INTERTEXTUAL ROUTES OF CONTEMPORARY MUSIC: ASSOCIATIVE MUSIC TEXT ISSUE

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The purpose of the article is to present the concept of associative musical text (definition, typology, methodology) and analytically prove the viability of associative musical text as an effective technique of modern text forming. Research methodology. The author has applied the method of generalisation, which allowed us to review the intertextuality issue in humanitarianism and systematise observations on associative musical texts; a methodological definition procedure has allowed determining the category of associative musical text; a typological approach has provided the possibility of differentiating associative musical text; methods hermeneutical-semantic, intonation and comparative analysis, which have become the basis for identifying the intonation and dramatic specifics of the works reviewing. Scientific novelty. The author has proposed the concept of an associative musical text, representing three scientific positions: definition, typology (10 types), and research methodology. Conclusions. The article proves the associative musical text concept as a categorically independent, functional, or contemporary composer's thinking. It is found that associative musical text, as one of the basic, technologically developed mechanisms of text formation in modern music, is the sphere of activation of meanings that is always different, aimed at dialogue or counterdialogy with the primary source, author, era and its socio-cultural priorities. The theory reasoning for the concept is carried out based on "Carpe Diem" by the Ukrainian composer A. Bezborodko and "Biber. Battalia a 10 (with pieces by PatKop from "Ghiribizzi") by Moldovan and Swiss artist P. Kopachynska. Various trends in the work of a modern composer with intertext are studied: from Game modelling of "fragments" of old texts with the discovery of their unexpected figurative and semantic resources ("Carpe Diem" by A. Bezborodko) to adaptation in a new artefact of a complete composition of the past ("Bieber. Battalia" by P. Kopachynska). The article has proven the significance of the associative musical text as a perfect heuristic mechanism of modern text formating, thanks to which there is the reconstruction and updating of "old" text phenomena and an alternative reputation of the modern author as a co-creator of a corporate artefact in the article.

Keywords: intertextuality; associative musical text; typology of associative musical text; modern trends in working with associative musical text; corporate authorship

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Introduction

The category of intertextuality, one of the main ones in the humanities, explains the principle of going beyond a single text by articulating the ratio *text—texts—system*. When understanding the issue through different epochs, a significant intertextual content of culture appears as a single space in which semantically active units of the entire text system migrate. For awareness *music,* the content of the "big text of culture" is presented by the author's concept of the *associative musical text*. As experience proves, associative musical text works in any mental and historical sectors and acquires special weight in the era of globalism. The modern potential of the concept is justified by the study of artefacts of the 21st century that is not adapted by science. In addition to the terminology and typology of associative musical text, the proposed concept provides a methodology for analysing intertextual works, which opens up the possibility of studying a significant field of modern music and provides *relevance and innovative* material.

Recent research and publications analysis. The concept of intertextuality is tangent to the associative musical text category (from Fr. Intertextualite — intertext) introduced by Yu. Kristeva (2000) for marking the ratio spectrum inside the text system. The main task of modern research, in which the primacy belongs to literary studies and linguistics, is to study intertext as a work's structural and semantic core. And although, according to scientists, "the specifics of the perception of intertextuality … in the formation of intertext relationships leaves behind a high level of underdevelopment" (Polishchuk & Yurkovska, 2021) it can be stated that attempts to solve this problem are quite stable and versatile. Modern humanities provide a wide range of interpretations of intertextuality. It is "the postmodern paradigm, within which the formation of artistic semantic systems and the increment of meanings takes place" (Kharchenko, 2011), the general mechanism of text formation (Petrova, 2005), "a set of open and mobile, open intertexts in an infinite space of culture" (Oliz'ko, 2002), "the artistic principle that guides the musical and creative process" (Kokhanik, 2013), finally, as a general artistic idea (Kristeva, 2000). As you can see, the interpretation of the *intertextuality* category performed outside the specification is *different* by the nature of textual structures. It is not defined in terms of the main constitutive feature that would work in various arts. Uncertainty is also observed in the terms. The triad "proto text, text-donor, text-recipient", presented in the article by O. Telezhkina (2014), seems promising but incorrect regarding the synonymy of the first two positions. Highlighting the discussion areas of the intertextuality issue *is* the development of terminology, typology and analysis algorithm (Polishchuk & Yurkovska, 2021); we offer the concept of the associative musical text. The proposed associative musical text category, fixing the dialogue-based and openness of the text space, explains the nature of intertextuality as such that at all levels of entry into a new system (selection, introduction, adaptation, communication, awareness) are based on the associative principle as a basic property of perception.

Purpose of the article

The purpose of the article is to present the concept of associative musical text (definition, typology, methodology) and analytically prove the viability of associative musical text as an effective technique of modern text forming.

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Main research material

There is no secret that composers often try to increase the semantic communicativeness of music in its focus on the listener. One of the most powerful mechanisms of such communication is *associative musical text*. Based on the associative principle, which, according to neuro-linguists, is a reference in the awareness of any information (it turned out that a significant part of our brain is the so-called associative cortex, which makes it possible to assimilate most of the information) (Kintsel', 2011), associative material establishes a connection between various objects, one of which disrupts the other in consciousness. Thus activating contact within the artistic triad "composer-listener-performer", the associative musical text draws the work to the system coordinates of intertextuality, hypertext and, ultimately, the vast time-space of culture. Among the reasons for associative musical text in modern music, we will identify two main ones that are opposite but complementary. On the one hand, this is the elitism of many modern works, counting on a worthy "intellectual encyclopedia" (U. Eco) of a knowledgeable listener; on the other hand, due to the sufficient complexity of the modern musical language, it is an attempt to strengthen mutual understanding and strengthen the figurative and semantic layer of music that can be deciphered.

Historically, the trend of the associative ordering of music is represented in different epochs starting from pre-baroque and baroque, where the meaning formation was primarily based on rhetorical figures, typical intonemes and various types of intonation coding (monograms, numerical symbols, etc.). The associative musical text deserves special attention at a time when free speech was under threat. We are talking about totalitarian eras, where the associative musical text became a kind of message of the artist, their personal rhetorical figure as a message intended for initiates.

Associative musical texts play an important role in modern music, especially in the culture of postmodernism, with a piece of important parody-game-oriented information. The maxim of Oleksandr Kozarenko is indicative in this regard. Recalling the "end of the time of composers" proclaimed by V. Martynov (let's also recall Umberto's "The Death of the Author"), Mr V. Kozarenko doomed notes: "We live in an era of replicas, relays, comments, but not creation" (Kozarenko, 2021). Thus emphasising the strengthening of the position of associative musical material in artistic creativity, the composer still ends the maxim in a positive tone: "from the nutritious soil of mentions, citations, collages arises *a new idea*. It is fascinating what is beyond that horizon" (Kozarenko, 2021).

Understanding what is beyond that horizon, we will determine the main positions of the associative musical text concept. It is important to note that the associative text issue, despite the constant attention of scientists to the issues of intertextuality, is not specific to *music* content in terms of a professional research vocabulary and definition criteria forming. The essence, differentiation and boundaries of concepts tangent to the problem are still in the floating coordinate system, and all associative texts (quotes, quasi-quotes, allusions, stylisations, reminiscences, parody, collage, etc.) are considered separately, from different points of view, without taking into account the system unity and specifics of the ratio, and therefore require a systematic generalisation, development of criteria for typological differentiation and analysis methodology that would work concerning all these phenomena. After all, the associative musical text

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is not just a technique but *the realm of sensory activation¹* that is always different, aimed at dialogue or counter-dialogue with the original source, author and, more broadly, the era and its socio-cultural priorities. All this determines the need for a theoretical justification of the issue.

The first stage of concept development is object definition. The associative musical text is a concept that denotes various types of allusion intonation material that preserves the memory of other musical phenomena and has a more or less clear text address. The intention of the associative musical text to increase the semantic load and contact of music initiates an algorithm for perceiving material through the prism of the reproduced original source.

Output *criteria*, which specify the reproduction of the original source by various characteristics, contribute to the multi-level typology of associative musical objects. Emphasising the openness of the theory provided, we distinguish five criteria that allow us to differentiate *ten types of the associative musical text*.

1. According to the first criterion — the *quality of the reproduced original* in terms of its concreteness or generalisation, — there are two types of associative musical text, specific and generalised:

– *specific associative musical text* is an addressable "text within a text": it is a quote, a quasi-quote, an allusion, a monogram, a reminiscence, a collage, some types of parody, fragments of musical works or even a whole composition (as in the hybrid project "Boris", including M. Mussorgsky's "Boris Godunov" completely adapted in it, which includes fragments of the new opera "Second-Hand Time" by S. Nevsky (Staatsoper Stuttgart, 2020) (Solomonova, 2021b).

– *generalised associative musical text*. There are rather abstract, non-linear genre-stylistic associations that, due to the wide range of reproduced variants or with a modest musical thesaurus of the recipient, are grasped subconsciously but still direct the perception of the I. Often, such associative musical texts are associated with the reflection of well-known/recognised genre-stylistic matrices, which produces such types of associative musical texts as stylisation and work on a genre model (let us recall the "Portraits of Composers" by V. Runchak, where modern means recreate the styles of J. S. Bach, N. Paganini, D. Shostakovich, and I. Stravinsky).

2. Next type criterion — *degree of accuracy of the "literary translation" of the original* in the new text, — creates the following types of associative musical text:

– ones characterised by *literally* (accurate or almost accurate) representation of the original;

– those where there is a significant, even cardinal value of its *transformation*.

3. The third differentiation criterion — *the composer's aesthetic intentions regarding the proto text*, — brings two more types of associative musical text to the arena, which are characterised by the following variants of reconstruction of the original source:

– *"serious" development* — with the activation and even deepening of the original meanings in "direct" dialogue (as in Yu. Ishchenko's macrocycle "Eighteen Jewish Melodies", based on quotes from the work "Jewish Musical Folklore" by M. Beregovsky);

– *profane and ridiculous development*, where the original works as a minus-reception, in the opposite to the original semantic field (simplification of the high-art, play-

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¹ There is the translation of the German word "*Zitat*"(quote), derived from Latin *cito* — I call, I proclaim, I name.

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ing with upper-grassroots cultural parameters, which is observed in the "Anti-Formalist Rayok" by D. Shostakovich or in the anti-totalitarian opera-absurdity "Life with an Idiot" by A. Schnittke, where the entire pantheon of songs of the era is profaned due to a cardinal distortion *Homo Soveticus*: "International", "Hostile Whirlwinds", "Glorious Sea", "Brave Comrades in Step").

4. According to the fourth typology criterion**,** *quantitative indicators* adapted phenomena, we distinguish the following types of associative musical text:

– with the representation of one or more associative musical texts*in gradual* horizontal layout;

– with *"stretch" or simultaneous* exposure to several associative musical texts (unique examples of this type is a synthesis of the Beethoven theme of Fate with the first element of the song "Fried Chicken" in A. Bezborodko's "Capre Diem", monogram Fusion D Es S N I "Chizhyka" in "Awakening of Spring" from the cycle "Satires" by D. Shostakovich).

5. Finally, the fifth criterion — *the degree of openness of the primary source for perception* from the point of view of its impact on the public, partly scientific consciousness, — allows distinguishing two more types of associative musical text:

– *real* - recognisable and analytically learned;

– *virtual* — objectively present but not identified (the essence of a virtual associative musical text can be materialised by an image of an underwater, hidden part of an iceberg).

To explain the specifics of the latter, the most difficult to understand *virtual associative musical text type,* we need the etymology of the word *virtual*. It is derived from Latin *virtus*, adjective *virtualis* translated as capable, strong, and, importantly, potential, possible. Aristotle, for example, used this word to explain how the possible through a certain activity turns into the real. This aspect (in our case, this is the analytical work of the interpreter) is basic for determining virtual associative musical text. So, the *virtual associative musical text* is a text in which associative potential exists as a hermeneutical perspective and an impulse of meaning formation without being conscious and analytically identified. In the absence of correct decoding of such texts, the author's idea is distorted, which indicates a sufficient number of unidentified associative objects. Examples include ballet themes Liebestod by V. Gubarenko, who takes the beginning in the Alpine Ballad opera and charges the ballet with expressive semantics and intonation plot; the theme of Thill from M. Karetnikov's Till Eulenspiegel opera, which is an unidentified game analogue of the first leitmotif of Thill from the poem by R. Strauss, etc.

The methodology of associative musical text research is based on comparative analysis and includes the following stages: 1) to identify the prototype and its constant features; 2) to determine the degree of transformation of the prototype, the nature of the integration of "own" and "alien" by comparing two co-texts (original and real); 3) to analyse the mechanisms of composer's work with the original source; 4) determine and argue the type of associative musical text.

To argue for the associative musical text concept, we need an analytical study of modern musical works — "Carpe Diem" ("If Beethoven lived in Odesa") by A. Bezborodko and "Battalia a 10" by J. Bieber–P. Kopachynska.

Based on a postmodern strategy of *homo ludens,* O. Bezborodko's "Carpe Diem" is evidence of how a talented composer "extracts" unexpected intonation and se-

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mantic resources from well-known associative sources. Using the proven thematic and style complex of associative musical text (quote, allusion, stylisation), O. Bezborodko works on the limits of serious/ridiculous — sacred/profane. In the explosive intertextual space of "Carpe Diem", where the holy Beethoven symbols and the "low" Odesa chanson are placed, any hierarchical boundaries have been abolished. The associative musical text is quite frank: both persons involved in the thematic disguise, Beethoven and Odesa, are indicated in the title "If Beethoven Lived in Odesa" and intonationally materialised in the first bars of the work. A significant emphasis in working with associative musical text is the "verbatim" initial display of the theme of Fate (a false impulse to perceive a modern work as Beethoven's Symphony No. 5). The deceptive hint is supported by preserving all the indicators of the legendary theme: it sounds in C minor, *Allegro con brio*, Fortissimo, in strings and wind instruments. The climax of "deception of expectation" is an unexpected profanation of the theme of Fate with an "Odesa accent": replacing the sacred symbol, its first mirror distortion sounds paradoxical in this context, the initial element of "Fried Chicken", expressed by a radical change in intonation parameters (squeaky timbre of the clarinet-Piccolo, staccato-discrete, with a pause, holding "Fried Chicken" on *PP* and, importantly, with the addition of an enlarged second typical of Jewish intonation to the heroic theme).

And yet, despite the stated openness of intentions, the opus has a latent-associative plan, the decoding of which is a cool quest even for a knowledgeable listener. We are talking about several exquisite Beethoven allusions, the main one of which is the mystical theme of "Odes to Joy". Combinatorically assembled from the "fragments", it never appears in real form but "disguises itself" in the main music label of Jewry — the theme "7/40". The possibility of such an "upgrade" is inherent in the general intonation content of these topics: according to rhythmic features, "7/40" is analogous to the theme of Fate (three-eighths — a quarter), and according to the melodic features — the theme of "Odes To Joy" (ascending major movement from the third degree to the fifth, descent from the fifth to the first).

Built on the principle of disjunctive synthesis, the drama and non-linear semantic structure of "Carpe Diem" allows realising a paradoxical fact: everything included in the game intrigue of associative musical text, both sacred and profane, is strung on a single intonation corset — the leit rhythm "three eighths-a quarter". It becomes an impulse to synthesise, modulate and replace opposite thematic substances on the principle of connecting vessels, which allows pulling up other levels of similarity to the named system (for example, melodic, as in the theme of Fate and melodies "Chick" and "Bublichki" songs, or the second element "seven-forty" and the theme "Odes to Joy").

A higher-order associative phenomenon is interesting due to the subordination of the "Carpe Diem" drama to the principles of Beethoven's symphonies with typical monothematic as "an incessant layering of a qualitative element of otherness" (Asaf'ev, 1981, p. 96). The monothematic adventures of Beethoven and Odesa's musical matter lead to the existence of Jewish intonation in two coordinates — playful and dramatic, the latter of which directs development to a tragic climax (the main one is the almost mute "minute of silence"). So, as if collecting various projections of the Jewish "unbearable joy of being", the funny-masquerade and tragic "territories" of the associative

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space "Carpe Diem" are closed, combining the primordial melancholy and the positive-humorous tone of the Jewish worldview.

So, the sacred classical foundation, presented through the prism of associativity, polystyrene and ironic-shocking, with an "Odesa taste", grotesque reinterpretation of Beethoven's thematicism, really works for a phantasmagoric idea of how the master's music would sound if, ironically (the same Fate that intonationally materialises at the beginning of "Carpe Diem"), Beethoven was a citizen of Odesa. The paradoxical nature of this hypothesis is obvious, but the creative implementation of the idea is convincing.

The second representative of associative musical text's creative potential in modern art is the work of Moldovan and Swiss composer and violinist Patricia Kopachynska's "Biber: Battalia a 10 (with pieces by PatKop from "Ghiribizzi"[2]). Created on the basis of the 1673 opus by the Austrian composer George Bieber, this opus marks a radically new trend of modern test creation — actualisation in a new text *of the whole composition* in the past. In this case, the principle of citation as a literal use of an existing text is interpreted in an expanded sense: a quote becomes a continuous work. This is how the innovative image of a modern artist is formed as *co-author of a hybrid art product* (Solomonova, 2021b). The radicalism of the strategy is supported by the variant implementation of the old text, only partially regulated by the entry of additional material into it (in addition to individual pieces from the cycle of P. Kopachinska's "Ghiribizzi", different ethnic folklore material, the roar of sirens, etc.).

Other modern manifestations of "Battle" include the tendency to compose and interpret a work as a synthetic phenomenon *compositional and performing self-expression*. P. Kopachynska not only produces and directs but also performs a work, each time theatricalising the performing space in a new way and improvising with its components (going on stage barefoot, singing and acting instrumentalists, a mobile set of songs, etc.). All this gives grounds to talk about "a significant expansion of the improvisational zone as the process of creating an artefact directly during its execution" (Solomonova, 2021a).

The freedom of sprouting an old text into a new one is programmed by the uniqueness of the work of G. Bieber, who made a stylistic breakthrough for many centuries to come. Probably, the reasons for this progression lie in the laughter paradigm of "Battalia", which is an impulse to the musical poetics of the future (among the predictions — the rustle of a piece of paper at the bassist, various poly effects, tragicomic synergy). The baroque technique of superimposing themes in the *quodlibet'i* (lat. *anything*), which provokes sharp dissonance, polytonality, polymetry, collage, and the like was also handy to G. Bieber. That's right, in the second part of "Battalia", *Die liederliche gesellschaft von allerley Humor* ("Lustful company of all kinds of humour") Bieber mixes German, Czech and Slovak folk songs (an important author's remark "hic dissonat ubique nam ebrii sic diversis Cantilenis clamare solent" — "There is dissonance everywhere, because so intoxicated at the same time purr different songs").

These avant-garde features of the baroque work became a "window" into the future and were picked up by P. Kopachynska. The dramatic specifics of the hybrid composition can be explained through the metaphor of the words "battle" and "vinaigrette".

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[2] The symptomatic name of P. Kopachynska's cycle is "Ghiribizzi", which translates as quirks, flights, tricks, chimeras, and fantasies.

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The principle of contraction and mixing is implemented at all levels, starting with the collision of two different texts, one of which layers the other according to the "zipper" principle (Nevskii, 2020) up to different styles, different times and different ethnic "battles" of the material (according to the idea of PatKop, the project performs songs of those countries whose representatives are in the Performing line-up; in the analysed version, before the second part, the Russian "Chizhyk" is sung in turn, American "Yankee Doodle", Ukrainian "Ty Zh Mene Pidmanula" (You Tricked Me — tr.). Another unexpected constant of the new composition is the terrible howl of a siren (No. 7, a sign of specific music), which in the situation of war in Ukraine extremely actualises the work and resonates with the horrors of every Ukrainian. All this is evidence of the interpretation of a synthetic work as an experimental variable value, open both at the level of the text itself and in terms of its interpretation.

Conclusions

The conducted research concludes that associative musical text is not just a technique but *the realm of sensory activation* — each time different, aimed at dialogue or counter-dialogue with the primary source, author and, more broadly, the era and its socio-cultural priorities. The presented concept of associative musical text represents the following theoretical and methodological aspects. A definition is created; a typology (10 types) is developed that records various figurative-semantic, constructive and genre-intonation parameters of associative musical text; the methodology of associative musical text research is worked out (identify the prototype and, by comparing the prototype and the actual text, determine the degree of transformation and the specifics of integration of "own" and "someone else's"; identify the mechanisms of working with the original source; determine the type of associative musical text). Analytical argumentation of the theory is carried out on the basis of the study of modern works demonstrating various modern strategies for adapting associative musical text: working with citations and including an entire work in a new artefact. The game intrigue "Carpe Diem" (if Beethoven Lived in Odesa") by A. Bezborodko unfolds around well-known intonation symbols-thematic counterparties placed in opposite upper-grassroots coordinates of culture. On the one hand, these are sacred Beethoven themes of Fate and "Odes to Joy"; on the other — Odesa-Jewish vernacular ("Fried Chicken", "Bublichki", "7/40"). Intonation work aims to identify the game identity of polar themes due to their awakening and disjunctive synthesis. The most modern, radically new trend of modern text creation is actualisation in a new artefact *of the whole* works of past eras-stated in the composition "Biber: Battalia a 10 (with pieces by PatKop from "Ghiribizzi") by P. Kopachynska. This opus is a unique phenomenon of *corporate text*, synthesised from works belonging to different authors, mental and stylistic projections, and epochs (1673/2021). Among the innovative indicators of such hybrid works is the emancipation of the composer as the owner of the entire text space, interpreted as a field of inter-time creative dialogue; the phenomenon of corporate artistic product and, accordingly, corporate authorship, when a modern composer connects to an existing work of the past; composing and interpreting the work as a synthetic phenomenon of compositional and performing self-expression.

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ІНТЕРТЕКСТУАЛЬНІ МАРШРУТИ СУЧАСНОЇ МУЗИКИ: ПРОБЛЕМА АСОЦІАТИВНОГО МУЗИЧНОГО ТЕКСТУ

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Мета статті — представити концепцію асоціативного музичного тексту (дефініція, типологія, методологія), аналітично довести життєздатність АМТ як дієвого механізму модерного текстотворення. Методологія дослідження. Використано метод узагальнення, що дозволив провести огляд проблеми інтертекстуальності в гуманітаристиці та систематизувати спостереження щодо асоціативних музичних текстів; методологічну процедуру дефінування, яка дала змогу визначити категорію АМТ; типологічний підхід, що забезпечив можливість диференціації АМТ; методи герменевтико-семантичного, інтонаційного і компаративного аналізу, які стали базовими для виявлення інтонаційно-драматургічної специфіки аналізованих творів. Наукова новизна. Запропоновано концепцію асоціативного музичного тексту, яка репрезентує три наукові позиції: дефініцію, типологію (10 типів), методологію дослідження. Висновки. Доведено зміст поняття асоціативний музичний текст як категоріально самостійного, функціонального, такого, що відповідає специфіці модерного композиторського мислення. З'ясовано, що АМТ, як один із базових, технологічно розвинутих механізмів текстотворення в сучасній музиці, є цариною активації сенсів — завжди різних, спрямованих на діалог або контрдіалог із першоджерелом, автором, епохою та її соціокультурними пріоритетами. Аргументацію теоретичних положень концепції проведено на базі неадаптованих наукою творів «Carpe Diem» українського композитора О. Безбородька та «Biber: Battalia a 10 (with pieces by PatKop from "Ghiribizzi") молдово-швейцарської мисткині П. Копачинської. Досліджено різні тенденції роботи модерного композитора з інтертекстом: від ігрового моделювання «уламків» старих текстів з відкриттям їх несподіваних образно-семантичних ресурсів («Carpe Diem» О. Безбородька) до адаптації у новому артефакті цілісної композиції минулого («Бібер. Battalia» П. Копачинської). Доведено значення АМТ як досконалого евристичного механізму сучасного текстотворення, завдяки якому здійснюється реконструювання й актуалізація «старих» текстових феноменів і стверджується альтернативне реноме модерного автора як співтворця корпоративного артефакту.

Ключові слова: інтертекстуальність; асоціативний музичний текст (АМТ); типологія АМТ; модерні тенденції роботи з АМТ; корпоративне авторство