

## NON-MUSICAL MARKERS OF THE STRUCTURE AND CONTENT OF MUSICAL WORKS AT THE END OF THE 20TH CENTURY

<sup>a</sup>BOGDAN SIUTA, <sup>b</sup>IRYNA DOVHALYUK, <sup>c</sup>OLENA MARKOVA, <sup>d</sup>IRYNA ZINKIV, <sup>e</sup>ULIANA HRAB

<sup>a</sup>*Department of Music and Performing Arts, Kyiv Academy of Arts, Kyiv, Ukraine,* <sup>b</sup>*Department of Ukrainian Folklore Studies Lviv National University named after Ivan Franko, Lviv, Ukraine,* <sup>c</sup>*Department of Theoretical and Applied Musicology, Odessa National A.V. Nezhdanova Academy of Music, Odessa, Ukraine,* <sup>d</sup>*Department of Music Theory, Lviv National Musical Academy named after Mykola Lysenko, Lviv, Ukraine,* <sup>e</sup>*Department of Musical Medieval Studies and Ukrainian Studies, Lviv National Musical Academy named after Mykola Lysenko, Lviv, Ukraine*  
 email: <sup>a</sup>*theodotius@i.ua,* <sup>b</sup>*iradovhalyuk@gmail.com,* <sup>c</sup>*dashaelena@gmail.com,* <sup>d</sup>*i.zinkiv@gmail.com,* <sup>e</sup>*ulya.hrab@gmail.com*

**Abstract:** Today, non-musical factors have become one of the dominant factors in the organization of artistic integrity and, in particular, the formation of meanings in music. They are considered, as a rule, in a broad socio-cultural context, where every modern musical text exists as artistic and aesthetic integrity. The necessity for a detailed study of signs and means of communication of non-musical nature, which are widely used in music along with specifically musical means of communication, now appears as an urgent theoretical and methodological problem. The main purpose of this study – to highlight and prove the effectiveness of non-musical factors of communication that are used in musical texts, their role in the processes of encoding-decoding of the meaning series, and reference links, which allow these creative processes.

**Keywords:** Music, Signs, Musical Text, Decoding, Symbol

### 1 Introduction

Activation of innovative, experimental and creative solutions in world and Ukrainian musical creativity of the end of the XX century caused a remarkable increase in attention to the role and place of non-musical factors in the organization of musical texts. Relevant research is conducted on the basis of intensification of other theoretical musicological problems, such as: development of various aspects of the theory of musical interpretation and decoding of the content of musical works V.G Ivanchenko (2004), M. Kovalinas (2002, 2004), V. Moskalenko (2002a, 2002b), A. Stashevsky (2004). As well as the beginning of a profound study of various components and principles of functioning of the musical text O. Garmel (2003, 2004), M. Kovalinas (2001), O. Kozarenko (2000a, 2000b), I. Kokhanyk (2001, 2003), E.A. Moreva (2002), I. Pyaskovskiy (2001), A. Samoylenko (2002), I. Yudkin-Ripun (2002) and others. Scientists also study kinesics and gestures in the context of paraphrasing, which in fact are non-musical factors G.V. Kolshansky (2014), B.O. Syuta (2010, 2011), R.S. Hatten (2004), M. Imberty (2005), A. Cox (2016) and others.

Studying the modern style of the 20th century “modern” we mean not the measure of the novelty of a particular work, but its appearance in the postmodern era. Postmodernism is often viewed by philosophers and culturologists as a transitional “protostyle”. It is a protostyle for the yet unknown cultural epoch of the future. Still, it defines the stylistic face of today music. A lot of researchers think that the most eloquent and convincing characteristic of the postmodernism is “the principle of construction, collection of everything and everything, up to the combination of the incompatible” that was considered in this period (Rozhnovsky, 2001). Non-musical factors of different nature in this principle of musical mixing not only occupy a prominent place, but also take over the functions of axiological markers: “non-musical values can practically be no less important than musical, music in general” (Kholopov, 1982).

Therefore, their effectiveness is not limited to the fact that they significantly affect certain types and forms of artistic expression. They are also able to in some way influence the organization of the meaning of musical works, adjust its dependence on the dominant creative and socio-cultural (or – according to C.

Dahlhaus (1974) – aesthetic and social) paradigms that are decisive for a particular era, period, style, direction, etc. Extremely noticeable is the correlation of the choice of the dominant principles of organization of musical works and the purpose for which a particular work is written: liturgical or representative, experimental or entertaining, arranging or pedagogical. To practically illustrate this thesis, let us recall two popular compositions that were created in one country almost simultaneously. They received superlative characteristics from both narrow specialists and listeners/ fans. These compositions still remain among the brightest representatives of modern national music – the song “Colored Fairs” M. Rodovich and “The Conqueror Worm” on the plot of E.A. Poe for K. Knittel tape. Comparing them, we can determine the degree of influence of extramusical factors in the organization of the work in the context of modern discursive practices.

These works originated in 1976-1977 in Poland. In both cases, their authors successfully used the expressive means of synthesized and electro-acoustically processed sound (the exception is the synthesizer. In the first case a set of folk-rock-combo instruments was used, in the second – a violin and a trombone). Both works had a wide and positive publicity, sounded at concerts. These works were distributed in the form of numerous audio recordings. Both are well known and highly regarded even four decades after their writing. The aim of their creation and non-musical (including economic and social) functions are radically different (in the first case it is entertaining mass music production, in the second – experimental e-music). Moreover, the principles chosen by the authors for the organization of works as a work of art in terms of content and form are also significantly different. And even similar principles of formation – two parts of variant-verse “chant-chorus” in the song M. Rodovich and open form of a similar type, which loosely simulates the structure of the poem by E.A. Poe, do not correspond to each other. The influence of non-musical factors on these works (we also mean different socio-cultural functions, series of involved content, factors of economic nature, conditions of performance and reproduction) was decisive here.

### 2 Materials and Methods

The problem under study is the insufficient study of signs and means of communication of a non-musical nature in the music of the 20th century. The tendency to simplify the usage of the system of communicative codes often intersects with the consonant tendencies of related spheres of the humanities in the modern situation of complex information messages, including in art. It is made to borrow the symbolic resources used in them. On the one hand, in music this causes the growing role of multimedia ways of forming meanings, and, on the other hand, the widespread usage of expressive and symbolic means of non-musical nature in the system of musical resources. Non-musical factors in the formation and establishment of the content of musical works have always occupied a prominent place in the composition process. Although the ways of composing music are constantly changing, evolving, improving, the intensity of the influence of these extramusical factors on the process of creating and perceiving music remains unchanged.

The role of the word (in the format of the word series, the form-forming basis, the guiding name, the epigraph, etc.) has always been and still is especially noticeable in these processes. Equally important, especially since the eighteenth century, were the factors of socio-economic nature (music publishing industry, concerts, audio and video recordings, the institute of copyright and related rights, the dependence of the functioning of musical works on marketing research and sales industry, globalization trends, etc.). Still, for almost a whole millennium – from *Ars antiqua* until the XXI century – the evolution of European professional music took place in the direction of forming self-sufficient methods of organizing artistic integrity on the basis of

intramusical patterns. The role of non-musical gradually became more subordinate, official, and finally, according to M. Mikhailov (1990), narrowed to the artist perception of the surrounding reality and its reflection in the work.

The situation began to change dramatically in the twentieth century, especially with the advent of modern music in modern culture. And in the mid-70s of the twentieth century C. Dahlhaus (1974) was talking about the most important trends in the organization of artistic content and form in music, highlighting "increasingly clear normative interdependence between non-musical functions and musical and technical knowledge that were gained in the result of long experience" and drawing clear parallels between the current realities and the situation in European music to the eighteenth century. Among the decisive counterpoints of these processes in music, he sees the inseparable unity of the nature of content, type of formation, principles of structural organization and program, or "sound" (the same), which is actually a link between purely musical and historically and socially determined factors – "aesthetic and social characteristics" (Dahlhaus, 1974). The hypothesis of our research is the idea that non-musical markers can be expressive elements of intermediate works.

### 3 Results and Discussion

The role of non-musical elements of speech in the process of organizing an artistically coherent musical work emerges especially clearly if we consider the work as a text that is fully realized only in the process of "reading" and after its completion. In this case, each byte of information received by the listener from the non-musical series of the text or formed as a result of the reconstruction of reference connections, in particular the construction of intertextual figures, becomes extremely important. The work of K. Penderecki – "Threnody for the Victims of Hiroshima" is very indicative in this respect (Kovalinas, 2004), which got its name entirely by accident – due to a change in the original – "8'37'", which meant the duration of the work (many listeners will certainly remember in this regard, "4'33" J. Cage). A "purely musical" composition in the style of Xenakis "Metastasis" or "Pytopractic", organized by means of comparison and connection of commensurate sonorous segments of the two main sound types and different mass saturation, with the "chronometric" name would be perceived as a successful imitation. sense even epigony) music of the Greek composer. The changed name added new meaningful impulses to the musical text. Before listening to the work, the prepared listener builds semantic and connotative connections between the symbols that correlate with the tragedy of the inhabitants of Hiroshima that is still fresh in the minds of contemporaries and the vicissitudes of the personal drama of the outstanding Polish poet-humanist of the XVI century J. Kokhanowski. (having lost his daughter, he in his "Trainings" gave this tragic event a truly Shakespearean expression).

So, by actualizing the cultural context of the last 400 years of world history, the composer not only transformed the semantic field of the work, but without changing an iota in the musical text, immensely enriched its reference potential and possibilities of actualization of subtextual meanings that did not exist in this composition. Accordingly, the listener approaches to the organization of artistic integrity have changed: the dominant factors are now clearly updated series of meanings, which are "extracted" properly due to the new title, which has become an integral and meaningful component of the text created by these precedent phenomena.

The illustrative object of our reflections is also the famous work of the British composer A. Panufnik – 12 evocations for 12 string instruments "Arbor cosmica". It is composed in the form of a clearly structured system, the internal logic of which follows the structure of the tree. Its implementation is necessarily accompanied by acquaintance with the author annotation, which explains the idea, the principles of construction of the work, the peculiarities of its structuring. The name of the composition implies going beyond the fixed musical text and determines the

construction of intertextual figures. In each case it increases the initial semantic volume to a much wider scale. Thus, the introduction of the word "tree" in the name of the symphony can stimulate the emergence of connotative connections with the well-known in many nations folk and mythological symbol of the "world tree". The inclusion of such an intertextual figure in the main text of the work will not contradict the author intention at all. It will even strengthen it to some extent. The Latin name can also intensify the effectiveness of musical communication, actualizing in the role of performers the isometric motet of Philip de Vitry "Tuba sacre fidei – In arboris – Virgo sum". This leads to a more productive semantic development of numerous interpreters related to the cultural and historical realities of the early fourteenth century. In all these cases, the contextual part in the perception of the work differs significantly from the originally predicted by the composer (it is worth paying tribute to the thesis of R. Barthes (1989) on the "Death of the Author"). So, in any of the described versions of A. Panufnik text the final type of organization of it as an artistic whole will be different.

Of course, the performer of a musical work is at the same time a kind of co-author of the composer, as he adds information "from himself" to the text. The crucial role here is played by the implementation of various precedent situations, personal knowledge of native speakers of a particular musical language, accumulating their previous experience and acquaintance with the necessary range of precedent texts. These "carriers" are also listeners of the work ("readers of the text"). It is also believed that the interpreter enriches the work to the greatest extent with contextual and subtextual information and the subtextual part of it is actually actualized in the process of interpretation. Most often the subtext is embedded in the musical text at the stage of the author idea and the implementation of this subtext directly depends on the degree of actualization of the previous experience of the listener, features of discursive practices and epistemological situation at the time of perception of the text (ie from the ability to actualize the general array of knowledge accumulated by the cultural era: the thesaurus in the context of a particular episteme). From this point of view, E. Sati well-known cycles are convincing samples of musical texts of the twentieth century – "Three Pieces in the Shape of a Pear", "Dried Embryos" and "Three Real Faded Preludes". Decoding of the contents hidden in them begins with actualization of the subtext that is put in their names. After all, the obvious meaning of these names is virtually meaningless: it is unlikely that the preludes will fade; no one would think of drying out any embryos and no one would decide whether to write as many as three plays in the same pear shape.

It is clear that the pragmatics of these titles is to push the listener to actualize the subtext embedded in them as part of the musical text of the works. This subtext has a distinctly non-musical nature and exists in the text as a potential possibility that may or may not be realized. In any case, it affects the further reading and decoding of the text. After all, regardless of whether the listener knows about the sharp criticism of the composer for the inadequacy of the form of his works and about a kind of artistic and parody "response" to this criticism with three plays, the form of which is written too clearly in the title, he will try to update certain codes, which, in his opinion, should be implicitly presented in the text of the work. Unknown context and subtext through the use of available non-musical information, which may be relevant to the text (biographical information about the composer, his worldview, environment, style of work, information about other works by the same author, etc.), partially reconstructed and are connected in the usual triad context-text-subtext. The subtext may remain uncoded or be replaced by a constructed listener, depending on the explanations used by him. This will determine the ways of organizing the semantic field of a musical work.

The usage of non-musical factors in the role of subtle explications of the author idea is easy to trace on the example of Game of Cards "by K. Tsepkoenko", Homo ludens 1-5 "by V. Runchak and others". It is interesting, for example, that the names of the cycles of K. Tsepkoenko and V. Runchak quite

transparently outline a number of non-musical references, which significantly change the nature of the semantic integrity of the works. And the name of the quintet for tenor saxophone, voice, piano, violin and cello K. Tsepkenko suggests perceiving this work without minimal acquaintance with the theoretical calculations of the doctrine of the language of M. Marr means to reduce a number of values laid down in it by the composer (Stashevsky, 2004).

The listener, who tries to perceive K. Tsepkenko "Game of Cards" in line with I. Stravinsky ballet music similar in name, will be disappointed: it is a cycle of completely non-ballet chamber sound compositions. But the game element and the logic of the corresponding card games become in fact the main organizing factors in each of the plays. For example, in "Night Preference", the compact arrangement of four instrumentalists, provided by the author in the diagram at the beginning of the score, still awakens imaginary parallels with the seating of preference players around the table. Still, the reference series does not end there. The attentive listener builds intertextual figures between the nature of music, its development, texture, dynamics, etc. and one of the combinations of cards in a game of poker, or solitaire cards, or "nine" games in preference. This listener can find out whether the expression of music corresponds to the severity of emotional states that accompany the players of these card games. But it is especially interesting that constructed in aleatoric and sonorous discourse, the sound-tone complexes of the corresponding colors are not only based on invariable structural elements (say, the symbol of the clubs suit is the consonance e-a-c<sup>1</sup>-es<sup>1</sup>-f<sup>1</sup>-a<sup>1</sup>-c<sup>2</sup>-f<sup>2</sup> in combination with descending second course of parallel thirds on its background, and the symbol of hearts is a descending lyrical course on the sixth – necessarily cantabile! – with its subsequent melodic singing). They are also visualized iconographically: in those places of the score where the corresponding complexes are fixed, symbols of the corresponding colors are put over their musical record.

We can also take as an example one of the most prominent works of rock music of the twentieth century. It is well-known to most engaged consumers of music and well-known for deeply rooted in the socio-cultural realities of the last third of the twentieth century content and unique and relevant sound. This is Pink Floyd rock progressive album "Dark Side of the Moon" (1973). We will not analyze the album as an artistic phenomenon or a complete piece of music. Instead, let pay attention to the individual tracks that have become decisive for the semantic concept of the album. Let pay attention first of all to the so-called cacophony of clocks from the track No 4 "Time", recorded in a quadrophone system by a recording engineer (later also a successful rock composer) Alan Parsons. The recording of real sounds of different types of clockworks was very meticulous and became one of the most important markers of the meanings of the voiced text of Roger Waters. It is hard not to pay attention to this mixture of real sounds of very specific clocks, which begins the track. But the whole secret is that in the song that this bacchanalia of clock sounds begins, neither the clock nor their sound is mentioned! This is just a metaphor! The main idea of the song is a philosophical reflection on wasting most of the time allotted to man for earthly life on trivial things. And the impossibility to change something after the moment of realizing that life is lived in vain. The time is spent on trivial things and it cannot be returned.

Track No 6 called "Money" and begins with the imitation of the sound of ringing cash in cash registers as a symbol of money. This sound is given in "pure" form during the duration of two bass guitar riff performances. This is followed by this expressive rhythmic riff, which emphasizes more and more the symbolic division of real cash, which is a substitute symbol of the collective concept of "money". Here we come across a very eloquent example of the usage of the resources of the precedent name in the musical text (the lyrics later became part of the famous rock opera by "The Wall"). The name of the composition serves at the same time as the initial token of each of its verses (1. Money, get away... Money, it is a gas... 2. Money, get

back... Money, it is a hit... 3. Money, it is e crime...), from the verbal part the text of which we understand that it is not just about the sound image of metal money in the cash register announced in the sound epigraph and musical accompaniment. This is a collective phenomenon that has become one of the most famous precedent names in the modern world. The ambiguity of this name is eliminated in the third or fourth lines of the final verse.

We actualize the meaning of the precedent name, which is well known to the majority of the population of the modern world and the importance of which the authors of the song wanted to emphasize: Money, so they say // Is the root of all evil today... Money can "get away", or to "return", to be a "dizzying gas", or a "peak of success", or a symbol of "crime", but the main meaning of the name – "as they say about themselves" – is that they are "the reason of all world evil". After listening to the song, no listener will claim that it is a metal cash, which must be grabbed to buy everything that belongs to the highest material values of today world... The most effective effect of this composition on the listener is due to one feature - opposition of two semantically different characters. First of all, this is a non-musical marker: a sound imitation of the cash register with coin splitting as a kind of sound symbol of cash. And, secondly, verbal and musical comments on the characteristics of money, which ends each verse.

Each time they fit into two continuous constructions-phrases that metrically fit into a rare seven-quarter size (7/4 + 7/4) and therefore simply cannot help but focus on the listener, as if sucked into the measured "square" rhythm of producing new and new money. In this case, verbal speech acts are subject to logic. The actualization of the precedent name "money" seems to be bifurcated. It is made by the means of musical speech on the external seductive sound image of non-musical nature in the verbal introductory inserts-imitations of the "ringing coin" from the cash register. Moreover, it is about the musical-verbal comment that money is "the reason of all world evil". Track Us 7 of the album "We and They" was written (called The Violent Sequence) to accompany the scene of the police dispersal of students in the iconic film of the early 1970s "Zabriskie Point", but this melody was rejected by the director Michelangelo Antonioni, as "too sad", and did not enter the film music. Today, few people know these non-musical facts from the biography of Pink Floyd film music. And the film by M. Antonioni was not very successful with the general public. But the ideas and contents of the film, embodied in this desperate, ingeniously instrumental melody, truly lead us to the problem of stratification of society, misunderstanding of people and the impossibility of achieving understanding in modern society. The main markers of the meanings are the absolutely non-musical nature of the opposition: we and they, dark and blue, etc. All this is perceived really very sadly: the far-sighted Antonioni was right.

Immediately after the tragic "We and They" comes an instrumental composition called "Any Color You Like" – track No 8, the title of which is the opening phrase of the legendary advertising slogan of cars "Ford" of the 1920s: "Any color you like, so long as it is black". But the text-precedent was not a holistic advertising slogan (at the time of writing the album, this phrase, which dates from the time of the "Great Depression" remembered only marketers and very old people), but his initial colloquial phrase, which musicians often heard as a rather delicate refusal to do anything from Chris Adams – their road manager. But the track is purely instrumental. That is, the listener builds the desired semantic meanings and allusions depending on their cultural competence, musical experience and the degree of expressiveness of the process of perception and as one of the consequences of the perception of the previous song. The only factor that helps to form the appropriate impressions and meanings is the actual phrase, which we read in the epithet position as the title of the work. However, this marker is not required, as the title of the track is not heard during the hearing. And here from the depths of memory emerges a semi-magical word for fans of rock music: an envelope.

The envelope, which was originally an analogue of a box for wax rolls and serves to protect the “black” disks from mechanical damage, has acquired new values and new functions over time. It became an element of marketing and the main agent of interpretations recorded on the disc! The envelope became the visual “face” of the sound program placed on the media. The envelope contained the contents of the album and lists the titles of the tracks. Moreover, additional letters with accompanying texts were sometimes enclosed in the envelope. Those letters explained the content of the recorded musical works or provided the verbal text of the vocal-instrumental compositions recorded on the disc. In the CD format, envelopes have become mostly plastic boxes (there is also a minimum required cardboard standard, which is usually used to use CDs for advertising purposes). The paper covers were put to these boxes for the imitation of the parties of paper envelopes of “vinyl” plates. And in more prestigious editions all boxes are completed also with small books with accompanying texts-comments. All these are non-musical factors in the formation of the contents of a musical work. We use them as paramusical or extramusical markers to build ideas about the content, concept and form of the whole, very often without realizing it. Now back to the album title. It operates in two versions: “Dark Side of the Moon” and “The Dark Side of the Moon”. Originally, the album was planned to be called just that with the article “the”. But for some reason (in 1971 the album with this name was released by the blues-rock band “Medicine Head”), the working title of the album became “Eclipse” – later this name was given to the final composition of the album. But after Medicine Head failed miserably, the original title of Pink Floyd was restored.

The first few editions started the title of the album with an article. But suddenly it disappears and today the official name is “Dark Side of the Moon”. The reason is quite trivial. The authors decided not to try their luck and not to risk promoting a work on the market with a name identical to the name of the failed project of their colleagues. Moreover, the name had deep associative roots in the field of subconscious expressions of the occult. In fact, many fans of Pink Floyd music can't match the name of the album with the chosen “face” of the envelope, which fixes the decomposition of the light beam into colors (the process of choosing and approving the envelope layout lasted no more than three seconds: creative intuition did not disappoint musicians!). And vice versa. The style of the band compositions of the early 1970s is very monolithic, the sound is quite homogeneous. But after reading (hearing) the title of the album or seeing its envelope, the listener unmistakably identifies the music and its content. We have to admit that both the title phrase and the title image are not actually tied to the musical content. In any case, their original autonomous content is not read at all. They are inextricably fused with music as an integral contextual element of non-musical nature.

#### 4 Conclusion

All our considerations prove the effectiveness of extramusical factors (both paramusical, included in the system of musical language, and purely non-musical, interiorized mainly in different composition in each new act of performance) as dominant, typologically diverse and often aesthetically justified means in organizing art integrity. Their characteristic feature in the music of the late twentieth century is a steady reduction of the role of the individual thesaurus against the growing weight of the “archive of the era”, “intonation stock” and precedent phenomena. This leads to a quantitative multiplication of variants of the perceived work and this number increasingly becomes directly proportional to the level of cultural competence of the listener.

Non-musical markers can be expressive elements of intermediate works, precedent phenomena of various types (especially texts, names and situations) and gestures of physical and energetic nature, paramusical signs. The most important feature that unites them is the ability to “dive” into the flow of musical speech due to its associative potential. In this aspect, non-musical markers

have now become no less important and effective elements in musical works than musical language signs.

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**Secondary Paper Section: AL**