

BASIC PRINCIPLES OF MUSICAL PERFORMANCE LOGIC

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Abstract: The article examines musical performance logic as a type of artistic logic that has its own individual measure of the relationship between the rational, cognitive, and sensory. The relationship and interaction of emotional-imaginative and logical components of musical intelligence are analyzed. It is shown that the hermeneutic method is quite applicable to musical performance interpretation and logic as a method of revealing the plurality of meanings contained in the text.

Keywords: artistic logic; musical-performance logic; musical language; musical text; figurative and semantic meanings; memory; musical thinking; musical interpretation; artistic consciousness.

1 Introduction

It would be unfair and fundamentally wrong to say that little attention is paid to the logic of the musical performance process in musicology. More than that, almost every work on the theory of performance is designed to bring us closer to revealing its regularities. In this article, we will try to set and solve a task that was not formulated so concretely before - objectively investigate the logical basis of executive interpretation, comparing it with other possible "types of logic".

The foundations of logic were laid by Aristotle in a number of works, united by his adepts in a collection called "Organon" (translated from Greek - tool, method (cognition) [5, p. 7]). Such early shaping of it as a system of knowledge is connected with the formation in the same historical period of a number of other sciences - physics, mathematics, philosophy, astronomy, medicine, etc., which provoked a surge of epistemological scientific thought and attempts to study the phenomenon of human consciousness in general.

The circle of problems raised by Aristotle is extremely wide. In modern logic, three sides of his teaching are distinguished: 1) syllogical; 2) logical-semiotic; 3) logical-methodological or, accordingly, the theory of building deductive (correct) reasoning developed by a scientist, the principles of language learning as a means of cognition, as well as methods of constructing logical-cognitive procedures and organizing various systems of knowledge [5, p. 7].

It is natural that since the time of Aristotle, logic has undergone a number of changes, additions, and expansions, but conceptually it remained and remains a science which produces norms, rules for the implementation of procedures that allow a person to obtain the necessary knowledge about objects. Logic is normative, it does not try to find out the reasons for the work of our thoughts in one direction or another, but teaches us how to think correctly, that is, in such a way as to achieve the desired result [5, p. 9, 17]. Let us suppose that, according to this understanding, artistic logic, including musical logic, focuses attention on how it is necessary to act (think) in the creative process.

In connection with the last remark, it should be mentioned that just as intellectual cognitive activity is implemented by specific linguistic means, so art has its own language or, more precisely, its multilingualism. Accordingly, the issue of linguistic representation of mental processes becomes important for logic (general one).

2 Method

The methodological basis of the study is a systems approach, which involves studying an object in its integrity, in the unity of

its constituent subsystems. In addition, conceptual analysis has become an important part of the methodology, allowing in some cases to go beyond musical theoretical reasoning and capture elements of the extra-artistic sphere, right down to the worldview and worldview.

3 Results and Discussion

Identified here problematic branch of the study of language forms as a kind of "tips of the iceberg" - carriers of intellectual work carried out by consciousness - is studied with varying degrees of intensity in various sciences, primarily in linguistics, philosophy (hermeneutics), psychology. But the concentrate of modern knowledge about the problem of the relationship between language and consciousness is contained in the so-called cognitive science or cognitology as a set of sciences grouped around linguistics, engaged in the study of the principles by which mental processes operate. A cognitive approach to language means recognizing the latter as a general cognitive mechanism [7].

Linguist-cognitologist V. Demyankov, seeking to create a metalanguage theory of modern linguistics, probably claims the highest level of generalization of knowledge about language as a tool of cognition, proves the existence of two properties of verbal language that demonstrate logical mechanisms in action and at meta-levels.

The first such feature of language is the possibility of its explanation and description in terms of storage, search, processing and (re)organization of information by a person, i.e., in terms of "cognitive processes" available within the framework of "computer metaphor". The second property of language, according to Demyankov, has a "localist" character, and consists in its internal arrangement, in which even abstract statements show their similarity to statements about the objective (material) world; in particular, even direct discussion of search procedures and information processing "looks like a description of spatial processes associated with the material change of some object" [6].

However, despite the positioned global nature of this concept, the interpretation of linguistic expression of intellectual cognition by cognitivists is schematic and conventional. In this regard, the definition given by V. Demyankov based on the works of H.A. Simon, C. A. Kaplan and Z. W. Pylyshyn is indicative in this regard: "Cognitive science is the study of intelligence and intelligent systems, in which intelligent behavior is considered as something like computation ... not in a purely arithmetical sense, but as an analogue of operations carried out by computers" [7, p. 19].

One of the most authoritative experts in the field of theoretical poetics, M. Bakhtin, recognizes the effect of normative logical procedures in art, distinguishing in the creative act immanent logic or the logic of the "free core" and the "target" logic that comes into force at the analytical stages of the creative process [4, p. 152, 285]. With all the external traditionalism of this approach, in the researcher's works, one can find a number of provisions that help to get closer to revealing the "secrets" of artistic logic.

Thus, calling a creative text a "revelation of personality", which to a certain extent is always "free" and "not determined by empirical necessity" [4, p. 285], the researcher clarifies: artistic logic can be understood as a set of principles for the development of the image as an artistic whole, in particular, as the ability of the image to self-manifest regulated by the author of the text, in the words of the researcher - the ability to the pronunciation of one's (other's) word as own, i.e., the words of "the hero himself" [3]. In other words, the researcher testifies to the ability of the image to organize itself in a specific artistic way.

Also, a feature of artistic logic in Bakhtin's understanding is its "two-levelness". On the one hand, immanent logic operates at the level of the text, taking into account the postulate about the internal, specific artistic features of the "structuring" of the work of art. Another level could be conventionally designated as the level of the context (broadest, general cultural), since, according to Bakhtin, every creative text, being inscribed in the linguistic context ("generally accepted system of signs" [4, p. 152]), simultaneously overcomes the limitations of the latter by its textual "Self" organized according to an artistic law. This "external" manifestation of artistic logic indicates its special role in the processes of cultural creation, its direct participation in the permanent process of the birth of innovations, their guaranteed emergence.

Entering into a dialogue with M. Bakhtin, rightly noting that artistic thinking "has not developed its own terminology" [2, p. 50], researcher E. Basin tries to shed light on the peculiarities of the functioning of this phenomenon.

For this, the author uses a number of concepts which are quite promising from a scientific point of view. Thus, according to E. Basin, artistic thinking consists of individual artistic considerations. What is common to all artistic reasoning is precisely the logical structure of reasoning or discourse, which selects and groups logical and psychological units of artistic thinking in accordance with certain compositional requirements, that realizes the tasks posed to the artistic text by this or that type, genre of art [2, p. 48]. Basin rightly points out that the proposed here understanding of discourse as a phenomenon related to logic, etymologically ascending to its meanings in the English language, such as judgment, opinion, differs from the communicative-speech interpretation of this phenomenon, which has been confirmed for today.

In turn, Basin means artistic images as logical units of artistic thinking. Their "conceptualizing" function is analogous to concepts, considerations, and conclusions in scientific (not artistic) thinking.

Artistic methods and means, otherwise, logical laws by which an artistic image "lives" ("rules of art of a certain type, kind, genre, style, etc."), form the basis of artistic logic [2, p. 49].

The logic of artistic thinking reflects the regularities of compositional mental forms. These forms are value (axiological). Also, E. Basin continues, the logic of artistic thinking is formed by dialogic (according to M. Bakhtin - meaningful) relations. Such relations turn out to be much broader and more well-founded than ordinary logical connections [2, p. 64].

Basin emphasizes: artistic thinking should be understood as an activity, and not as a system, meaning practical activity - the exchange of ideas. In this way of thinking, according to this research interpretation, genres of artistic thinking can be found - semantic (logical) constructions in which the logic of artistic thinking or the logic of thought forms is implemented.

In the course of further considerations, E. Basin substantiates the aesthetic nature of artistic logic itself, interpreting the goal of artistic creativity as "logical (harmonious) unity" [2, p. 32]. He proposes to analyze the artistic image as a unit of artistic thinking also from a logical point of view; following M. Bakhtin, he equates it, to a certain extent, with units of non-artistic (verbal) thinking - "concepts, reasoning and judgments (conclusions), but in ordinary speech - words, sentences and phrases" [2, p. 49].

Basin also points to the historical change of artistic logics, under conditions of preservation, at the same time, from era to era, of the principles of formal logic. E. Feinberg also speaks about this, mentioning the aesthetic systems of art of past centuries subject to different "logics" [8, p. 180]).

Summarizing the observations of M. Bakhtin and his follower E. Basin, developing the theoretical positions presented by them,

we will define the following main differences between formal logic and the logic of artistic creativity:

- 1) Artistic logic is the logic of emotions, feelings, and images (intuitive logic); formal logic - the logic of rationality and prudence;
- 2) Artistic logic operates with coincidences, while formal logic - with regularities;
- 3) Artistic logic is designed to reproduce individual creative impulses and aspirations, while formal logic reflects the natural "logic of things";
- 4) Artistic logic is historically mobile, changeable, while formal logic is determined in time ("Picasso ... thinks according to the same formal and logical laws as Leonardo da Vinci") [2, p. 35]);
- 5) Artistic logic provokes the emergence of innovations; at the same time, formal logic performs a "protective" function in relation to art, underlies the process of canonical succession (primarily, in the field of genre and style).

Taking into account all of the above, let us assume the presence of signs of normativity in music both at the compositional and performance levels.

Thus, one of the principles of formal logic - determinism - turns out to be determined in a musical composition by the rules of given kind, genre, style, etc.; here we will include the expressiveness of the original idea of a musical work, the purpose of its compositional techniques and form. Signs of certainty in the performance are the development of a strategy for achieving the interpretive goal in the work on the artistic piece and further adherence to the resulting performance form (or deliberate changes to it).

Closely related to the previous formal-logical principle are the requirements of reasonableness and consistency in the choice of artistic means of expression, the search and selection of which corresponds to the goals of the creative act, and their coherent (often alternating) arrangement is determined by the internal relationship between themselves [2, p. 30]. Such sequence of actions represents itself during the creation of an artistic whole by both the composer and the performing musician.

Another logical-formal principle - the principle of non-contradictions - in musical art should be understood, let us agree with E. Basin, according to B. Asaf'ev, as the reconciliation of contradictions, contrasts of the compositional unity of a musical work [2, p. 30]. In the process of creating a performance interpretation, the consistency, let us continue, is revealed in the reduction of a possible semantic "discord" to a harmonious unity (certain goal setting).

Still, the logic of creating a performance form differs from the logic of the compositional organization of a work. That is, comparison operations are also carried out here, cause-and-effect relationships are formed, etc. But in performance logic, according to E. Nazaykinsky, the emotional and artistically intellectualized principles dictate their own rules, which happens, let us especially emphasize, with the degree of completeness that cannot happen in any other type of artistic logic.

In this regard, in the afterword to his book "*Logic of Musical Composition*", Nazaykinsky admits that in the process of choosing a name for it, even after the work was completed, he hesitated for a long time: should the word "logic" be replaced by the word "poetics"? - and, in the end, changed his mind. The author explains that the term "logic" reflects the essence of the intellectual and rational foundations of musical composition analyzed by him. Having described the compositional logic of a musical work as a ratio, Nazaykinsky understood its inability without emotional-sensual logic, however, to a certain extent, reflected, due to the difficulty of separating these two sides of musical logic, on the pages of this book [10].

E. Basin calls the artist's ability to switch - "shift" - from the logical to the sensual, the ratio of which is supposed to have a

dynamic (not standardized) character, a necessary condition of the creative process. At the same time, the author must develop the ability to think logically - to analyze his own and "other people's" creativity [2, p. 39]. (It is interesting that in relation to scientific activity, which most fully implements the principles of normative logic, scientists also investigate the problem of the ratio of rational and sensual [1]). In other words, "artistic" logic and "formal" logic lead alternately in creativity, and, let us continue, in the context of the conversation about musical and performing arts, they are necessary for each other and act together, but the field of emotionally "less controlled" opens up and strives to dominate here more so than in any other artistic field.

Using E. Basin's terminology, let us assume that performance discourse is formed, in accordance with artistic tasks, through operations and rules that are the subject of music-performance logic, that is, with the help of performance expressive means and techniques, primarily dynamics, tempo, rhythm, and phrasing.

Dynamics determines the loud side of the ratio of musical sonorities. The tempo sets the speed, the rhythm determines the form, establishes the proportionality and similarity of the process of unfolding the sound flow. Performance interpretation is largely related to the logic of developing a dynamic relief and designing a tempo rhythm that determines the architecture and scale of musical sound.

It is much more difficult to understand the relationship between phrasing and articulation - two phenomena that are so closely related.

Articulation in its broadest sense, according to the opinion of O. Samoilenko, is a "musical explanation of meaning", while the logic of musical and performance elements is organized, first of all, by the logic of phrasal drama. Phrasing itself during the sound of a musical piece is responsible for the exchange of meanings, the circulation of meanings, their interaction and the growth of new meanings.

It should also be noted that, declaratively, namely the phrasing technique, as such, should represent the non-accidentality of the musician's artistic decisions (we will only recall the words of A. Schweitzer: "*Without knowing* [our italics] the meaning of the motive, it is often impossible to play a piece in the right tempo, with correct accents and phrasing" [11, p. 356]), quite often in practice reveals its sensual, intuitive nature when building the phrasal grid of the performed work. Indeed, far from all performers at the time of passing a particular opus are thoroughly familiar with the intonation objectivity of this particular musical text, which, however, does not mean that the musician completely ignores the need for appropriate actions when studying and merging with the musical canvas - the point is that the intuitive approach (as if, the antagonist of the rational approach, *knowledge* of the subject), is sometimes included in the process precisely as a result of a wide and deep study of music, its context, and, once again turning to linguistics, is a reflection of the phrase "speech feeling" - in the sense of anticipation of its natural, professionally verified structure, because it is born as a result of the accumulation of professional erudition.

The mechanisms of intuitive thinking are known to be related to the work of the unconscious. And the unconscious originates in the realm of mnemonics. Everything that accumulates in our memory, everything that is put in its 'treasury', interacts with each other, forming new connections. Groups of ideas emerge that influence decision-making "at the level of consciousness" by migrating, passing this level as insight or not. "In solving problems", says general psychology, "intuition appears as a component of generating hypotheses and decision strategies in the form of complex search guidelines that combine semantic and logical features in non-standard combinations. These search guidelines allow a number of features to be taken into account during the decision, each of which [separately!] is not enough for a correct decision. Therefore, a holistic representation is achieved - an intuitive model..." [9, p. 84]. Indeed, namely to

intuitive thinking we owe the most fundamental thing in the creative process: the emergence of many random combinations of related ideas, which ultimately create the basis for a fundamentally new - scientific discovery. Another thing is that in the field of the work of the subconscious, there are many questions that scientists have not yet been able to answer, and the most important of them can be formulated as follows: why we are not aware of the selection of this or that combination, why the solution to the problem comes suddenly and precisely in this, and not some other moment in time, and is it possible to make the insight predictable?

Some scientists believe that the difference between intuitive and rational thinking comes down to the fact that the actions of the first (practically no different from the actions of the second) are carried out "behind the scenes" of the unconscious, while the operations and procedures in these types of thinking are identical [1, p. 73].

Other researchers advocate the position that the subconscious is fundamentally arranged differently than consciousness, and that the uniqueness of the human brain lies in the coordination of its two components, structured and systematized differently [1, p. 73].

4 Conclusions

L. Vygotsky helps us formulate the 'denominator' under these reflections. One of his main postulates in the field of psychology of art is that any thought is born in the field of sensory experience of being, and, therefore, the main reserve of human memory is the experience of sensory apperception [12]. According to Vygotsky, the history of human thinking can be described by examining the history of artistic creativity. A difficult path in this direction opens up for the researcher-musicologist, through the study of music-performance logic, because performance art helps to reveal the essence of a person, to demonstrate what he is today and what he could be in the potential, but it does this due to the rather difficult to implement analysis of the emotional-sensory (psychological) component.

In our opinion, the secret of music-performance logic, which continuously produces, thanks to the unique synthesis of the rational and the sensual, new figurative and semantic meanings, lies in the correct selection and careful consideration of the "content" that the artist adds to his own treasure chest of memory. A selective approach to the quality and thoughtfulness of the material that enters our consciousness plays an extremely important role in the implementation of the algorithm for building musical and performance logic.

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