

## PASTORAL IN INSTRUMENTAL AND VOCAL MUSIC 18-21 CENTURIES: GENRE INVARIANT AND PERFORMANCE

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**Abstract:** The article presents two aspects of revealing the theme of pastoral – the emblematic genre of the Baroque and Classicism epochs – in the subsequent musical and historical context: typological – which made it possible to collect a summary genre portrait, or a structural-semantic invariant of the genre; axiological – indicates the degree of actualization of the genre in the context of the performing practice of musical culture of the twentieth century.

**Keywords:** Flute, Genre invariant, Harpsichord, Instrumental music, Performing interpretation, Programming, Semantics of pastoral in music, Vocals.

### 1 Introduction

Images of nature represent an “eternal theme” in the musical art of Western Europe in the 17-19th centuries, embodied in various genres in diverse national-style variations. At the same time, the images of nature as an objective reality of the world are a difficult object for reflection by means of music due to the fact that the objective (external) world does not constitute a dominant of its onto-sonological capabilities. It is believed that music is the art of a person's inner experiences, the world of psychology.

Among the variety of musical pieces with program names, there is such a sphere of sound description of nature, which attracts the attention of a researcher with a special genre “code” of human behavior – this is pastoral. Its actualization, firstly, is associated with the tendencies of the time. Recently, open air concerts, established during the Baroque era, have become increasingly more popular. Taking into account the realities and challenges of the time, many music-making traditions are being revised in favor of abandoning the closed space of concert halls. In his interview to the *Milstones of the Millenium* program, landscape architect John Dixon Hunt, who is engaged in the design of park design for outdoor concerts, confirmed the unquenchable interest of modern people in pastoral, expressing the opinion that it was “the desire to escape from the civilized world that made pastoral music a public favorite topic for a long time” [8].

Secondly, in this genre name, the main thing is not so much the external vision of nature in its various forms, but the internal being, the spiritual kinship of nature and human as the crown of nature and, at the same time, closely connected with the creator. The generally accepted meaning of the appearance of the pastoral in the world of Western European art is a reaction to the relationship between human and nature, the idealization of the latter as a perfect way of life (the prototype of Paradise on earth). In other words, the poetics of the genre in its European cultural archetype is a conventional picture of the image of a person in the bosom of nature in the light of admiration and worship of it.

Finally, there is a third concept. “Music is also nature: it is the embodiment of purely dynamic, non-physical, non-material principles that make up an integral element of nature” [17]. The thought of G. Orlov, in the development of which another definition of music is born, that is important for the disclosure of the research topic: music is a semantic model of a person. Hence the hero of the pastoral appears in the mythological image of a shepherd (shepherdess) as the personification of a person close to the ideal.

### 2 Literature Review

The history and theory of pastoral has been studied in detail by researchers from different countries. Its uniqueness lies in the longevity of its existence: “only the recorded history has 23

centuries” [10, p.3]. As it is known, the first examples of pastoral appeared in ancient times, continuing to attract poets, writers, musicians, scientists for centuries. Since the pastoral originated in the syncretic art of Ancient Greece and Rome, its musical branch is still influenced by “related ancestors”, which makes it logical to use an interdisciplinary approach when studying this phenomenon.

A long path of development and numerous “rebirths” in changing eras and national cultures contributed to the emergence of various interpretations of the pastoral in the art of music. An important topic that gave rise to the discussion was the attitude to the genre definition of the pastoral in music. Let us turn to the well-known music encyclopedia *Grove Music Online*, an expanded section on pastoral in music, where authors [4] represent a range of different opinions of authoritative scholars. Similar reviews can be found in other works [10; 27, etc.].

The degree of insufficient study of the genre history of the pastoral confirms the presence of its varieties and “mixes-fusions” with other semantic influences of lyrics, drama and even epic (the authors of the article on pastoral in the literary encyclopedia point to the fact that in 1666 Moliere wrote a heroic festivities held under King Louis XIV).

One of the controversial issues was the definition of pastoral as a genre, since the very understanding of this phenomenon often goes beyond the usual understanding of the genre [4], forcing to call it a tradition. “The method of identifying a complex of uniform formalized features does not work in relation to a genre that is so diverse and changeable over the course of a long history” [10, p.3]. For example, Bryan Loughrey in *The Pastoral Mode* refers to pastoral as fashion, not style and genre [12]; his opinion is supported by Paul Alpers in *What is Pastoral* [1] and Grahame J. Lavis, who expresses a similar point of view in *Pastoral Modes in the Poetry and Prose Fiction of W.G. Sebald* [11].

Sakalo compares the scale of the pastoral in the Western European tradition with the vertical vector that permeates the cultural space from the myths of the creation of the world to the present, considering it an artistic phenomenon of a meta-genre nature [25]. If Paul Kane distinguishes the pastoral modus, which expands the boundaries of the genre and makes it possible for pastoral to “move through many genres” [26], then Korobova uses the term “musical modus of pastoral” (both in the sense of a high degree of musicality, genetically inherent in this genre, and as a way of the genre's existence in its musical forms, in which a purely musical image of the pastoral genre crystallizes” [10]). The aforementioned scientists [4; 10; 27] agree that that pastoral is not just a genre, but an intra-genre system, exceptional “in terms of the breadth of expansion into the spheres of various arts, having both extra-musical and purely musical projection” [10]). Its semantics is a complex that idealizes the ‘shepherd’ theme, perceived “from the point of view of the city, as a rural plot, in which one can discern the underlying contradiction between city and village” [27, p. 40].

The pastoral is called a universal myth created in European culture, the basis of which is “a poetic vision of human existence in its integration into the nature of a harmonious world with an emphasis on the idealistic perspective of perception of this existence” [10, p. 24]. At the same time, the specificity of the pastoral was manifested not even in the invariability of its imagery, plots, and, most importantly, the ideological and semantic constant: the poetic modeling of the image of an ideal person as an integral part of the world of harmonious primordial nature. According to Sakalo, “the most important is the stage of development of each cultural epoch and in what function the pastoral was in demand” [25, p. 507]. As a result of the change in ideological and semantic accents, the pastoral from the objective ideal substance of the material world created by God

has turned into an element of the subjective artistic system of the romantic creator. The change led to the loss of the original stable content-semantic paradigm and the acquisition of qualitative characteristics of the means of the individual artistic system by the pastoral.

There is an established parallel between pastoral and idyll (Schiller, 1800) and the “mode of experience”, emphasizing its psychological expression. The opposite is the opinion of William Empson, who views the pastoral as a symbol of a hypocritical picture of an unjust society. To the pretense of traditional pastoral, he opposes realistic (or parody) pastoral, which gives “a natural expression of the feeling of social injustice” [7, p. 17]. The manifested vulgar sociological view emphasized how far the original meaning of the cultural archetype of the pastoral (stored in its etymon) has gone in such ideas about the content of the genre in the secularized culture and science of the twentieth century.

### 3 Materials and Methods

Among the constants of the composer's embodiment of natural phenomena, the dominant place is occupied by sound visualization, understood as the following:

- The programmatic principle of the structure of the cycle of compositions on the theme of “seasons”: from the orchestral suite by A. Vivaldi to the piano cycle by P. Tchaikovsky and pieces by A. Piazzola for bandoneon);
- Plein air on the water seascapes (marinas): Music on the Water by Handel; Scheherazade by Rimsky-Korsakov; the theme of the sea from the introduction Island of the Dead by Rachmaninoff); the water surface of the lake (Magic Lake by Lyadov); spring streams, fountain jets;
- Natural phenomena of sound-spatial nature (thunder, waterfall); for example, Beethoven's Sixth Symphony; J. Massenet Poème pastoral (Pastoral Poem), words by J. Florian and A. Sylvester);
- Musical ornithology: the voices of birds as the logos of nature.

The purpose of the study is to identify the structural and semantic invariant of the genre in the dynamics of the Pastoral human image: from genesis in the art of Baroque and Classicism, through the stages of transformation of the Cartesian picture of the world, to the revival of the biblical view of nature in the works of the twentieth century.

### 4 Results and Discussion

The semantics of the pastoral should be defined in two perspectives: typological (a set of means of musical expression that make up the structural-semantic model of the genre) and in socio-cultural dynamics.

#### 4.1 Typological Discourse

The sound image of the pastoral is based on a human voice and a shepherd's flute, a soundscape, birdsong, and the murmur of a stream. Everything is in complete harmony, goodness and peace. According to Jeffrey Hopes, in the sound image of the pastoral, “not the sounds of the song of the muse, the flute of the shepherd, the song of the nightingale, the echo of the cave or the murmur of streams are important, but their awakening as an essential environment in which the original pastoral voice is embodied as an expression of itself” (Hopes, 2017). The ratio of “human” and “natural” components” [10, p. 26] reflects the most important quality of the semantic invariant of pastorality. Both components the author writes can be abstracted or concretized to varying degrees: “Human” component through national and social attribution of primary genres, quotation; “Natural” through sound-imaging detail (ibid.).

The outward signs of the pastoral are associated with the gallant style this is the grace of postures, graceful movements, restraint in the manifestations of feelings, chastity of the soul and bodily beauty. The inner content of the genre is associated with spiritual

content. If to put all the pastoral images and motives in European music of the New Time into a certain system, a huge array of material appears, which is associated with showing a person in the bosom of nature and reflecting his feelings in this regard. For example, The Seasons by Antonio Vivaldi, sonata Pastoral for harpsichord by Domenico Scarlatti, Pastorals for harpsichord by F. Couperin (for example, Les Bergeries), for oboe and piano by B. Godard, for voice and piano by Stravinsky, Sincerity of the Shepherdess (inserted act) for the opera The Queen of Spades by P. Tchaikovsky; Symphony No. 2 Space Pastorals by Valentin Silvestrov (created in 1965, presenting the space of the secret and unexplored space), etc.

The artistic essence of the musical pastoral, its figurative system is determined by many factors, among which the “constant sources of the musical and extramusical range, which form the etymology of the pastoral meanings” [3], acquire great importance. The musical sources of the intonational vocabulary of the pastoral include “nomadic” timbres-images of musical instruments and plot-situational signs that embody “music-making scenes”; to non-musical: intonations of plastic origin; figurative and plot-situational signs of theatrical nature; ornamental structures. The images of musical instruments are of great importance in the intonational vocabulary of the musical pastoral, being “those lexical elements of the idyllic language that, depending on the context, bring semantic and emotional shades into the content of the musical text” (ibid.).

The historical tradition of musical pastoral is associated with the playing of authentic shepherds (“carmen pastoral”, according to Virgil, comes from the “bucolica ode” of Theocritus). The Christmas pastoral was associated with the playing of “Italian shepherds (pifferari), who were recorded as playing the noise (piffero) and bagpipes (zampogna) at Christmas in cities <...>, this music could be cultivated in the 17th century and was imitated in these and later pastorals” [4]. The pastoral musical tradition has formed not only a timbre and instrumental topos (Korobova), but also a figuratively emotional topos with a characteristic complex of expressive means, such as a three-beat rhythm (most often 3/8 or 6/8), phrasing symmetry, parallel movement of voices in third, sustained humming bass, etc. This pastoral complex turned out to be surprisingly stable, passing through the centuries: from the syncretic model of the ancient eclogue, through the theatrical-dramatic branch of the musical pastoral of the New Age (15th-16th centuries), the dramatic pastoral of the Renaissance, continuing its development in the musical-theatrical, chamber-vocal, ballet music, actualizing in the 18th century georgics, pastoral troubadours, meditating in the Christmas church pastoral, preserving the fragile “pastoral oasis” [4] in the era of romanticism, getting a new breath in the twentieth century and refracting into flourishing in the variety of stylistics of modern music.

The structural-semantic invariant in pastoral presented in the study was developed on the basis of analytical modeling of examples of modern presentation of chamber-vocal and instrumental music by Western European and Eastern composers. Among the main parameters, the following should be mentioned:

- Tempo (designation) is at the same time determining the state of a person's soul;
- Theme-melody (song, contemplative) the semantics of peace, harmony with the surrounding world; the voice of a person as the voice of the Soul, while the flute, lute, harp (Aeolian harp), these timbres of man-made instruments (aerophones and chordophones), personify the speaking nature, its spirit;
- Metro rhythm as a rule, dancing (because dance is a synonym for divine order, subordination of the vertical of the sky and the vale earth). The organization of time and space is the highest law of hierarchy, which is justified by the creator, and music is the highest confirmation of this;
- Choice of key – very often it is F-dur, G-dur, D-moll;
- Timbre and register characteristics of the pastoral in the spatial perspective of the external world and related features

of the interpretation of this music (special psychological attitudes).

The most striking instruments associated with pastoral semantics are the wind instruments, and in particular the flute, which has been observed throughout the history of its existence. In the twentieth century, the traditions of the new pastoral flute semantics are associated with the work of Debussy, who brought a bright mythological beginning. In general, musical pastorals of the 20th century, directly related to natural idyll, poetic enchantment, illusion and grace, freedom and improvisation, are not only an idyllic image, but, to a greater extent, a person's view of nature, which is constantly changing and striking. In this work, the composer used the flute as a symbol of the Faun's image, it is filled with emotionality, sensuality, bliss (due to the lower register, which traditionally conveys mythical images), the use of drawling notes and the legato stroke, which convey an enchanting atmosphere. In another composition *Syrinx* for solo flute, pastoralism turns out to be doubled by the desire to "reproduce beauty" and the composer managed to create his own fantasy atmosphere, where everyone's imagination can go its own way. The piece uses the middle and low register of the instrument, the dynamic range does not go beyond the *mf*, while the performer is expected to demonstrate the brightness of dynamic expressiveness.

Claude Debussy's experience found its continuation. Thus, Arthur Onneger used the flute in the work *Dance of the Goat* to convey a mythological image, using the technical capabilities of the instrument, such as a rich timbre of a low register, wide leaps, sharp and staccato rhythm. Jules Mouquet in the work *The Flute of Pan* showed the flute in 4 images – Pan, birds, nymphs and Shepherds – for each finding special expressive and technical capabilities of the flute (register saturated with timbre and thick sound paint – for the image of Pan, melodic trills and gentle passages, emotional and lyrical motives – to convey gentle images of nymphs).

If we turn to the flute works of 20th century composers, we can find a rather stable pastoral complex [6], because despite the different semantic roles, it turns out to be the most stable, since the flute is most of all associated with the moods of the idyll. In the work of many composers, from the perspective of this type of semantics, the techniques of echo are used, imitation of the singing of birds, the voices of nature, the noise of the wind, the murmur of water, etc. In the shaded palette, this is expressed in a variety of stacc., the use of frullato, very rare varieties of sound marking, the desire for coherence, the duration of a melodic line or passage. The use of contrast dynamics and a variety of "quiet" dynamic nuances ("p", "pp", "ppp") are also associated with the programmatic concept (plein air, pastoral).

The pastoral complex of the flute role is vividly represented by such a work by Sofia Gubaidullina as *Sounds of the Forest* for flute and piano. First of all, the upper register of the instrument is involved here. The initial rhythm-intonation sounds in a roll call with the piano part, immediately creating the image of a "roll call of birds". It seems to "unwind", gradually incorporating a sufficiently large range, which creates the effect of the swaying wind. A particularly vivid image appears against the background of the tremolo at the piano: the flute plays triplets on one sound, as if imitating the sound of a woodpecker. A similar complex is observed in the work *Landscape* by Vladimir Rotaru, Pastoral by Edison Denisov. The first piece is of free construction, improvisational content (tempo rubato), written without bar lines and in a free metric. The basic intonation (sonoro) develops in the process of development, expanding the boundaries of sound. The work uses fermata (hovering on individual sounds), whimsical rhythm and, moreover, mainly the middle register of the instrument. The thematicism of the play is rather "blurred", it is like a "sketch" of a landscape. E. Denisov's Pastoral uses grupettos, trills, mainly medium and high registers, and many fioritures among performing instruments.

Pastoral semantics are often nationally colored, which is vividly embodied in the works of Chinese composers of the 20th century. For example, in Guo Wenjing's concert *Sadness in the Desert Mountains* for the Judy flute with an orchestra of Chinese traditional instruments, the coloristic side of the sound is associated with the sounds of nature, the spirit of the mountainous area (Chongqing, Sichuan province), which is emphasized by different tessitures of the Judy part (low, middle high register), the technique of continuous breathing, rapid repetition of sounds (Double tonguing), double staccato. *Sun Rays on Tianshan Mountain* by Huang Huwei for flute and piano is even more of landscape nature. Thus, the figurations in the ascending movement in the introduction for the piano and the tremolo for the flute are nothing more than a depiction of the sunrise. The composer draws a picture of the sunrise as if by musical means. The intonation specificity of the named works fully reflects the national specificity (the use of pentatonic scale, the desire for medium and high register, which corresponds to the poetics and philosophy of Chinese art). Different registers of the flute differ significantly in the nature of the sound: the lowest one is mysterious and "glassy", the middle one is light and poetic, the upper one is distinguished by brightness and brilliance, and the highest one is piercing, which should be taken into account in the performance of works by Chinese composers.

Thus, the voice of the flute is so diverse in its timbre colors and technical capabilities, thanks to it, it is possible to express pastoral semantics and the whole gamut of feelings and emotions.

In vocal music, pastorality is recreated by its own complex of means, but it is primarily associated with tempo, rhythmic and modal characteristics. Thus, in the well-known Chinese folk song *Song of the Shepherd* (Pastoral), the slow pace of the story is reflected precisely in the slow pace, the predominance of large durations, and the variability of the melodic line. Rhythmically, the finalis draws attention: the smooth movement of the melody is disturbed by the figure "two sixteenths and a quarter with a dot" – the so-called "reverse dotted line", which creates syncopation. Thus, the rhythm of the Shepherd's Song, on the one hand, is quite simple, on the other, it is distinguished by the internal variant transformations of the same rhythm-formulas. The scale of the minor pentatonic scale from the tones *h* and *e* in the first part of the verse and the scale of the major pentatonic scale from the tone *g* in the second part is the fret basis of Shepherd's Song.

An interesting example is Pastoral by Igor Stravinsky. Thus, the introduction is stylized as "tuning" and "acting out" of a small ensemble, which is expressed by the composer in clear functional lines of the accompaniment (which contain both a certain bass and an ornate and graceful melodic line). In the vocal part, the composer uses vocalization (chanting "a-a", "a-y"), which allows interpreting the voice, on the one hand, as a member of the ensemble on a par with the instruments, on the other, as something "angelic".

#### 4.2 Axiological Discourse

The pastoral is based on an important philosophical theme of the relationship between nature and human, the interpretation of which refers to the fundamental ideological concepts associated with the "picture of the world." The key factor in this dyad is the position of human in relation to nature. Who is human – the ruler of nature or one of its types, to what extent can a person interfere with nature? The answers to these questions formed two worldviews – anthropocentrism and nature-centrism. Thus, representatives of the first direction formed a system of views, according to which human is the highest stage in the creation of nature, he is "the center of the universe, the beginning of being and knowledge" [2]. This type of "effective" world outlook has been known in Western European society from the Renaissance to the present day.

Another type of outlook – nature-centrism – defines a person as a part of nature, therefore all living beings live and develop according to its laws. Such views formed the basis of the ancient

ideological attitudes of Eastern philosophy and spiritual practices, where “Taoism, Confucianism and Buddhism have very specific intersection points, since they are all based on the knowledge of the unity of nature and man” [30, p. 7]. In Europe, the nature-centered worldview originates from the ancient philosophers Leucippus and Democritus, and starting from the 17th century it is transformed into sciencecentrism, focusing on the need for human to understand the laws of nature, and, finally, in the second half of the 20th century, it finds itself in ecocentrism.

If we compare the views of Eastern and Western philosophers representatives of nature-centrism, one can notice a significant difference in their views. In China, “the measure of all things was not man, but nature, which is infinite and, therefore, unknowable. In the ancient beliefs of the Chinese, any objects of nature were deified: trees, stones, streams, waterfalls. Religion was considered an art of living, and a contemplative attitude demanded a complete and humble fusion unity nature” [22, p. 122]. In the works of the ancient Chinese philosophers Lao Tzu and Chuang Tzu, a pantheistic interpretation of Taoism [21] is presented, according to which the divine spiritual principle, existing in unity with nature, lies at the basis of the universe. Western philosophy of nature-centrism denies teleology (goal-setting), it is strictly causal, and recognizes only natural causal determinism. Therefore, it turns out to be possible to combine hard necessity at the micro level and a large element of randomness at the macro level. In nature-centered discourse, the spiritual substance of the cosmos is denied; the idea of the unity of the micro- and macrocosm disappears; not only the cosmos is objectified, but also human himself. The spiritual connection of a person with the cosmos is broken, the human soul is recognized as mortal and can exist and function only in the human body [13, p. 177].

It is not surprising that in the European cultural tradition a person had no choice but to create his own ideal world, a wonderful corner of nature, in which he would be happy and protected from the harsh realities of life.

The starting position in the study of pastoral in music anthropocentrism (“how a person thinks of himself and the world such music is”) can be revised (rethought) from the standpoint of theological interpretation of nature as heaven on earth. Hence the role of symbolic structures in the language of music (the semiotic approach in its connection with the spiritual analysis of the human image). Through the prism of pastorals in various musical genres and styles (opera, vocal and piano music), one can hear the historicism of musical ideas about the Beauty of the world in the realities of European culture, which is still sounding, alive and relevant for a person of the 21st century.

For a musical pastoral, “the idyllic has become one of the most representative figurative and emotional toposes” [9, p. 220]. The poetics of the pastoral approaches the contemplative philosophy of the East, which makes it possible for the subject to dissolve his (Self) in the Universe, having rested in body and soul.

Thus, the musical semantics of the pastoral should be understood somewhat broader than the etymon generally accepted in the scientific community (in translation from French, “pastoral” is “rural, shepherd’s life” from the Latin *pastoralis*). In European music, this genre took root in the imitation of ancient poetry (Virgil *Eclogi*, which was later echoed by Petrarch, Boccaccio, T. Tasso). Its genesis, of course, has pronounced theatrical roots, which is no coincidence that for depicting pastoral scenes and plots, a space is needed, within which a pastoral way of life is formed with its hierarchy of life values, in the “nature – human” system. Here, the criterion of aesthetic and ethical is important when evaluating the semantics of the pastoral in music (especially instrumental, not “tied” to the poetic word). Such a criterion is the spiritual etymon of the term “shepherd”, behind which the sacredness of the name of Christ and the entire Christ-centered culture of Western Europe is hidden. Bach’s cantata *Du Hierte Israel* (“You are the shepherd of Israel”) is an ideal example and evidence of the fidelity of this thought.

Of course, the musical language of the pastoral embodiment for today’s listener is full of vague symbols, associative allusions and hidden allegories, which have generally lost their Christian overtones: the shepherd is no longer Christ, but an allegory of a person’s correct life. The beautiful shepherdess is a symbol of a woman’s gallant lifestyle instead of the Mother of God, an icon of earthly purity and beauty.

## 5 Conclusion

An analysis of current creations of the Pastoral genre today (both in vocal and instrumental music) has confirmed the relevance of their semantics for modern man, which consists in the revision of the prevailing clichés of secular ideas about pastoralism as about kitsch (outdated anachronism, mannered and sugary life) and the substantiation of the spiritual meaning of the pastoral in the musical art of the New Age. Pastorals are often credited not with beauty, but with prettiness, a corny outer shell, and not the essence of the greatness of true Beauty. Is it so? In our opinion, this is not the case in music. Although in the paintings of the French painters Watteau, Francois Boucher, J. Fragonard, the beauty of the body (bodily) prevails – the external beauty of the interior (the artful world), in musical works with the same name by the French composers F. Couperin, J.-B. Veckerlain, J. Massenet and many others who made stylizations on the “pastoral style” of past eras (Bastien and Bastiena by Mozart or his *Mass in G-dur*, Pastoral, Berlioz *Scene in the fields* from *Fantastic Symphony*, Tchaikovsky *Sincerity of the Shepherdess* from *The Queen of Spades*, A. Glazunov’s ballet *The Young Lady-Peasant*) the cult of Beauty reigns in the unity of the bodily (hence the ballet or dance) and spiritual life of human.

When we, performing the works of masters of old eras, think about what the pastoral means today, from the point of view of a person of the 21st century, then, we understand that between them and the present (conditionally “here and now”, in the words of M. Mamardashvili), there is a huge gap in perception. This problematic situation indicates a reassessment of the values of human culture in the mirror of the pastoral – it is like the discovery of another life within the familiar picture of the world, which constituted the axiological (value-ethical) discourse of research. This vector constitutes the value-ethical meaning of the pastoral in the postmodern consciousness of modern culture.

Pastoral is a characteristic image of a person in European music with a rich semantic spectrum of meanings. Moreover, the pastoral in music is different than in painting. Summing up the main meanings in a system, we get the semantic horizon of the genre in the fundamental ontological perspective ‘human – nature – God’.

The main functions of the pastoral in the onto-sonor dynamics of the genre-style picture of Western European music are as follows:

- Nature as an image of paradise (human is in harmony with the world and himself, for this is the divine order);
- Art of stylization, reaction to the idealization of the past. Indeed, in the music of subsequent eras, the pastoral loses its religious meaning and passes into the category of the art of stylization, imitation of the past. In the music of J. Haydn, W.A. Mozart, L. Beethoven, Schumann, this is no longer a theocentric picture of the world, but a “Cartesian illusion”, variations on a “dream” about an unfulfilled life, colored in light tones of nostalgia for what has been lost.
- The role of the lyrical “Self” of a person, without which the fullness of being is impossible (psychologization of the poetics of the genre), is presented in the works of romantic composers (especially representatives of national schools). In the cyclical form of a large chronotope (for example, in the concept of Handel’s oratorio or Beethoven’s symphony, as well as instrumental concerts and suites, vocal cycles), the pastoral becomes a symbol of the lyrical relaxation of the hero suffering from the imperfection of human society. Sometimes these pictures of nature receive a national faceting: for example, Pastoral from *Arlesienne* by J. Bizet,

piano Pastoral by E. Granados; Lesya Dychko vocal pastoral Signs of Spring (from the cycle Nezhazna Zorya on Ukrainian poetry).

In general, thanks to the musical emanation of the Pastoral Human image, the pastoral genre appears in dynamics from the mytho-poetic genesis through the stages of Cartesian illusions and earthly dreams to the reception of the biblical view of nature as Paradise on Earth (paradise). This is the vitality of the pastoral as an "eternal leitmotif" of European culture, moreover, the primary cause of Beauty as the prototype of the world (archetype) and the relevance of the pastoral in our days.

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#### Primary Paper Section: A

#### Secondary Paper Section: AL