

A MUSICAL INSTRUMENT AS AN ANTHROPOLOGICAL PHENOMENON

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Abstract: Among the philosophical discourses in the understanding of the phenomenon of music, the cultural and anthropological one is gaining increasingly more relevance. Located in the direction of the modern paradigm of art history, cultural and anthropological research, this approach expands the traditional perspectives of musicological and philosophical analysis and allows considering music and musical instruments in the context of processes occurring in the sphere of human cultural existence. In the article, music is considered as a specifically anthropological phenomenon that reflects not only the external sociocultural aspects of human existence, but also, first of all, its fundamental essential bases (thinking, feelings, cathartic outlets, etc.).

Keywords: music; anthropological phenomenon; anthropological image; sociocultural practice.

1 Introduction

The anthropological approach allows identifying the role of musical art and musical instruments in the human-forming function of culture, which is implemented, in particular, with the help of musical theory, history, and practice. Musical and instrumental art occupies a special place here. After all, musical instruments accompany a person from birth to death, in the most diverse (domestic, public, social, recreational, sacred) situations.

The anthropological image allows reconstructing and substantiating the integrity of cultural existence or its segmentation by various sociocultural practices, which finds expression in certain cultural phenomena, primarily in art. Music, due to the specificity of imagery, semantics of language and place in culture, is able to express anthropological images only as mediated by culture, by formed in this culture traditions of perception and practices of human constitution. The anthropology of music orients an analytical view on the fact of the determinism of significant changes in the genre system, stylistics and language of music, the emergence and modification of musical instruments - modifications of paradigmatic cultural and anthropological states. Anthropological paradigmatics, in turn, is formed on the basis of the configuration and principles of the relationship of the main sections of the cultural-anthropological image: bodily-somatic, mental, epistemological, existential and metaphysical. Separate aspects of the anthropological image are considered psychological, social, meaningful, worldview, sensory-emotional ones. All of them in one way or another are related to the emergence and development of musical instruments - as a continuation of the human body, its likeness, or, on the contrary, a separation from it, as well as to instrumental music, capable of transmitting the most complex conceptual-philosophical and direct-sensual meanings, by which certain instrumental and timbral (as well as sound production) spheres were fixed (in flexible dependence), through its specific non-verbal means. Perfected during the 16th and 20th centuries, the emotional capabilities and high logical interrelationships of all elements of music allowed this art form to convey with its "wordless language" even what could not be expressed in the form of philosophical ideas.

One of the important areas designed to reproduce the humanistic image of a person is precisely music, which, due to its aesthetic features, combines the rational and the sensual, is able to constitute the spiritual space of a person, form his integral anthropological image. The cultural anthropology of music can become the basis for updating 'art strategies' aimed at the formation of a spiritually harmonious personality.

2 Materials and Method

Among the philosophical discourses in understanding the phenomenon of music, cultural and anthropological discourse stands out, which has a rich semantic potential. This approach, located in line with the modern paradigm of art criticism, cultural and anthropological studies, expands the traditional perspectives of musicological and philosophical analysis and allows considering music in the context of the processes taking place in the sphere of human cultural existence. The promise of such an approach is obvious. Music is a specifically anthropological phenomenon, reflecting not only the external socio-cultural aspects of human existence, but, above all, its fundamental essential foundations. This approach allows identifying the role of musical art in the human-forming function of culture, which is realized, in particular, through educational practices.

The image of a person in culture, or a cultural-anthropological image, is not only a methodological concept that allows one to reconstruct and justify the integrity of the existence of culture, or, conversely, its segmentation by various sociocultural practices designed to form different types of a person within one culture. The anthropological image is also a cultural reality, finding expression in individual cultural phenomena, and above all, in art. Music, due to the specifics of its imagery, the semantics of language and place in culture, is capable of expressing anthropological images only as mediated by culture, the traditions of perception and practices of constituting a person that have developed in a given culture. The cultural and anthropological reconstruction of the phenomenon of music draws the contours of a special area of cultural and anthropological research - the anthropology of music, the purpose of which, first of all, is to study the problems of man and music in the context of culture, in their relationship and mutual influence.

The anthropology of music, which is the basis of the study in this article, focuses the analytical view on the fact that significant changes in the genre system, style and language of music are determined precisely by modifications of paradigmatic cultural and anthropological states.

3 Results and Discussion

Analysis of research in the field of anthropology of music allows identifying certain trends. Since the middle of the 20th century, the field of musical anthropology developed by American researchers (M. Mead, A.P. Merriam, M. Herskovits) acquires its own traditions and its own range of problems. In the works of these authors, musical anthropology appears primarily as ethnomusicology or comparative musicology, for which the priority is the problem of identifying the role of music in the process of cultural continuity, in the development of emotional experience and the formation of social and aesthetic values of a person and society. In Western European science, the anthropology of music was also gradually developing as a special direction in musicology. The latest research by O. Samoilenko, L. Kiyanovska, I. Drach, V. Zharkova, S. Osadchoa, A. Chernoiivanenko, and others are aimed at identifying anthropological aspects in the content-semantic, genre and semantic, instrumental-organological fields of musical art. In the focus of attention of the anthropology of music, problems that were not considered before are revealed: conditioning of the main elements of music by essential anthropological properties; representation of a person's image in the form of musical forms, genres; substantiation of the paradigmatic nature of the anthropological image and the possibilities of its expression by means of music; connection of paradigmatic transformations of the anthropological image with the change of musical styles and principles of shaping. As for musical instrumentalism, all of the above looks more obvious here (on keyboards, fretboards, wind instruments) and such that

apparently imitates human physicality, as well as human soulfulness and spirituality.

In general, the search for cultural and anthropological foundations of musical art is connected with the essence of music, which is one of the most perfect, complex and specific creations of mankind. Music accompanies a person throughout the entire history of his conscious and cultural existence. In all spheres of the latter, for thousands of years, in the space of all continents or one human life, a person is accompanied by the sound of musical instruments. Along with a man, music and musical instruments change, become complicated, and branch out. The complication of the musical language, the enrichment of the genre system, the change in the principles of form formation, the expansion and modernization of the instrumentation and performance capabilities - all this is closely connected with the existence of a person in culture, with the disclosure of his anthropological properties, with the change of socio-cultural status, with the development of the socio-cultural context. Music, like any cultural form, grows from the soil of human existence, concentrating its essential features in itself. All stylistic and semantic characteristics of music are inseparable from the image of a person, from the corresponding anthropological paradigm.

Philosophical anthropology should set as its main task, first, a critical reflection of historical ideas about man and the study of those real functions performed by the discourse about man in the history of culture; secondly, the analysis, diagnosis, and therapy of those places, cultural institutes, in which human production is carried out, including its not only spiritual, but also psychophysical indicators [10] (this also includes psychomotorics of instrumental musicians). In this context, it is possible to consider music as a specific way of human production, and instrumental music as such production with the help of tools artificially produced by man in his own image or as "an extension of himself". A musical instrument as an "extension" of the hand, an earpiece, the entire human body, "separating and receding", allows a person to study himself more precisely, more jewelry, in more detail, more objectively at a distance of "viewing from the side". At the same time, the inclusion of music (and musical instruments) in various cultural practices usually occurs to intensify their disciplinary influence.

So, the music that sounds in the temple not only intensifies, but, above all, produces a complex of feelings necessary for this cultural space: humility, kindness, philanthropy. In this space, the existential-metaphysical sphere of the human is formed and realized. Musical instruments (apart from the Orthodox tradition) take their place here, significantly strengthening this metaphysical complex. As for ancient pagan rites and rituals, instruments performed the most important functions of guides to other unearthly worlds, bearers of certain ritual functions and meanings (in particular, concealment of the human voice). After all, spiritual culture can be expressed only thanks to objectified, reified means, receiving one or another material embodiment. That is, it needs a suitable material "carrier". In the Bible, musical instruments are shown as important tools in the implementation of the existential-metaphysical sphere, not only of the human, but also of the spiritual, subtle, immaterial world. The book "Psalter" before each verse has an address (instructions) to the "leaders" on musical instruments (of all classes, according to Hornbostel-Sachs - wind, string, etc.). There is a well-known biblical story about David, who heals King Saul possessed by evil spirits by playing the lyre: "Whenever the spirit from God came on Saul, David would take up his lyre and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him" (I Samuel, 16:23).

In general, the variety of musical instruments, the "world orchestra" can be understood as a symbol of the spiritual order. Justly pointing out that "musical instruments by themselves cannot reproduce praise" [11], P. Masters notes the ability of the sound characteristics of different instruments to describe "different feelings inherent in true worship". David Dixon, in his

commentaries on the Psalms, noted that "the number and variety of musical instruments wonderfully reveal the different state of the believer's spirit and depict the elevation of his feelings and abilities in the worship of God. Theologians advise to comprehend the tools listed in the 150th Psalm not in the literal sense, but as a figurative expression of the various emotions that make up the worship of God from the heart: "In particular, the trumpet represents the triumph of victory. Our praise should be festive, solemn, sublime. The psaltery and the harp make melodious sounds of thanksgiving and love. Praise should be heartfelt. Timpani and dances (dances) speak of the boiling energy, diligence and enthusiasm characteristic of children and young people involved in their favorite occupation. Praise should include all these qualities and the attitude of the heart to worship God. Such an instrument as the organ was not intended for worship, but for entertainment, and this suggests that true praise should be the object of the greatest pleasure for believers, and not just the fulfillment of a duty. The fifth verse speaks of loud cymbals, which obviously refers to the loudness, power, and greatness of true worship" [11]. It is not by chance that in biblical stories (as well as in secular texts and paintings) in the hands of angels and holy prophets, we meet almost the entire musical instrument of the respective eras. But some of them are endowed with a special symbolic meaning, in particular, an anthropological one. For example, the psaltery pointed to Jesus Christ, or rather to his human hypostasis. According to medieval ideas, "the shape of the psaltery, as it were, imitates the shape of the body of the crucified Christ, and being a generally triangular instrument, the psaltery also symbolized the Holy Trinity. On the other hand, ten - when this number was depicted - the strings of this instrument symbolized the ten commandments" [12]. Musical figurative-comparative characteristics are also found in the Holy Scripture itself, for example: the likening of the human voice to the trumpet sound of a chauffeur; defining the representatives of strings as "singing instruments" or attributing to earthly nature and heavenly bodies (trees, fields, forests, mountains, deserts, stars) the ability to glorify the greatness of the Creator by singing. "Such metaphorical thinking, which represents the communication of man with God with the help of the richest, non-man-made, living instrument given by the Creator himself - the voice through the prism of man-made, mechanical and therefore not so expressive instruments, reflects a new aspect of their aesthetic perception and a certain stage of awareness of their role in historical retrospective" [7]. The Catholic tradition allows the organ and stringed instruments to participate in the Mass together with the "angelic singing" of voices, and also allows concerts of pure instrumental music in the premises of its churches outside the service.

Folk music, which fills the world of everyday life, is aimed primarily at the realization of bodily-somatic, emotional, functionally practical forms of the human. Here, musical instruments become an indispensable component of these forms, because they are directly materialized (visualized in the form of an instrument, forms of performing movements; they reproduce a meaningful musical message in a sonorous-timbral form). The anthropomorphism of musical instruments is also expressed through the similarity between the structure of the human body and the musical instrument. That is, instruments appeared in the cultures of different peoples in the likeness of a human or a part of the human body (extensions of the hand, respiratory apparatus, organs are generally placed "inside the body, in the oral cavity"). It is known that often in the folk tradition, the proportions and sizes of musical instruments were measured by human proportions, and in the modern instrument dictionary there are such names of parts as head, neck, reed, leg, knee, handle, beak, wing, lips, etc. Also worthy of attention is Klyment Kvitka's hypothesis that primitive man, when drilling holes on a flute, took into account only body-optical (and not acoustic) symmetry, did it "to suit his own hand": "Probably, the primitive master did not bother about exactly which intervals he will receive on his instrument; he was pleased with the presence of various sounds ... those sounds that came out as a result were considered good ... Only gradually did hearing become involved in this matter" [9, p. 221]. At the same time, the pipe visually resembles the human spine (which holds the entire body

structure of a person). The neck of strings (especially plucked ones with frets, for example, guitars) are also spine-like. And the general appearance of bowed strings and some plucked ones (for example, guitars) resembles the outline of a female figure (with the same "spine"-neck at the base of the design). Moreover, the sound of strings is softer and "soulful" - closer to human soulfulness of expression, to feminine warmth and plasticity. Such anthropomorphism is one of the oldest phenomena in the culture of many peoples: in the Kazakh, *kil-kobyz* - *bas* (head), *kheude* (chest), *muen* (neck); in the Tatar violin - *bash* ("head"), *kolaq* ("ear" - peg), *muen* ("neck"), *geude* ("trunk" - body), etc. Thus, the terms denoting tools and their components can be the richest source in the study of the peculiarities of ergomorphology, anthropological processes, people's imagination about the world order, etc.

At the same time, musical instrumentalism developed the direction of "denial of the human" (a kind of anti-anthropomorphism, but with an anthropological meaning in the embodiment of the unearthly, inhuman, spiritual), when instruments act as mediators between this and other worlds. In myths, the sound of a musical instrument is most often associated with creation, world order, and harmony. Playing a musical instrument brings order and harmony, serves peace. The myth of Amphion tells about the construction of walls in Thebes with the help of playing the lyre [5, p. 238], i.e., about the organization-creation of space from undivided chaos - with the help of an instrument. And this is already the sphere of wind instruments. It is not for nothing that their timbral and organological heir - the grand piano - was admitted to the Catholic Divine Service, becoming an organic component of temple architecture and spirituality. No wonder the destruction of the city walls (Troy, for example) corresponds to the destruction, the disappearance of the city as a small cosmos. Hence there is the motive of tuning a musical instrument, which is understood as the restoration of order and harmony. Violations of musical harmony can cause various disasters. Also, military music can be considered the field of wind instruments, which not only expresses, but also forms and supports the spirit of *Homo militaris*, that is grown, as a rule, in a certain environment, in this special disciplinary space of culture, which produces a corresponding modification of the anthropological image.

The functioning of a musical instrument in a ritual is one of the obligatory motifs of ancient mythologies in the embodiment of a higher, spiritual meaning. At the same time, the musical instrument enters into a relationship of transformation and identity with all elements of the mythological world and with the world itself: in this sense, each of the characteristics of the instrument is not the only one of its kind. In particular, "the tool is isomorphic to a person and can be his incarnation. The isomorphism of man himself to the cosmos, to the organized world space, which, according to some ideas, originates from the members of the body of the first man, also provides relations of isomorphism or identity between the world and the musical instrument" [4, p. 68]. And the sound of a musical instrument that "speaks" (this is a common allegory) is evidence of its anthropomorphic nature. This is the highest praise, essentially equating a man-made instrument with man himself, the crown of creation. Here it is appropriate to mention the attitude of performers, including modern ones, to their instrument as a living being, its personification, both in folklore and in the academic field of music making: "My kobzo, my faithful wife, my painted bandura!" (says one of the Ukrainian kobzars [13]); "I tell my piano things that I should usually tell you" (F. Chopin [1]); "You know why I love this monster? Because it breathes!" (S. Gubaidullina about the accordion [2]). In the 20th century, the personification of musical instruments is also expressed in the appearance of reified metaphors in the artistic language of literature, theater, and cinema ("Orchestra Rehearsal" by Fellini, "Contrabass" by Suskind).

In general, the belonging of an instrument is related to its purpose - certain ritual, recreational, labor, and festive functions that were performed in the form of playing music on it.

In fact, all the listed anthropological "signs" of the temple and folklore phonosphere (albeit already on the basis of the equality of all its "players", which corresponds to the new ideological paradigm, the ethical concept of the era) are transferred to the "high" musical art, the professional music of Europe, which arose, according to V. Konen, "in the medieval cathedral as an immediate and vital element of the liturgy... as a sublime art, imbued with a deep serious mood, as a carrier of a high moral idea" [8, p. 20]. After all, the art of music turned out to be directly related to the very words of prayer, producing such artistic techniques that generated "reality and height of experience" [8, p. 21]. At the same time, departing from the potential objective expressiveness of the voice in "pure" instrumentalism, the art of music not only steadily expanded its figurative palette, but also produced specific laws of higher logic, as if "outgrowing the teacher" - the voice, with its objectified word content. Due to its "temple roots", academic music significantly expanded the spiritual vector of the anthropological paradigm of musical instrumentalism, which is definitely felt already in the music of the great Y.S. Bach, in the concept and phenomena of "absolute music" (it is a German term of the 19th century; Russian musical thought preferred the expression "pure, non-program instrumental music") and further up to the present day. The very concept of "absolute music", with the philosophizing characteristic of German science, at one time raised the Beethoven-type symphony to the highest level of the musical and artistic hierarchy, confirming the thesis that instrumental art itself is music as such. Purely musical intonational (rhythmic, pitch-melodic, tonal, textural) structures become carriers of meanings, ideas, and their signs (such tonal signs can already be discussed in the study of modes in ancient Greek music), embodying the subtlest aspects of the anthropocentric paradigm. The key idea of "absolute music" was the emancipation of musical instrumentalism and a new possibility of embodying the Absolute associated with its specificity and means of expression. In the 19th century, "having also freed itself from religious obligations, absolute music simultaneously showed the world such high spiritual properties that in some respects it was able to replace religion" [6, p. 31]. In the 20th century, in terms of the importance of ideas, instrumental music reached the level of conceptual philosophical thinking (from Beethoven's model "from darkness to light", symphonies of P. Tchaikovsky, G. Mahler - to the works of D. Shostakovich, A. Schnittke, etc.), from now on, music becomes basis for philosophical conclusions and judgments. This is how music "outgrew" the framework of human feeling and individual life, jumping into "the immensity of the cosmic world and the Divine" [6, p. 38].

However, also from the point of view of instrumental organology, as a bodily expression of anthropomorphism, the 20th century significantly pushed the boundaries of thinking and feeling. Thus, the anthropological concept of human breathing was taken over by new complexly organized (complementary, according to the definition of A. Chernovannenko - those that "synthesize the properties of other, already established instrumental cultures, in the experience of their sound production, textural techniques, ensemble and orchestral polyphony, with the help of a special innovative (engineering) keyboard-mechanical device" [3, p. 612]) instruments - bayan, accordion. They were born at a time when the academic 'toolkit' seemed fully "complete". The appearance of such "extra" (after claviers, "kings" of the organ and piano) instruments may seem, at first glance, unimportant and unnecessary. But the modernized academicized modern concert multi-timbral ready-to-choose bayan - a brainchild exclusively of the 20th century (including its new anthropological foundations) - is quite different from its older academic complementary "relatives". First of all, it is a pneumatic-wind instrument - i.e., a carrier of the anthropological sign of breathing, with a fundamentally different class of sound production and timbre (it is "different", not similar to previous complementary grand piano and claviers); of course, according to the specified indicators, it is quite close to the "ancestor" of the instrumental-complementary organ family, but compared to the latter, it is completely portable and has a different historical-semantic "reputation" (not a spiritual and church-sounding

carrier with ancient traditions, but a flexible, simplified-democratic roots) and lower sound strength and range (next to the extremely large "giant" on an architectural scale - organ), which does not prevent the accordion from imitating organ textural formulas and the loftiness of embodied images, in particular, convincingly performing translations of famous organ works. Of the keyboard-complementary instruments, bayan-accordion is the only one that has a performing influence on all stages of the sound tone (attack, stationary part, ending-withdrawal), similar to the human voice, through bellows conduction. Such dynamic flexibility not only favorably distinguishes the instrument, but also allows almost unlimited improvisation with the formation of new instrumental playing techniques. The characteristic bellows-like dynamic flexibility of the accordion also visually reproduces living human breathing (which, for example, was effectively used by folk harmonicists, enhancing the theatrical effect on listeners). At the same time, the instrumental-performance principle of "hand breathing" (according to B. Asafyev) is preserved, both in the piano and, in fact, in any musical instrument. And if the piano pedal and some textural solutions expanded such flexibility of the piano (demanded by romantic aesthetics), then the bayan-accordion became "in need" in the 20th century, including the possibilities of flexibility of the stationary part of a separate sound (which is too important for the aesthetics and musical language of this era) or a more complex harmonic-textural organization. "Other" one is also the original and specific - modernized - optimization of the keyboard of the accordion: portability and harmonic-scale, including positionality under the fingers (let us remember the ancient pipes pointed out by K. Kvitka); shorter distance between keys; the engineering and design principle of the synthesizer is "dialing" with the help of mechanics 2-4 tones when pressing one key and even the similarity of an accordion keyboard to a modern computer keyboard. "Such a new keyboard "geometry", of course, reformats instrumental thinking and spatial-keyboard orientation, bringing them closer in a certain way to the "computer-digital" format while maintaining the anthropological-respiratory principle" [3, p. 599]. From an anthropological point of view, the "computer likeness" of the bayan-accordion is superimposed on the breathing-human bodily likeness, modernizing the anthropological objectivity of the instrument. It should be noted that information anthropology is today a new promising direction of interdisciplinary research related to the study of information qualities and human abilities to perceive, store, and process information, as well as those new trends that are determined by the position of a person in the global information society. The core of these studies should be the philosophical and socio-cultural problem of the formation of a new type of person - Information Man (*Homo Informaticus*). This direction should also include research into the problem of changes in the psychological and physiological nature of the person himself, which are associated with changes in the organization of his brain, as well as with the integration of various information devices into his body, created on the basis of achievements in the field of microinformatics and nanotechnology. Of course, the acoustic musical instrument bayan is far from such extremes of the information age, but considering that life as a whole is moving towards the formation of a fundamentally new, "electronic civilization", which will essentially be a civilization of cyborgs, the specified (corporeal-human and "computer") synthesizing of the qualities of a musical instrument, which is a carrier and instrument of higher musical meanings, threatening changes and dangers of psychological division and biological degeneration can become leveled in musical sound.

Modern mass music is designed to produce and produces a "mass person" or at least a state of mass, unity, non-individualization as a stable complex of spiritual and emotional states. The toolkit of mass music reflects this in its own way: electric instruments came to the forefront of attention, with artificial, unified (non-individually) timbres amplified with electricity (even voices in this specific category of music are also "unified" by electric amplifiers).

In general, expression, intensification, and production are a triune process that reflects the function of music in relation to anthropological existence. The anthropological essence of music goes back, first of all, to the beginnings, to the problem of the birth of music in the process of anthropogenesis and the early formation of a person. It also lies in the basis of the process of genre and shape formation. The anthropological approach combines different hypotheses of the origin of music; let us conventionally call them rhythmic, dance, rhythm-intonational, linguistic, labor, etc. All these prerequisites are considered as anthropological properties that are revealed in the process of sociocultural practice.

Essential anthropological features that are in the basis of the music system, unchanged in their functionality, have their foundations in the very nature of man. Let us highlight the following among them: communicativeness, reflection and imitation; corporeality (as an initial given, the basis of the anthropological state underlying the art of music, although the subsequent dominance of the spiritual content makes this complex implicit, but present throughout the entire development of the art of music; and here the most important factors of musical instrumentalism are manifested - motor motility and rhythmic body movements, functions, life cycles); procedurality (as a general property of all anthropological functions, it determines both the temporal nature of music and the conceptual aspects of musical forms); body-somatic states (in functional genres, most of which are instrumental); body/consciousness binary (manifested in the material-ideal nature of musical instrumentalism [3, p. 93], major-minor, harmony-melody, antiphonality, contrast, etc.); gender (forms and supports binary in the structure of consciousness and musical thinking - differences in timbre, the nature of subject matter, the shape of strings and guitar, etc.); hierarchy (the principle of orderliness, systematicity as a universal anthropological property; in instrumentalism, classes of instruments, the formation of a systemic whole of musical instrumentalism [3], value, semantic hierarchies, self-realization, sociality, suppression and subordination, aggression, sexuality and control over them, etc. - correspondence to the principle of hierarchy in culture is expressed in the systems of artistic thinking, in particular, in music (the tonal system, which includes the power of the main tone and greater or lesser expressiveness of tonal weights, harmonic functions and sequences, sonata form, symphony orchestra, etc.)).

The specificity of music allows it to concentrate its anthropological features and convey them in the form of an anthropological image. Over the course of historical time, man reveals the anthropological properties inherent in him, representing them in culture, in the forms and results of cultural activity. However, bearing in mind those changes in the anthropological paradigm that occur in the process of cultural development, especially in its modern period, one can talk about the fundamental flexibility of human nature, its openness, and its dependence on cultural processes. Namely this flexibility becomes the basis of paradigmatic changes in the anthropological image, which was reflected in all stages of the establishment and development of musical instrumentalism.

The formation of a global information society leads to fundamental changes in almost all elements of social space, creates new types and means of activity for millions of people on our planet, forms new habits and stereotypes of their behavior and communication, as well as new ideas about the level and quality of life. At the same time, all these new elements of social space and people's activities increasingly become attributes of their everyday life and professional activities, that is, elements of culture. This is exactly what happens in the system of modern musical instrumentalism. And so it turns out to be, in its anthropological quality, immanently ready for new information realities, and not only in the creation of a virtual concert reality (archive and new recordings, live broadcast of performances, in particular, born of the latest quarantine and pandemic conditions), not only in new techniques compositions that use multimedia tools, but also in the deep immanent foundations of

instrumental organology and thinking, which, according to their systemic self-developed characteristics [3], simultaneously preserve proven traditional forms and boldly update them.

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