

MUSICAL COMPOSITION AS METONYMY OF CULTURE AND THE SUBJECT OF MUSICOLOGICAL STUDIES

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Abstract: The study of musical composition as a unique artistic phenomenon remains an urgent task of modern musicology. Despite the constant use of this concept, it did not acquire a sufficiently stable categorical status. Some ambiguities in the theoretical interpretation of the concept of musical composition are due to the complex nature of this phenomenon, in which the main principles of musical form and meaning formation are focused. It is found that, on the one hand, the temporal nature of music and its impact allows us to consider musical compositions as conditional chronotopic indicators of the historical existence of culture. On the other hand, the semantic attitudes of cultural consciousness determine the typological features of a musical composition. The leading task of musicological interpretation is forming an integrative approach to the phenomenon of a musical composition. It allows combining various research criteria and proposing the most general metonymic model. The metonymic approach to a musical composition presupposes its abstract theoretical reconstruction; at the same time, this reconstruction leads to the identification of those constitutive features of the phenomenon under study that explain its specific artistic and expressive nature, coupled with sound exposure and auditory perception. In the context of art psychology, consideration of a musical composition as an artifact of cultural consciousness reveals its leading semantic properties. The metonymic aspect of this phenomenon interpretation reveals its addressing of noetic reality - the highest level of self-realization of culture semantic consciousness.

Keywords: Artifact of culture, Interpretation, Integrative approach, Metonymy, Musical work.

1 Introduction

The concept of a musical composition has received a special status in the categorical apparatus of art history, philosophical and psychological sciences, as it is the central reference link in the system of the leading properties of artistic creation which equally determine the nature of art and the specificity of its impact on human consciousness. Being material, ideational and spiritual education, a musical composition accumulates the main general specific qualities of musical art, uniting them around a separate compositional idea. Thus, it localizes, explicates both typological and individual symbolic indicators, the semantic functions of musical art, and introduces one historical and authorial aspect of musical thinking.

Due to the meaningful interconnection with the whole accumulated musical and linguistic thesaurus and, at the same time, formal logical expression, isolation, a musical composition becomes the main means of preserving and transmitting, broadcasting in time and space those artistic ideas, figurative representations that are inseparable from musical intonational form of embodiment and representation. It becomes the leading universal of musical art, equally important for all its communicative spheres and activity forms: composer, performing and research musicology.

The main task of this article is to determine first of all the special meaningful aim of a musical composition in relation to the valuable cultural experience, and secondly an actual musicological approach to this phenomenon (musical composition) which allows us to explain its role as an artistic universal.

2 Materials and Methods

The problem of scientific research categorization of a musical composition which envisages the coverage of both its contextual and essential properties has been in the field of musicologists' view from the second half of the 20th century especially intensifying in the 70s and 90s. Two trends are leading in its development and theoretical modeling. The first of these leads to generalizing characteristics related to the study of thinking and communication processes in music as well as the figurative and

linguistic nature of musical art which come into contact with aesthetic and psychological concepts and approaches [2, 8, 16, 17, 20, 21, 24].

The second trend is determined by analytical needs and criteria. It is largely introduced to the textological method enriched by philological and linguistic concepts also revealing interdisciplinary projections [1, 3, 5, 7, 9, 10, 11, 22].

We also note that studies on the issues devoted to performing interpretation and the musical and performing form played a significant role in shaping the completed concept of a musical work which corresponds to the oral and auditory patterns of music functioning and its impact [6, 13, 15]. A separate branch is studies in which the relationship between the content and form of a musical composition with the processes of genre and style formation in music is studied [4, 12]. Moreover, in most cases musicological approaches are motivated by the fact that the problem of studying a musical composition belongs to the methodological level of this humanitarian science, and therefore encourages active interdisciplinary conceptual developments [18, 19].

In recent decades, interest in the category of musical composition has been manifested to a greater extent in scientific fields related to musicology, primarily in the aesthetic, philosophical and cultural studies which emphasizes the wide purpose of this phenomenon in relation to the value-semantic field of culture. So, Shemyakin proposes to consider a musical composition as a synthesis of the five main modes of its being, including musical design, musical text, performance, direct musical sound and perception of the listener. In his opinion, these modes indicate the necessary conditions and means of musical knowledge, spiritual and moral development of the world that means they acquire a universal resonant and semantic meaning [23]. Appealing to the philosophical concept of Losev, the author connects the phenomenon of a musical composition with 'pure musical being' asserting the intrinsic value and 'self-truth' of a musical idea [14].

Nowadays, the 'productive path' seems to be the most productive allowing to bring together the contextual and introspectively-semantic aspects of studying a musical composition; although it is not the most frequent, it allows one to more accurately represent the essential features of a musical composition as a complex mediation of creative cultural and semantic experience – as an active component of cultural consciousness (closest to it are: Nazaykinskyi, Samoilenko, Chebotarenko, and Shemyakin) [6, 20, 21, 23].

The work uses a complex method of study, including elements of a historical and cultural approach. The musical-analytical part of the work is based on the theoretical provisions of the works of the famous musicologists. The general methodological basis of the study is the unity of the philosophical, scientific, general artistic, musical-historical and theoretical approaches as a condition for deep knowledge of the phenomenon in question.

3 Results and Discussion

Actual musicological position in relation to a musical composition is determined by the inclusion of this concept in a hierarchically built context of humanitarian categories. Providing as obligatory the connection of the concepts of a musical composition and form, text, composition, a little further – the processes of intonation, genre and style formation, it should be emphasized that for the internal intentional properties of this phenomenon (musical composition), the leading one is the connection with cultural tradition – as an orientation on those semantic 'positive signs' of culture that testify to the viability of the human community, about his future time. Such significant indicators also include the abilities of the individual human consciousness, including the internal 'semantic hearing'.

A person hears the most important thing in the semantic content of one's life. He hears it as an inner voice that is as that information that comes to him from the semantic depths of his own consciousness. Hearing and understanding sensory consciousness as the semantic content of life is an important part of intentional experience. It is especially important when it comes to intellectual activity, intellectual modeling of relationships that are important for the valuable cultural experience. Opportunities, practical resources of conceptualizing internal self-actualization of a person are necessary for the development of any sphere of humanitarian culture. The influence of a musical composition contributes to their formation and manifestation outside, transformation into actions and relationships. In terms of value and meaning, musical composition form an artifact relief - an autonomous subject plan of the 'life world' of culture; they become the historical realities of the cultural temporary existence, its chronotopic indexes.

In this general cultural and semantic purpose, a musical composition acts as a metonymic formation – a metonymy of the integral value cultural experience, and therefore makes us look for special methodological musicological opportunities for disclosing the contents of this metonymy, with the establishment of new logical cognitive limits.

Assuming the possibility of some conceptual ellipsis we can offer the following definition: a musical composition is metonymic evidence that completes and formalizes the evaluative positions of culture in relation to the results of a musical and creative process; it allows defining these outcomes (results) as artistic as musical art. In the second definitive position a musical composition can be defined as a noetic phenomenon necessary for culture – the memory of culture – to trigger the intentional game mechanism of aesthetic consciousness. From both the first and second positions, a musical composition requires its consideration as an interpretative phenomenon that is as a result (product) and one of the possible forms of understanding in its deep functions; it is the logical and semantic – or structural and logical – basis of all subsequent interpretative modifications of the musical-creative process.

Thus, a musical composition is a phenomenon and a concept that is closely related to the psychology of musical art. It is turned to the conceptual apparatus of this discipline, and encourages the development of interdisciplinary musicological trends in this direction.

It should be noted that in the history of humanitarian thought and the theory of humanitarian thought there are a lot of concepts that are not disclosed with a direct look at the real world of objects, a lot of concepts that require allegory and renaming. These concepts exist insofar as there are phenomena that are fundamentally inexpressible (non-verbal) and unobvious but which need to be identified and discussed. Implicit phenomena and the inexpressible – this is what is often the subject of humanitarian thought when it refers to those common sources, the prerequisites of the interpretive activity of human mind without which subsequent historical cognitive forms of human consciousness would not be possible. This subject, therefore, the entire noosphere and all conditional noetic reality, encourages the development of a metonymic approach.

In this regard, we note two fundamental differences between metonymy and metaphor: a metaphor introduces a different subject and semantic context – metonymy deepens the one in which there is a phenomenon for which it occurs; the metaphor points to a conditional name and always contains the assumption 'how', 'as if' – metonymy confirms the authenticity of a new subject proving its existence 'in fact', offers its new name. This allows better identifying the essence of the phenomenon; it's true although hidden in symbolic depth, reality.

A musical composition as an artifact of culture, metonymically reproducing its semantic goal-setting is the cumulative result of interpretative efforts of composers, performers, listeners, and also researchers of musical art that is aesthetics and

musicologists. It acts as a kind of interpretative efforts archiving, confirming the relevance of understanding, and exists in two main dimensions.

The first dimension is formed by nominative accumulations: names ('proper names') of works that make up the composer's creative heritage or indicate the repertoire range of performers which also become object prerequisites for musicological research. The second one which interests and attracts everyone who is involved in studying the professional achievements of musical art, is determined by the emotional and psychological models (matrices) of culture which are formed and strengthened with the help of musical compositions.

The most 'direct' look at a musical composition but also with the preservation of metonymic interpretation is possible if we consider it as a phenomenon of the art psychology and the culture psychology. The musicological characteristics of this phenomenon are most often associated with the effect of terminological cathexis that is crowding out, replacing one concept with another: research focus switches to genre-communicative textological conditions for organizing musical material, it is adjusted by stylistic and style criteria - those parameters of the musical art study that are accessible to analytical penetration. But all these phenomena, namely, musical material, text, style, stylistics and genre are a de-archiving of the content that is stored in the aggregate artifact of the musical composition.

At the end of research titled "The Logic of Musical Composition", Nazaykynskyi pointed out that music is the only kind of art in which a specifically generalized form can convey all the richness of human culture, the whole experience of human relationships, feelings, imaginative representations because music has an 'amazing ability' to preserve and transmit the cultural content over time – so that in subsequent generations it is perceived as actively, emotionally with the same psychological effectiveness as at the time of creation [20, p. 299].

According to Medushevskiy a musical composition contains those assessments and images that culture should remember about itself, the evidence of the human presence in the world that expresses confidence in a person and his ability to join the noosphere. A musical composition, in his opinion, can be imagined as a seed that has absorbed all the most important intentions of culture and from which all the possibilities of the culture existence. Thus, a musical composition expresses and ensures the self-movement of culture [17]. In the opinion of already mentioned and also some other authors [13] the actual being of a musical composition is in the value experience of consciousness, in abstract cultural representations. That means, it is revealed only in an indirect metonymic way in the system of speculations.

An integrated cognitive and evaluative approach to a musical composition allows to coordinate its most common cultural and psychological and also most profound meaning-forming destinations and opportunities including identifying patterns of a musical composition occurrence in the valuable cultural memory as well as the inverse impact of cultural consciousness, in its integrity and continuity on the linguistic principles of a musical composition.

The conditional semantic reality which a musical composition models and externalizes turns out to be more important and effective, and what is more it is more real and better organized than the so-called real life. In a special order of the art world, those events of our unconscious life are restored and embodied. They are important both for culture as a whole and in the context of our personal biography. A necessary component of this order as in fact of any creative process is movement as a reflection of life living energy but also as focused on its own factors in the development of time and space aimed at achieving (compositional and semantic) as a way to complete the form.

Only in the case of substantive and formal completeness, an achievement can be repeated, saved, strengthened and enriched. Consequently, a number of phenomena and concepts of a metonymic property such as movement – concentration – achievement are built up after which it is possible to ‘repeat what has been achieved’ as consolidating the transition to a new semantic dimension of reality.

Not only in musical creativity but also in other forms of art (painting, poetry, novel prose), works are positioned as self-sufficient metonyms that reveal those properties of human consciousness that ensure the transformation of material and objective reality into artistic and semantic. But repetition – return of meaning becomes a constant and especially important condition for the metonymic representation of a musical composition since it focuses the efforts of interpretation as an extension and renewal of the understanding process.

4 Conclusion

A musical composition as an interpretative phenomenon is based on movement, achievement and repetition; these are its general constitutive features but they are realized with the help of particular species conglomerate of conditions, means, and methods of musical and sound creativity. Its key characteristics are expediency (in relation to the semantic tasks of culture), universality (as a manifestation of human consciousness integrity), and differentiation of compositional forms (as confirmation of personal uniqueness and the possibility of practical application of life's creative experience).

A musical composition unlike all other types of artistic works has a special effect: it emotionally (suggestively) provides the aesthetic justification of impact and perception, the accessibility of experience, the joy of recognition and the special positivity of all artistic efforts. Thanks to a piece of music (artifacts of musical pieces); a culture created by a person can be considered as a system of positive answers aimed at creating ‘normal state of health’ of both an individual person and the whole humanity.

A musical composition is an instrument and a process of producing a noetic reality, an indication of the possibility of achieving the necessary condition for both man and humanity. It lays down the conditions for a person to discover the source of happiness in him; repeating endlessly, becoming eternal, returning, it confirms the spiritual opportunity to enter immortality by creating and storing cultural values.

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