

DRAMA FUNCTIONS OF A DANCE IN THE WEST-EUROPEAN OPERA (FROM J. PERI TO CH. V. GLUCK)

Purpose of the article is a research of the origins and evolution of drama functions of a dance in the opera, influence of dance on the common concept of the work. Research of this problem has caused reference to early examples of the opera genre, to the works of composers from Italy, Germany and England referring to the end of XVI, XVII and XVIII centuries. Exposure of drama functions of a dance is based on the analysis of the specific peculiarities of the dance embodiment in the first examples of the opera forms, in the opera works of C. Monteverdi, J. B. Lully, J. Ph. Ramo, G. F. Handel and Ch. V. Gluck. **Methodology.** System, historical and dialectical methods have been used, which enabled to study evolution of drama functions of a dance in the opera from the earliest examples of this genre to the works, which are the first achievements of the European opera art. **Scientific novelty** of the work involves expansion of notion of dance genre influence on typological peculiarities of the opera drama art in the works of C. Monteverdi, J. B. Lully, G. F. Handel and Ch. V. Gluck. Consideration of the structure of the dance divertissements in the opera works of J. Ph. Ramo makes it possible to apply a notion "suite dance form". **Conclusions.** Analysis of several types of drama dance functions (in different operas from the point of view of genre) permits to distinguish specific, remarkable enough role of a dance in opera multi-aspect integrity. Examination of evolution of specific types of drama functions of a dance permits to declare that their analogical models still exist nowadays.

Key words: dance, opera, drama functions, suite dance form, opera-ballet, divertissement, lyric tragedy, active dance.

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Драматургічні функції танцю в західноєвропейській опері (від Я. Пері до Х. В. Глюка)

Мета статті – дослідження витоків та еволюції драматургічних функцій танцю в опері, впливу танцю на загальну концепцію твору. Розгляд цієї проблеми зумовив звернення до ранніх зразків жанру опери, творів композиторів Італії, Німеччини та Англії, що належать до кінця XVI століття, XVII та XVIII століть. Виявлення драматургічних функцій танцю засновано на аналізі специфічних особливостей втілення танцю у перших зразках оперних форм, в оперній творчості К. Монтеверді, Ж. Б. Люлли, Ж. Ф. Рамо, Г. Ф. Генделя та Х. В. Глюка. **Методологія.** Застосовано системний, історичний та діалектичний методи, що дають можливість досліджувати еволюцію драматургічних функцій танцю в опері від найбільш ранніх зразків цього жанру до творів, які є першими збутками в європейському оперному мистецтві. **Наукова новизна** полягає в розширенні уявлень про вплив танцювальних жанрів на типологічні особливості оперної драматургії у творчості К. Монтеверді, Ж. Б. Люлли, Г. Ф. Генделя та Х. В. Глюка. Розгляд структури танцювальних дивертисментів у оперній творчості Ж. Ф. Рамо дає змогу обґрунтувати застосування поняття "сюїтної танцювальної форми". **Висновки.** Аналіз декількох типів драматургічних функцій танцю (в різних з точки зору жанрової приналежності операх) дає можливість відзначити специфічну і досить значну роль танцю в багатоплановій цілісності опери. Дослідження еволюції певних типів драматургічних функцій танцю дає можливість констатувати, що їх аналогічні моделі існують і в теперішній час.

Ключові слова: танець, опера, драматургічні функції, сюїтна танцювальна форма, опера-балет, дивертисмент, лірична трагедія, дієвий танець.

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Драматургические функции танца в западноевропейской опере (от Я. Перри до Х. В. Глюка)

Цель работы – исследование истоков и эволюции драматургических функций танца в опере, влияния танца на общую концепцию произведения. Рассмотрение данной проблемы обусловило обращение к ранним образцам жанра оперы, произведениям композиторов Италии, Германии и Англии, относящимся к концу XVI века, XVII и XVIII столетиям. Выявление драматургических функций танца основано на анализе специфических особенностей воплощения танца в первых образцах оперных форм, в оперном творчестве К. Монтеверди, Ж. Б. Люлли, Ж. Ф. Рамо, Г. Ф. Генделя и Х. В. Глюка. **Методология.** Применены системный, исторический и диалектический методы, позволяющие исследовать эволюцию драматургических функций танца в опере от наиболее ранних образцов, относящих к данному жанру, до произведений, которые являются первыми достижениями в европейском оперном искусстве. **Научная новизна** работы заключается в расширении представлений о влиянии танцевальных жанров на типологические особенности оперной драматургии в творчестве К. Монтеверди, Ж. Б. Люлли, Г. Ф. Генделя и Х. В. Глюка. Рассмотрение структуры танцевальных дивертисментов в оперном творчестве Ж. Ф. Рамо позволяет обосновать применение понятия "сюитной танцевальной формы". **Выводы.** Анализ нескольких типов драматургических функций танца (в разных с точки зрения жанровой принадлежности операх) позволяет отметить специфическую, достаточно значительную роль танца в многоплановой целостности оперы. Исследование эволюции определенных типов драматургических функций танца позволяет констатировать, что их аналогичные модели существуют и в настоящее время.

Ключевые слова: танец, опера, драматургические функции, сюитная танцевальная форма, опера-балет, дивертисмент, лирическая трагедия, действенный танец.

Relevance of the research. The process of cooperation, interaction of different types, genres and forms is a peculiar feature of development of modern art. Thus, relevant sphere of scientific interests is a research of specific expressive sphere "music with movement" and interaction of music and movement in different spheres of music activities.

Certain issues referring to this problem are considered in researches of T. Baranova, which cover historic meaning of the union of music, movement and word in genre of a dance song of the Renaissance epoch [4]. Peculiar features and origins of some dance genres and music-choreographic forms, which were defined in art practice as classic ones, have been considered [7]. Diverse musicological literature refers to the ballet works of composers of XIX and XX centuries. An interaction of stage and musical score in their full extent become central in fundamental research of E. Akulov "Opera music and stage action" [1].

However, one of the most critical problems in the research of peculiarities of the opera drama, and exactly – interdependence and naturalness of connections of dance, drama art and music in opera performance – is that there are very few researches. Indicated positions make up relevance of this article.

The purpose of the research is to define and dwell on drama functions of dance in opera and its influence on the common conception of the work on the example of the early examples of this genre and operas of the West-European composers of XVI-XVIII centuries.

Presentation of the main material. As a genre, opera is a drama whole where music, theatre and dance constituents are in a close interaction.

Opera as a new synthetic type of music-and-theatre art takes its origin in Italy. There, starting from the middle of XV century, musical interludes become an integral part of procession and performances of comedies at feasts of wreath-bearing persons. A dance component is one of their principal constituents: striking dances of professional ballet court dancers and also mass dances. A form of interlude as an original forerunner of the opera genre has great success in Ferrara, Rome, Florence and Mantua.

Direct connection of a dance component with drama action characterizes first examples of the opera forms. Dance episodes quite naturally "illustrate" text contents. Due to dominance of mythological plots, we can point out considerable amount of pastoral dance scenes. More often, their basis is formed by dances of shepherds or extended mass scenes: cheerful peasant dances, popular public round dances. Stated peculiarities are characteristic for the first examples of music drama ("Drama per musica") –works by J. Peri and G. Caccini ("Dafne" 1598, "Euridice", 1600).

Works of C. Monteverdi become the next important step in development of the opera genre in Italy. In a monumental opera "Orpheus" (1607), the composer uses a considerable arsenal of forms, which have already developed to the indicated time. Arias, recitatives, choirs, music interludes (ritornelli) and dance episodes of diverse character form qualitatively new unity as a whole. Composition consisting of five acts belongs to a genre of lyric-psychological drama and is characterized by active development and dramatic change of contrast episodes. Drama art of the first act is greatly influenced by a constant alternation of development of choral, orchestra and vocal scenes with the episodes of a dance character. We should dwell on the episode performed by nymphs and shepherdesses ("Lasciate i monti"). It is a joyful dance performed by a choir accompanied by five viols da braccio, three chitarrone, two cembalo, one double harp, doublebass viola and flute-sopranino. In the second act aria of Orpheus with dramatic orchestra ritornello of a dance character comprises acute contrast of a pastoral choir idyll. In the finale of the opera a choir "Vanne Orfeo felice appieno" sounds – five-part madrigal marked as a "moresca". The composer uses this form of energetic dance-act in a war character for creation of a happy end of the tragedy.

In a small instrumental introduction to the opera, "Coronation of Poppea" (1642) by C. Monteverdi applies one music theme firstly to create pavan, and then the same theme – as a basis of gagliarda. Pavan plays a significant role in historic process of formation of genre of suite compositions. Pavan in combination with gagliarda in XVI century "forms hardly the first solid link in the history of a suite" [3, 148]. The composer, following traditions of his time, uses peculiar for everyday genre contrast pair of dances. Considerable expressiveness and effectiveness to the dance scenes of the operas by C. Monteverdi are created by unique for that time composition of the orchestra (about forty instruments), divided into three groups.

Drama function of the dance episodes in the operas by C. Monteverdi evolves and together with music drama action forms a single line of drama development anticipating appearance of the realistic music drama.

The name J. B. Lully is connected with formation of national style of the French opera art. In rationally built stage composition of lyric tragedy dance episodes, though bring contrast into the development of main drama action; however, they turn out to be an integral part of a whole. As an example of symmetric order of alteration of solo, choral and instrumental dance episodes we can consider pastoral from the second act of the opera "Armida": choir – first dance – second dance – aria; then there is a repetition of the second dance – repetition of the first dance – song of a shepherdess – repetition of the first choir. There we can see formation of a concentrated form with introduction of two episodes (first – middle, second – pre-reprise):

Choir – I dance – II dance – Aria; II dance – I dance – Song – Choir.

According to the drama task, in lyrical tragedies of J. B. Lully there are dances: pastoral-idyll ("Alceste", "Armida"), mourning ("Psyche"), comic ("Isis"). As V. Krasovskaya points out, in tragedies of J. B. Lully, dances sometimes comprised local color of the act. Sometimes they "appeared in climaxes of this act creating emotional background for the conflict" [7, 133]. In scenes, where the act passed on to a dance, it had to

"correspond to a complex orchestra music texture with its dynamic change of tempo, embody its impulse and its flexible grace" [7, 132].

Stage works of the composer are characterized by plasticity and dance features. Their motor nature was highlighted by B. Asafyev: "Theatric gesture and stage run entirely through the composition works of Lully; in essence it has grown up out of colossal reserves of muscular-motor feelings, out of positions and movements, which the actors get through their experience, out of body language, mimics, which stipulated if not everything, then most in architectonics and dynamics of a French music" [2, 27].

Ballet scenes, stage processions, mass dances comprise an important part of the common dramaturgy of lyric tragedies of J. B. Lully. Quite often, they are not connected with development of the main plot and create background or model emotional background for a conflict, and they are perceived like suspension. It is a new, significant tendency and it comprises one more model of the drama function of a dance.

Traditions of opera stylistics of J. B. Lully are continued and developed by J. Ph. Ramo. Music tragedies "Hippolytus and Aricia" (1733), "Castor and Pollux" (1737), "Dardanus" (1739) contain dance, ballet divertissements (sometimes – with singing), which create some kind of stopping, break in a drama action. In this case "divertissement" can be defined like this: "music-and-choreographic composition consisting of several dances... being a part of a ballet or opera; sometimes it is assigned for an independent performance" [10, 126]. G. Grove points out a French origin of the term "divertissement", which is applied to define intermission [11, v.1, 709].

Choreographic numbers introduced by J. B. Lully in the opera are various in genre diversity. Quite often they comprise an entire suite from the character dances. We can mention that dance episodes form a suite dance form (a concept has been introduced by us – T. K.) inside the composition of a lyric tragedy. Such type of a suite dance form has multi-genre basis, i.e. it connects several dances each with their own meaning. This suite succession of dance numbers does not stipulate their complex and controversial interaction. It is a contrast genre row, whose conceptual core is made up by any row of "diversity, topical as to esthetic tendencies of the epoch and giving to an artist ground to perceive it as a unity in the aspect of a certain conception" [8, 9].

Such type of a structure is found in the divertissement from the fourth act of a lyric tragedy "Castor and Pollux". To music of an instrumental aria happy shadows, which are together with Castor on the Elysian Fields, dance, sing together and apart, dance gavotte then sing again, perform two *passepied* (old French rhythmic three-beat dance), then they sing and dance again. In the main act of the opera there is a penetration of such choreographic episodes such as a dance in a Castor's funeral scene, heroic march, dancing of the Scythians. A completely different drama meaning is found in the dance of demons from the third climax act of the opera. In this scene we can see a true drama meaning of a dance, it creates enormous drama tension. In the finale of "Castor and Pollux" there is also a dance divertissement. The ending of the opera with a dance scene is quite a peculiar tendency for operas at the border of XVII-XVIII centuries. "Dance of constellations" is an apotheosis of the whole opera performance. It is full of majesty and grace. Following traditions set by J. B. Lully, J. Ph. Ramo ends the opera with a smooth and majesty *chaconne*.

Chaconne completes performance of one more stage work by J. Ph. Ramo – opera-ballet "Galant India" (1735). Following traditions of an Italian dancing master Baltazarini (opera-ballet "Circe", 1531) and a French ballet master P. Beauchamps (opera-ballet "Pomona", 1671), J. Ph. Ramo created several examples in this specific synthetic genre having indicated ways of development of the French ballet theatre.

Dance episodes of French opera-ballets at the beginning of XVIII century from the point of view of a compositional structure as well as in the lyric tragedies, quite clearly form a suite dance form: "in the prologue they danced *passepied*, in the first act – *musette*, and in the second – *tambourine*, *chaconne* and then again *passepied* and *gavotte* with variants" [9, 401]. It is in the scope of genre opera-ballet, where due to the synthesis of choreographic and vocal performing skills dramatic effect intensifies and distinctness of the performance deepens as a whole.

It is necessary to point out that musical plan of dance scenes of lyric tragedies and operas-ballets of J. Ph. Ramo is characterized by its own content and structure. It is an independent genre layer, which is directly connected to stylistics of the work. This peculiarity defines totally new type of drama function of the opera. Theatricality and picture plasticity of images are distinctive features of a music style of J. Ph. Ramo. The basis of compositional plan of divertissements in his lyric tragedies and operas-ballets is a suite dance form.

In stage works of G. F. Handel, who created more than forty opera works, many dance genres find their embodiment. Thus, in an overture to the music drama on an antique plot "Semele" (1749) G. F. Handel uses *gavotte*. In the second part of opera-oratorio "Teodora" (1750) choirs of pagans glorifying Zeus and Venus are written by the composer in genres of *minuet* and *gavotte*.

During costly performances on the stage of Covent Garden theatre G. F. Handel assigns a special place to a dance in operas. In 1734 an additional opera "Faithful Shepherd" ("Loyal pastor") was staged by G. F. Handel. A prologue of the opera is a ballet-divertissement "Terpsichore". At that time a French dancer – mademoiselle Marie Salle was in the theatre ballet troupe. She got a prominent part in the prologue of the opera: she danced Terpsichore [5, 137]. Salle used dance movements and mimics for disclosure of the content of the play, she tended to connect dance with action. In accordance with rules of ballet divertissements of XVII century "Terpsichore" included choirs and solo singing.

In staging of operas "Ariodante" and "Alcina" (1735) G. F. Handel tends to genre of opera-ballet. The composer skillfully uses craftsmanship of French ballet artists, paying them decent attention. In the overture

of the opera "Alcina" G. F. Handel adds dances – musette and minuet to the principal parts. In the diversification of this opera M. Salle approved herself as a ballet master and performed the role of a cupid.

A music-and-figurative system of opera works of G. F. Handel anticipates esthetic tendencies of Ch. W. Gluck. A ballet reform of J. G. Noverre (the second half of XVIII century) is in full keeping with achievements of Ch. W. Gluck in the European opera art, who managed to create classic type of music drama. In cooperation with J. G. Noverre such operas as "Alceste" (1767), "Paris and Helena" (1770), "Armide" (1777), "Iphigenia in Tauris" (1779), "Echo and Narcissus" (1779) were staged.

Arias, recitatives, monologues, choral, dance and orchestra episodes in operas by Ch. W. Gluck are subject to a single drama concept, they intensify expressiveness of the opera performance as a whole.

In accordance with esthetic views of Ch. W. Gluck music of choreographic scenes emotionally completes main drama action, it has drama expressiveness. Thus, dance creates together with music and word an organic synthesis of all the components of the work. Dances introduced into the opera are absolutely effective for the stage, they are expressive, their important component – is mimics of an artist. They are an example of a specific type of a dance – mimic, active developing drama art and including elements of pantomime, which disclosed action by non-dance means. Such type of drama function of a dance in the opera is totally unique. It demonstrates synthesis of music and dance components in their most high-developed state.

Conclusions. So, first of all we can note specific and quite significant role of dance genres in a multi-aspect unity of the opera. Drama functions of a dance directly depend on drama of the opera. The analysis of drama functions of a dance in the opera permits to affirm that they are diverse enough. In different from the point of view of opera genres dances either reflect direct connection of a dance component with drama action (early operas J. Peri, G. Caccini), or comprise a single line of a drama development (operas by J. B. Lully), or they are characterized by their own content and structure, composing an independent genre layer (lyric tragedies and operas-ballets by J. Ph. Ramo), or they evolve as special active dances, developing dramaturgy, including elements of pantomime, disclosing action by non-dance means (opera works of G. F. Handel and Ch. W. Gluck).

Perspective of the further theme development. Examined models of drama functions of a dance in the opera turn out to be extremely vital and retain actuality until the present time. During next four centuries of opera genre development new variants of interaction of dance, dramaturgy and music also appear in the opera performance. A dance is used as a characteristic of images of action and counter-action ("Ivan Susanin" by M. Glinka, "Prince Igor" by A. Borodin, "Sadko" by N. Rimsky-Korsakov, "Siege of Dubno" by P. Sokalsky, "Taras Bulba" by N. Lysenko and other). Quite often dances create background, they help to reconstitute certain social-domestic sphere, space and time ("Traviata" by G. Verdi, "Eugene Onegin" by P. Tchaikovsky). The analysis of dance genres used in operas "Zaporozhets za Dunayem" ("A Cossack Beyond the Danube") by S. Hulak-Artemovsky and "Katerina" by N. Arkas permits us to consider them as an inner genre element influencing typological features of the opera drama art favoring revelation of mental peculiarities in style of the work [6]. A suite dance form is quite often formed in operas ("Ivan Susanin" by M. Glinka, "Zaporozhets za Dunayem" by S. Hulak-Artemovsky, "Eneida" by N. Lysenko).

We shall mention opera works having models of drama functions of a dance, which are analogical to those, considered in this article. Thus, in opera "The Queen of spades" by P. Tchaikovsky country-dance and theatrical performance "The sincerity of the shepherdess" are a climax of the exposition section of the opera. At the same time, they have their own contents and structure, making up an independent genre layer inside this work.

In a specific genre of opera-ballet, there is a highly vivid development of synthesis of choreographic skills and vocal and drama opportunities of a performer. Having taken its origin in XVI century because of productive activity of Italian and French ballet-masters, genre of opera-ballet is developing in the works of J. F. Ramo, Ch. F. Handel (beginning of XVIII century). In XIX century, integrity of choreography and vocal craftsmanship inside fantastic or mythological performance is evolving: "Le Villi" by G. Puccini (1884), "Mlada" by N. Rimsky-Korsakov (1892) and other. In completely new way we can see a synthesis of expressive potential of a performer in a unique phantasmagoria "Viy" by V. Gubarenko, staged in 2014 on the stage of Odessa National Academic Opera and Ballet Theater. In this performance opera-ballet (written by the composer in 1984) and choreographic scenes are skillfully combined.

From the point of view of XXI century it is essential to assess the evolution of drama functions of dance in the opera. Together with the principal development of plot, the dance is one of the pivots of the drama development being the most important form-making means of structure of the opera performance coming to a level of content-richness and mentality that undoubtedly arouses musicological interest and opens perspectives for future researches.

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INTERDISCIPLINARY ASPECTS OF STUDYING CHAMBER ART IN THE CONTEXT OF THE CULTUROLOGICAL DOCTRINE OF CONTEMPORARY MUSICOLOGY

The purpose. The article is devoted to the theoretical crystallization of methodology and the discovery of the semiological significance of culturological art criticism in the complex study of the chamber art of Ukraine. **Methodology.** Methods of historiographic, chronological analysis and interdisciplinary approach have been applied. **Scientific novelty** consists in the categorical crystallization of the methodological foundations of culturological art criticism and the definition of perspective tasks of understanding the chamber art of Ukraine in the discourse of the semiotic paradigm of culture of late 20th and early 21st centuries. **Conclusions.** The analysis of the special literature reveals the importance of comprehension the chamber art in an integrated way based on the strategy of culturological art criticism, which includes the integration of historical-style musicological analysis and systemic-semiotic, hermeneutic methodological approaches of a wide range, namely, the application of research instruments of the philosophy of music, musical textology, semiotics, aesthetics, intermedial theory and cultural hermeneutics. Taken together, this lays the foundation for a new cultural doctrine of contemporary musicology that leads to a comprehension of the historical, cultural, semiotic and intermedial problems of chamber art in the context of the universalistic aspects of postmodern culture. From this perspective, the need for aesthetic, philosophical and cultural studies of the chamber art of Ukraine in terms of solving the following urgent problems: the definition of the characteristics of the sign-intonation traditions of the chamber ensemble and the disclosure of their semiotic significance in the development of the musical culture of Ukraine in the postmodern era; the