed traditionally. The water element is embodied by the uniform, unhurried "wobble" of the chords (in the romances "At Midnight Month ...", "Albatross"), the rapid figures of the sixteenth (in the romances "Somewhere the Waves Sounded", "Pale Night") and the gloomy tyrannies of the arpegged chords in the piano part ("By the Sea at Night").

In general, N. Myaskovsky's image of the sea often has the most common pictorial forms. In this connection, let us recall the perfect "musical illustrations" of the sea element in the works by N. Rimsky-Korsakov, in particular, in the cycle "By the Sea". Such a difference in the approaches to musical representativeness is dictated, in our opinion, not only by the peculiarities of the compositional styles of N. Myaskovsky and N. Rimsky-Korsakov, but also by the fact that for N. Myaskovsky the sea is a symbol of an extraterrestrial, elemental beginning, often lying outside the literal. N. Rimsky-Korsakov in his romance work remains a classic of the XIX century, in the figurative-semantic range of which the sea was, first of all, the concept of aesthetic, rather than philosophical-symbolist order.

The moods of mourning in N. Myaskovsky's romances have their own pictorial and sound symbolism: the intonation of the newt, the "creeping" chromatic moves, the pronounced recitation and recitative of the vocal melody, the complicated accordion. The definition of "abstract characteristic" is used by I. Stepanova to

characterize the sound image in vocal music of the beginning of the 20th century ("Flower," "Death, Lull Me," "Sphinx") [11]. The intonation of the descending chromatic movement in bass becomes a symbol of tragedy for N. Myaskovsky.

In the field of melody, several characteristic features can be distinguished. In romances the arioso-pesenny type of vocal recitation over the recitative predominates, which appears only in romances of tragic content: "Flower", "Death, Lull Me", "Sphinx". As a rule, there are no long phrases of wide breathing, peculiar to, for example, the creativity by S. Rachmaninov. This is dictated, in our opinion, on the one hand, with the desire of N. Myaskovsky to separate the words-symbols by pauses, increasing their significance, on the other hand – due to the peculiarities of the melodic the composer's thinking.

Often the melody in the works by N. Myaskovsky is born from short phrases of a declamatory type. The melodic line of the vocal romance part, due to its brevity and intonational "disconnection", instability, sometimes creates the impression of fragmentation and incompleteness. Vocal parts in the "refrains" of the suite "Madrigal", "Prelude", "Interlude" and "Postlude" can serve as vivid examples of such a melody. At the same time, the melodies of romances are distinguished by emotional subtlety, intonational variety, "frequency and elegance of micro deviations" [13, 172]. Melodies by N. Myaskovsky often "grow" from the logic of the development of harmonic tissue, and the mood of the whole is achieved not only by melody, but also by a whole complex of expressive means. The greatest intonation completeness, "rounded balance" [8, 131] of the melody are reached in the "Three Sketches" on the verses by Vyach. Ivanov.

One of the main principles of shaping the melody is the principle of variant repetition, which contributes to the intonational "cohesion" and integrity of the romances: expressive variation of the melody in the "Lullaby" from the cycle "From the Youthful Years", in the romances "Thunderstorm" and "Pan and Psyche" verses by Vyach. Ivanov. In the variative repetition of the melody of the song "Pale Night" A. Sokolova sees the symbol of Balmont poetic repetitions [10, 371]. In the song "By the Sea at Night", when the melody changes in a reprise, the content of the poetic text is emphasized. With the preservation of the melodic-intonation framework, the meaning of the word symbols is enhanced by means of pauses that separates the poetic phrase into separate words and the chromatic "dying" slips of the melody on semantically "characteristic" words.

In the romances, the poem by K. Balmont displayed a characteristic characteristic of the twentieth-century melody, namely the following of the melody by the accompaniment of chords, which resulted from the "mutual projection" [13, 172] of the horizontal and vertical. In the end, in many romances of the beginning of the XX century, harmony begins to rightfully "control" the melody, which is not typical for the classical romance of the XIX century. Examples include the vocal parts of "Three Sketches" verses by Vyach. Ivanov. In the romance "Albatros" melodic is completely subordinated to the logic of harmonic development, it always "plays" the sounds of chords and easily "fits" into the framework of harmony. Ultimately, the organization of the melody by the sounds of the chords emphasizes and enhances the harmonic paint.

Formation in romances follows the logic of the development of images of the poetic text. Song-verse forms are excluded. In romances, a two-part, two-part with elements of repetition and a three-part structure of the through development prevail. In the sphere of form building, the principle of textural drama is actively used. With the help of comparing different types of texture in the embodiment of contrasting poetic images, Myaskovsky achieves a convex and dramatically clear form. This principle was very brightly embodied in the romances "Sphinx" and "Death, Lull Me". Interesting from the point of view of the organization of the texture is the romance "Valley-Temple". Musical fabric is built like a sound "collage". Throughout the entire romance, there is a change of different musical and thematic material on the principle of a kaleidoscope with marked flight dotted lines in ascending gamma-like passages. Great importance for completeness of the form and intonational integrity of some romances (for example, "Pale Night", "Lullaby", "Valley-Temple") play piano introductions, interludes and conclusions, built on one material.

Romances by N. Myaskovsky as a whole are far from genre forms of vocal music of the XIX century, but features of those or other genres in many of them are present. Therefore, in the "Lullaby" from the cycle by N. Myaskovsky follows the traditions. The simplicity of the melody, repetitive, "lulling" intonations, and rhythmic monotony – everything speaks of a kinship with folk lullabies. Undoubtedly, introduced in a new context, typical folk intonations change their aesthetic function, becoming in a sense a "retrospective" element. The poem by K. Balmont contains the standards accumulated by the literary genre – the size (four-legged trochee), the use at the end of stanzas of the traditional refrain of folk lullabies, simplicity of rhyme. The poet follows the traditions developed in the lullaby by I. Nikitin and A. Koltsov.

Romance "Death, Lull Me" №10 can also be called a kind of lullaby. This romance forms, together with "Lullaby" No. 1, a genre arch in the structure of the cycle, in the semantic space of which the image of death combines the antithesis of two symbols: sleep and death. Death is treated as a release from the hardships of life: her "eternal sleep" is desired and saving for the lyrical hero. In the "Lullaby" this idea is hidden behind the polysemy of the text: "Death, Lull Me" is a grim lullaby of death. This definition of the genre makes us recall Mussorgsky's Songs and Dances of Death. The music of the romance "Death, Lull Me" has nothing to do with folk lullabies, the association with the genre causes only the content of the poetic text. The symbolism of death is expressed by Myaskovsky traditionally: slow pace (Largo), character

(misterioso), size (funeral march – 4/4), gloomy creeping chromatic movement of parallel thirds in a low register at the piano (in Mussorgsky – parallel octaves).

Romance "Flower" monologue-elegy, enriched with exquisite melody of the recitative type, characteristic for romance art of the beginning of XX century as a whole. The features of balladness are present in the romance "God does not Remember Them." Barcarol and serenade genre base of the romance "Because of the Distant Seas." Many romances are written in the genre of the "psychological landscape" "Valley-Temple", "Pale Night", "At Midnight Month", "Albatross", "By the Sea at Night" and "Everything Dreams for Me."

So, in the romances on the poems by K. Balmont and Vyach. Ivanov N. Myaskovsky, sensitively following the aesthetics of poetic texts and subtly interpreting hidden symbolic meanings, comes closer in their musical interpretation to the art of impressionism. Poems by K. Balmont and Vyach. Ivanov is attracted by the colorfulness, the delicate play of words, from which the image is born, as if descended from the canvases of the Impressionists is multidimensional and profound. N. Myaskovsky manages not only to reveal, but also strengthen these features of poetry by means of music.

Many elements of the musical fabric of romances bear the imprint of impressionistic art: in the sphere of harmony this is embodied in the wide application of the methods of coloring, namely, harmony is interpreted from the point of view of its "sonority". The methods of comparing "pure" harmonic paints, long-termed harmonic organ points (harmonic ostinato), "repainting" of harmony with the help of subtle alteration changes, the structure of the melody according to the sounds of the chords emphasizes and enhances the harmonic paint, the harmony of colors (modality) and the modal variability (the same major- minor) creates a characteristic for Impressionist painting colorful frets "glare".

The versatility of the images of Myaskovsky's early cycles, the presence in them of a clear dramaturgic concept and skillful work with form, tell us about the maturity of the creative processes taking place in the composer already in the early period of creativity. Thus, the inner program of the cycle on K. Balmot's poetry "From the youthful years" nurtures large-scale ideas of future works – piano sonatas and symphonies. In the field of musical language, a complex of expressive means and techniques was formed and it became the basis of the mature style of Myaskovsky.

The music of N. Myaskovsky's romances to the poems by K. Balmont and Vyach. Ivanov tests symbolism and impressionism, which touch the content, methods and means of art direction. The depth of reading of many-valued symbolist images, the refinement of the characteristics and the striking sound of the lyrics of the romances "musically" express the thought of K. Balmont: "If you love the immediate impression, enjoy symbolism in the novelty and luxury of paintings. If you like the impression of a complicated, read between the lines, – the secret lines will perform and will speak with you eloquently" [1, 61].

Conclusions. N. Myaskovsky's creativity absorbed the best that was accumulated by Russian and West European music. Continuing classical traditions, he became an innovator in the field of forms and means of musical expressiveness, being able to bring his individual contribution to the sphere of chamber-vocal music. Formation of N. Myaskovsky's compositional style took place in the heyday of the ideas of the Silver Age and symbolism, the fundamental principle of which was the reassessment of the aesthetic positions of art in the spirit of neo-romanticism.

The early romances by N. Myaskovsky show general trends in the development of chamber vocal music of the beginning of the 20-th century – the complication of all elements of musical tissue, the gradual movement towards atonality, the music of "total chromaticism," the predominance of the melodic recitative-recitative type, often approximate to the spoken pronunciation of the verse, party. The stylistics of the works under study attests to their direct affiliation with the culture of the Silver Age: subtlety, sometimes fanciful fragility, "refined" harmonies, the complexity of textural techniques and ways of combining piano and vocal parts.

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THE SPECIFICS OF POP AND JAZZ PERFORMANCE IN SOUL STYLE

Purpose of the study. In a modern pop and jazz performance soul is represented as a mixed style, that was shaped by traditions of African and American folklore, and later synthesized the genre and stylistic features of jazz with innovative researches in the field of contemporary popular music. The globalization trends that penetrate into the contemporary artistic space of Ukraine problematize acquisition at the levels of performing practice and scientific reflection of the specifics and features of modification of mass musical culture directions, particularly the soul. The dissonance between the intensity of revealing its features in performing stylistics of pop and jazz singers and the level of musicological research determines the purpose of article, which consists in showing peculiarities of interpretation of the soul stylistic palette in a pop and jazz performance. The research **methodology** is based on the principles of comparativism and musicological analysis. The **scientific novelty** of work is conditioned by the analysis of contemporary practices of pop and jazz performance and the formation of idea about the ways of soul style entering the space of vocal art. The specific features of performance in soul style at the level of sound extraction, dynamics, articulation and drama have been identified. **Conclusions.** Synthesizing the various intonational and rhythmic sources, the different signs of cultural memory, soul in a variety of interpretations has been included into the cultural space, becoming the impulse for the development of varicolored directions of pop culture and preserving the demonstrative features at all performance levels in both the integrity and local cases. Showing the specifics of manifestations of characteristics of the soul in performing practice of the 2-nd half of the XX – beginning of the XXI centuries and the development of ideas about the features of its ontology and interaction with other directions of modern music are the future prospects for research.

Keywords: soul, pop music, jazz, performance.

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Специфіка естрадно-джазового виконавства в стилі соул

Мета роботи. У сучасному естрадно-джазовому виконавстві соул представлений як змішаний стиль, який сформувався під впливом традицій афро-американського фольклору, і пізніше синтезував жанрово-стильові особливості джазового мистецтва з новаторськими пошуками в області сучасної популярної музики. Глобалізаційні тенденції, що пронизують сучасний художній простір України, проблематизують опанування на рівнях вико-