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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

study of the intertextual and intermedial aspects of logic and the semiology of the creative process; the formation of the aesthetic-hermeneutic concept of modern chamber performance in the semiotic context of a new system of artistic communication based on interactivity and intermediality.

**Keywords:** chamber art of Ukraine, culturological art criticism, semiology of art, musical textology, the philosophy of musical analysis, culturological hermeneutics, art polylogue, interactivity, intermediality.

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**Інтердисциплінарні аспекти дослідження камерно-інструментального мистецтва в контексті культурологічної доктрини сучасного музикознавства**

**Мета** присвячена теоретичній кристалізації методології та розкриттю семиологічного значення культурологічного мистецтвознавства у комплексному дослідженні камерно-інструментального мистецтва України. **Методологія.** Застосовано методи історіографічного, хронологічного аналізу та міждисциплінарний підхід. **Наукова новизна** полягає у категоріальній кристалізації методологічних засад культурологічного мистецтвознавства, а також в окресленні перспективних завдань осмислення камерно-інструментального мистецтва України у дискурсі семіотичної парадигми культури кінця ХХ – початку ХХІ століть. **Висновки.** Аналіз спеціальної літератури виявляє доцільність осмислення камерно-інструментального мистецтва у комплексний спосіб на основі стратегії культурологічного мистецтвознавства, що передбачає інтеграцію історико-стильового музикознавчого аналізу та системно-семіотичних, культур-герменевтичних методологічних підходів широкого спектру, а саме: застосування дослідницького інструментарію філософії музики, музичної текстології, семіотики, естетики, теорії інтермедіальності, культурологічної герменевтики. Це закладає підвалини новітньої культурологічної доктрини сучасного музикознавства, що веде до осмислення історико-культурних, семіотичних та інтермедіальних вимірів камерно-інструментального мистецтва в контексті універсалістських вимірів постсучасної культури. Нагальною стає потреба естетико-мистецтвознавчого та філософсько-культурологічного дослідження камерно-інструментального мистецтва України з метою вирішення актуальних завдань, що передбачають: визначення спеціального мовно-інтонаційних традицій камерно-інструментального ансамблю та розкриття їх семіотичного значення у розвитку музичної культури України постмодерної доби; дослідження інтертекстуальних та інтермедіальних аспектів логіки і семиології творчого процесу; обґрунтування естетико-герменевтичної концепції сучасного камерно-інструментального виконавства в семиологічному контексті формування нової системи художньо-мистецької комунікації на засадах інтеракціональності та інтермедіальності.

**Ключові слова:** камерно-інструментальне мистецтво України, культурологічне мистецтвознавство, семиологія мистецтва, музична текстологія, філософія музичного аналізу, культурологічна герменевтика, полілог мистецтв, інтеракціональність, інтермедіальність.

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**Интердисциплинарные аспекты изучения камерно-инструментального искусства в контексте культурологической доктрины современного музыковедения**

**Цель** посвящена теоретической кристаллизации методологии и раскрытию семиологического значения культурологического искусствоведения в комплексном исследовании камерно-инструментального искусства Украины. **Методология.** Применены методы историографического, хронологического анализа и междисциплинарный подход. **Научная новизна** заключается в категориальной кристаллизации методологических основ культурологического искусствоведения, а также в определении перспективных задач осмысления камерно-инструментального искусства Украины в дискурсе семиотической парадигмы культуры конца ХХ – начала ХХІ веков. **Выводы.** Анализ специальной литературы обнаруживает целесообразность комплексного изучения камерно-инструментального искусства на основе стратегии культурологического искусствоведения, предполагающей интеграцию историко-стилевого музыковедческого анализа и системно-семиотических, культур-герменевтических методологических подходов широкого спектра, а именно: применения исследовательского инструментария философии музыки, музыкальной текстологии, семіотики, эстетики, теории интермедіальности, культурологической герменевтики. Это закладывает основы новой культурологической доктрины современного музыковедения, которая ведет к осмыслению историко-культурной, семиотической и интермедіальной проблематики камерно-инструментального искусства в контексте универсалістских аспектов пост-современной культуры. Исходя из этого, становится очевидной необходимость эстетико-искусствоведческого и философско-культурологического изучения камерно-инструментального искусства Украины с целью решения актуальных задач, предусматривающих: осуществление характеристики знаково-интонационных традиций украинского камерно-инструментального искусства и раскрытия их семиотического значения в развитии музыкальной культуры Украины постмодернистской эпохи; исследование интертекстуальных и интермедіальных аспектов логики и семиологии творческого процесса; обоснование эстетико-герменевтической концепции современного камерно-инструментального исполнительства в семиологическом контексте формирования новой системы художественной коммуникации на основе интеракціональности и интермедіальности.

**Ключевые слова:** камерно-инструментальное искусство Украины, культурологическое искусствоведение, семиология искусства, музыкальная текстология, философия музыкального анализа, культурологическая герменевтика, полилог искусств, интеракціональность, интермедіальность.

Relevance of the research topic. The significance of the achievements of the composers and music-performing creativity of Ukrainian musicians constitutes an inexhaustible source of research, which opens up those parameters of scientific knowledge that can be considered the canons of modern musicology. However, the available musicological analytical tools now do not seem completely exhaustive, especially with regard to the phenomena of postmodern art. Theoretical reflections lead scientists to the level of profound culturological and aesthetic-philosophical reflection in the development of the newest parameters for the study of musical art, including the chamber art, which involves the application of integrative

approaches. Therefore, the relevance of the topic of this article is determined by the search for a universal research model that would allow forming a comprehensive view of the development of the chamber art of Ukraine on the basis of the synergy of existing musicological traditions and modern interdisciplinary opportunities for scientific interpretation of "old" and "new" music.

Review of research and publications. The presence of interest in the problems of chamber art causes the appearance of scientific works, which form a professional theoretical and methodological base for chamber ensemble problems. Foreign and Ukrainian scientists raise the following general theoretical questions: genre-genus, categorical aesthetic and ethical specificity of the chamber ensemble (I. Polskaya), the history of development and style evolution of chamber genres (T. F. Dunhill, D. N. Ferguson, M. Field, A. Hyatt King, N. Kilburn, E. Lubin, R. H. Walthew, L. Polzun, G. Suvorovskaya), chamber creativity through the prism of the composer's individual style (J. Horton, D. G. Mason, G. Abraham, E. H. Meyer), techniques of ensemble performance and parameters of hermeneutic procedures (M. D. Herter Norton, H. Moldenhauer, H. Ulrich, I. Borovik, A. Gottlieb, T. Kravchenko, T. Molchanova, E. Sigal) as well as a professional training of an ensemble player (F. E. O'Keane, N. Lavrik, D. Blagoi, M. Milman, V. Polzun, I. Tsarevich and others).

The range of theoretical and musicological works broadens the research of the national and regional specifics of the chamber and instrumental art of Ukraine, where an analytical projection of general theoretical and methodological provisions on a concrete factual material is carried out. The analysis of these studies allows us to identify existing gaps and outline ways to build modern methodological models for understanding chamber art from musicological, philosophical-cultural and aesthetic art criticism positions, including on the basis of the theoretical and methodological strategy of "culturological art criticism", which for this moment is in a state of its categorical elaboration.

The purpose of the article. 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, which provides for the solution of the following tasks: to present the analytical discourse of the special literature related to various aspects of the study of the chamber art of Ukraine, including composer creativity, performance, educational and pedagogical components; to characterize the specificity of the functioning of the chamber art of Ukraine in the historical, cultural, semiotic and intermediate aspects; to determine promising directions of theoretical interpretation of chamber art as a phenomenon of musical culture from the point of view culturological art criticism.

Statement of basic material. The chamber art of Ukraine as a multicomponent system, which reflects in the cultural space the balance and interaction of the structural components, – compositional creativity, performance, pedagogical school, instrumental and material resources, the activities of art organizations and art management, is an object of scientific research in various musicological aspects.

Studies, where the above-mentioned subject areas of scientific understanding of the problems of Ukrainian chamber ensemble are present, can be systematized according to chronological criteria into several main groups. Among them, scientific works, whose authors are aimed at investigating the genesis of the chamber ensemble over a long historical period (V. Andrievskaya, P. Dovgan, T. Slyusar). Other choose narrower chronological frameworks for a detailed analysis of transitional cultural processes and phenomena, the flow of which is connected with the sign of historical and sociocultural transformations (G. Astalosh, E. Basalaeva, E. Beregovaya, O. Grabovskaya, O. Veselina, L. Volkova, I. Yergiev, N. Dikaya, T. Omelchenko, I. Savchuk, A. Chibalashvili), or the chamber creativity is considered in the context of the study of the biobibliography of certain composer's personalities – V. Barvinsky (scientific works of G. Zhuk and L. Nazar), B. Lyatoshinsky (M. Gerega, E. Martsenkovskaya), E. Stankovich (E. Sirenko), I. Karabits (O. Gurkova), K. Tsepkoenko (M. Perepelitsa), A. Zagaikevich (I. Rakunova), and others.

Among them, historiographic works in the aspects of compositional and performing problems of chamber art make a significant part. For example, a panoramic musicological perspective on the genre-style dynamics of the evolution of the Ukrainian chamber suite during the 20th century is provided in the study of P. Dovgan [9], where the typology of the suite's genre (in its solo and ensemble forms) is typified and the features of the interaction of the baroque, impressionistic and folklore tendencies in the process of forming the national invariant of this genre are highlighted.

Regional studies, which, however, are not that wide in terms of their geography significantly deepens the comprehension of the historical and style patterns of the functioning of the chamber art of Ukraine. In this context, the most comprehensive view was formed by the scientists of the Lviv school, who dedicated their work to their native cultural center. The theses of V. Andrievskaya and T. Slyusar [1; 14] present the research of chamber art of Lviv within a wide range of problems, in particular starting from the formation of a retrospective view on the historical genesis of ensemble genres in the interaction of European, national and regional musical traditions and the analysis of aesthetic and style trends in the chamber pieces by the composers of the Eastern Galician school of the last century – S. Lyudkevich, V. Barvinsky, N. Nyankankovsky, M. Kolesa, R. Simovich, Z. Lysko, V. Witwitskiy, A. Soltys, T. Maerskiy, A. Nikodemovich, D. Zador, V. Flys, M. Skorik, V. Kaminskiy, O. Krivolap, V. Kozarenko, Yu. Lanyuka and B. Froliak.

At the same time, the search horizons of musicology, aimed at analyzing specific musical and structural parameters, quite enrich the principles of the philosophy of music. Among the few studies of chamber art in Ukraine concerning this subject, we mention I. Savchuk's monograph "Chamber music of the

1920s in Ukraine: an attempt of philosophical understanding" [13]. Here the author determines the prevailing tendencies of pan-European modernism and highlights the significance of the phenomenon of existential and specificity of its immanent manifestations in the chamber creativity of Ukrainian and Polish composers, who worked in the center and in the west of Ukraine during this period – B. Lyatoshynsky, I. Belza, J. Kofler and Z. Cassern.

In addition, historical musicology often acquires certain culturological accents. For example, O. Martsenkivska [10] singles out the spiritual intellectual and creative potential of the individual as a driving factor in the development of musical art on the example of B. Lyatoshynsky's creative activity. In the process of studying his piano and chamber music, the influence on compositional thinking of the found features of the cultural conception of "pan-Slavism" is substantiated, which, according to the scientist, determined the character of the individual and creative rethinking of European and national (in particular, folklore basis) late- and neoromantic traditions and the specific character of B. Lyatoshynsky's musical language in (poly-)style and expressive aspects.

The performing analysis of the chamber creativity of this composer (pre-war and post-war periods) was provided in the study by M. Gerega "Chamber (with piano) ensembles of B. N. Lyatoshynsky: Some questions of musical performance interpretation" [6]. Here is an analysis of small numerical models of the ensemble (from the duet to the quintet) with the singling out of their performance-functional dominants, where among other things, the "directing" significance of the piano is emphasized in the intra-role ensemble interaction, and the decoding issues laid down by B. Lyatoshynsky, artistically semantic meanings and balance of subjective and objective in the process of performing interpretation of his chamber-instrumental compositions. The main attention to the issue of the evolution of the piano part (its technical and semantic load) is also given in the researches of E. Basalaeva "Stylistic-timbral pluralism of the pianoforte in the chamber works of Ukrainian composers of the generation of the 1960s" [3] and L. Volkova "Ukrainian piano trio of 1970s–1980s in the aspect of performing problems"[5], where the timbre-color and textural specificity of this instrument is considered in the context of traditional and innovative genre-style, cultural-symbolic, technical-constructive and expressive possibilities.

The analysis of the above and some other existing works on the historical problems of the study of the chamber art of Ukraine makes it possible to carry out certain generalizations and to reveal the fact of gravitation towards the classical musicology methodology, oriented to analyzing the compositional (genre, style, form, content) and performing "vocabulary" (technical, articulatory, intonational, artistically-expressive performing means) in their unity and correspondence to one or another historical and cultural context. Although, in some cases, we observe "deviations" in the interdisciplinary zone of the projection of scientific ideas, however, in the studies of historical musicology, the theoretical and methodological potential of philosophical, aesthetic and culturological thought is insufficiently involved.

However, it seems very important to prove the indispensability of not only the historical approach in studying the formation and functioning of certain cultural phenomena and the peculiarities of the aesthetic contours of the national musical culture. Study of the phenomenon in the process of its existence "here and now", in the present tense is not less valuable.

In the late 20th and early 21st centuries, the processes of radical individualization of composer "vocabulary" raise the problems of organizing the structural and aesthetic integrity of musical material. The specific type of synergy of traditions and innovations determines the transformation of aesthetic-artistic and style and genre orientations of chamber-instrumental creativity in the context of certain authorial strategies for their stylistic and semantic modeling. "Semianalysis" (Yu. Kristeva) of the music-structural and formal-logical parameters of modern chamber works of Ukrainian authors indicates the emergence of a new type of structural and semantic organization of compositions based on intertextuality and intermediality, when at the intrasemiotic (musical) and intersemiotic (extramusical) artistic-sign intersection of semiotics and cultural texts numerous dialogical (polylogic) parallels are actualized.

In view of the rapid transformation of modern cultural space and the aesthetic and artistic reference points of musical creativity, the classical research musical instruments need to be revised and supplemented by the introduction and wide approbation of interdisciplinary approaches. In connection with this, in the modern humanities we observe the processes of syncretization of cultural knowledge in the gradual convergence of scientific, philosophical, mythological and artistic positions in the comprehension of the world cultural heritage, including the musical one. The comprehensive knowledge of the ontology of musical life in its historical, cultural, philosophical, aesthetic, semiotica and intermedial aspects is directly related to the development of universal categories and methodological research approaches based on the philosophy of music, musical textology, semiotics, aesthetics, the theory of intermediality and culturological hermeneutics. In their totality, they are actualized in the emergence of a new direction in the comprehension of cultural phenomena – "culturological art criticism", which lays the theoretical and methodological foundations of the modern cultural doctrine of musicology and art criticism in general.

In this context, we observe the tendency of "philosophizing" of art criticism with the orientation toward revealing the existential status of works of art, that is, the knowledge of their deep philosophical and aesthetic sense. One of the biggest supporters of the embodiment of philosophical principles into musicology is V. Lichkovakh, G. Makarenko, V. Medushevsky, A. Roschenko, V. Sukantseva, Yu. Chekan, and others. However, the complexity of the theoretical and methodological concretization of the semantic concepts of the

philosophy of music prompts further searches in this conceptsphere, in particular, the development of the philosophy of musical analysis. The latter implies the development of integrative principles of combining classical musicology and "discursive" (E. Moreva) analysis, which would allow us to understand not only the constructive and technological aspects of the organization of the semiotics of musical information, but also semantic, worldview-contextual aspects.

For example, comprehension of the philosophy of contemporary art is presented in E. Beregova's dissertation "Tendencies of Postmodernism in Chamber Works of Ukrainian Composers of the 80–90s of the 20th Century" [4]. Based on the developed philosophical and methodological foundations for the study of "new" music, not only the author's view of the stylistic chamber (instrumental and vocal) palette of the outlined period is provided here (V. Silvestrov, A. Kozarenko, K. Tsepkenko, A. Schetinsky, G. Gavrilets, I. Shcherbakov, and others), but also the issues of spiritual life and sensual-aesthetic intentions of the postmodern artist are present. The latter is reflected in the artistic and aesthetic space of the compositions under the influence of the cognitive mechanisms of self-awareness, comprehending oneself through a work in the dimensions of the philosophical problems: "man and being," "man and super-existence," "man and nature," "man and the universe in anticipation of the Apocalypse", "metamorphosis of the game" and "the catastrophe of relations between man and society". This philosophical and aesthetic view of the postmodern works of chamber art, as it were "from within," makes such an approach to the study of the musical reality of the day relevant and deserving of theoretical attention.

The above-mentioned relationship of philosophy and music in the field of the generation of meaning and the corresponding rapprochement of their scientific positions in the study of textual and content structures leads art historians to the problem of understanding the modern state of musical textology, which directs the further interdisciplinary expansion of the logical-conceptual apparatus of musicology to culturological vectors. In this regard, system-semiology approaches based on the linguistic and literary basis (R. Bart, M. Bakhtin, Yu. Kristeva, Yu. Lotman, U. Eco, St. P. Scher, A. A. Hansen-Löve, W. Wolf and others), acquire a special methodological significance in the studies of postmodern musical art, including the chamber art.

The existing research in the field of musical textology and semiotics is primarily aimed at comprehending the diversity of inter-, para- and meta-textual attractions, which coexist universally in the semantic-semiotic space of musical compositions, creating a kaleidoscopic effect of inter-style, inter-genre, inter-author dialogue of "one's own" and "another's" complementary and antithetical, ancient and modern. For example, the phenomenon of musical polystylistics from the positions of theories of hypertext and intertextuality is explored by Yu. Gribinenko [8] on the material of chamber music of foreign and Ukrainian composers (V. Silvestrov, Yu. Gomelskaya). Here, based on the analysis of compositional techniques of citation, allusion, collage, stylization, the author proposes a typological classification of intertextuality, its textual, aesthetic-axiological and artistic features in the context of comparison with the hypertext level of musical semantics and consciousness. However, the study of stylistic sources of the organization of musical material requires further reflection, in particular, from the point of view of the analysis of the influence of polystylistic and intertextual tendencies on genre formation processes. Indeed, the existing artistic and structural potential of the genre provides him, along with style, the role of one of the leading means of compositional and semantic modeling of intertextual dialogical parallels (remember numerous examples of so-called "genres-memory" in the work of Ukrainian composers).

At the same time, the issue of the correlation and consistency of inter-textual communications requires scientific reflection not only on the intra-semiotic plane (that is, within the semiotics of musical information), but also in the inter-semiotics. At the turn of the twentieth and twenty-first centuries, with the expansion of technical, constructive and artistic expressive possibilities, there is a "way out" behind the cultural-symbolic limits of music in the intersemiological space of the art polylogue – the interaction of structural codes of its various types. In this regard, there is an expansion of the semiotic, semantic, aesthetic and sociocultural space of functioning of the genres of chamber music, which makes it expedient to analyze the semiotic and aesthetic-semantic interaction of different species artistic practices.

For example, the variety of art synthesis processes in art culture is considered by A. Chibalashvili in the study "Conceptual synthesis in contemporary Ukrainian art culture (through the example of chamber music)" [15], where the features of "inter-art synthesis", "interaction of arts", "intra-art synthesis" in the music works by O. Bezborodko, A. Zagaikevich, S. Zazhytko, A. Karnak, V. Runchak, L. Sidorenko, M. Shorenkov are systematized. In the other study – "Theatricality in non-theatrical musical genres of Carmella Zepkolenko's works" (M. Perepelitsa [12]), the significance of the theatrical phenomenon in genre, stylistic, form-building, program-contextual aspects of modeling works of postmodern art (and chamber pieces also) is revealed.

At the same time, the study of the semiotic influence of the polylogue of arts on the character of the processes of sign-technological universalization of composer vocabulary and genre formation, carried out from the standpoint of specifying the typology of inter-arts links and variants of their combinations, requires in-depth examination of its manifestations. In particular, not only on explicit level (when the introduction of another semiotic series plays a subordinate role in uncovering the idea of the composer and in no way influences the genre's organology), but also at the implicit level, that is, in the intermedial plane of equal interaction between the musical and extra-musical stylistics. We are talking about a study of synergistic mechanisms of art interference, when the functions and techniques of other media are introduced into the

sign system of music by structuring musical matter according to the laws of semiotics of literary, pictorial, architectural, cinematographic compositions, etc. In this regard, there is a need to adapt the literary concept of intermediality to musicology "ground" and develop a typology of the system of intermedial links, taking into account the spectrum of various combinations of compositional, structural, semantic, artistic, expressive and nominative elements of various media functioning in the textual space of modern chamber music.

The cardinal renewal of the musical "vocabulary" of modern Ukrainian composers leads to the expansion of the multidimensionality of the musical environment, its genre-style, repertoire variety and simultaneously influences the appearance of the performing type of the universal interpreter. In this regard, in the aesthetics of chamber forms of ensemble music making, we can see the introduction of scenario methods for the deployment of artistic actions, overcoming distancing in communication with the audience, as well as gravitation to the aesthetics of inter-arts synaesthesia, which influences the genesis of the new artistic communication system, based on the principle of interactivity. In this process, Ukrainian ensembles play not only a purely performing role, but also take an active stage-generating position, creating conceptual projects with poly-functional semiotics aimed at intermedial interaction of music, painting, theater, ballet-plastics, video art in unity of time, place and actions. This leads to the emergence of new cultural contexts and activates inter-arts polylogue in the interactive and intermedial socio-cultural space of the new system of artistic communication of the late 20th and early 21st centuries.

According to this, modern chamber creation needs detailed performing analysis, with the aim of investigating the movement from locally-subjective procedures of performing work (over the technique of sound, tempo-rhythm, dynamics, etc.) to objective awareness of the artistic and aesthetic intentions of the composer's thinking, which is a prerequisite and a guarantee of maximum approximation to an adequate musical performance interpretation. Therefore, for example, T. Omelchenko considers the system of expressive means of sonatas of Ukrainian composers for violin and piano of 70–90s of the last century for the development of their interpretational strategies [11]. At the same time, G. Astalosh concentrates on the study of the expressive means of the piano part in the chamber ensembles by M. Skorik, E. Stankovich and V. Silvestrov in the last third of the 20th century [2]. The sphere of chamber music making is also becoming a subject of regional research, in particular, O. Grabovskaya [7] studies modern chamber performance of Lviv, analyzing both the historical patterns and stages of the professionalization of music education, and the peculiarities of local concert-performing practices of the late 20th century.

However, the modern "transmedia aesthetosphere" (O. Kolesnik) of musical art with its radical individualism of artistic (musical and extra-musical) forms of expression raises the problem of complicating the hermeneutical procedures of performing and listening decoding of artistic and semantic meanings. Because at the intersection of the exchange of artistic and musical information in so-called medial channels (i.e., between its generator, translator and perceiver), infinite variability and subjectivity of possible viewpoints as interpretative versions and their reflection in the listener's perception arise. In the situation of musicological comprehension, the classical methods of performance analysis prove to be insufficiently effective, especially in the analysis of the artistic and aesthetic aspects of the semiology of performing chamber art and the manifestations of the universalism of the dialogue of cultures in the ensemble aesthetics of the late 20th and early 21st centuries.

In this regard, a comprehensive study of the aesthetic-hermeneutic concept of modern chamber performance is possible only from the point of view of the strategy of culturological art criticism, involving methods of cultural-hermeneutic analysis, cognitive interpretation and other approaches of the philosophical and aesthetic spectrum, which have a significant scientific potential to solve urgent problems of the disclosure of the meaning of the musical narrative of the postmodern era.

Scientific novelty of this study is to determine promising tasks and categorical crystallization of the methodological foundations of cultural art criticism, as well as to disclose its semiological significance in the complex theoretical interpretation of the chamber art of Ukraine.

Conclusions. Chamber art in all the diversity of spiritual and material components is an integral part of the musical culture of Ukraine and becomes an object of scientific research, including regional ones. The history of development and style evolution of chamber genres, ensemble creativity through the prism of the individual style of composers, the question of ensemble performance, the interpretation of musical pieces and the professional training of a musician-ensemble player are considered. The proposed analysis of the special literature reveals the predominance of classical musicological strategies for the study of chamber-ensemble problems. Despite the gravitation of musicology to the use of the interdisciplinary possibilities of modern humanitaristics and the existence of separate works, where these principles have been very successfully applied in the analysis of musical phenomena of classical and nonclassical chamber art, at the moment the theoretical and methodological potential of philosophical, aesthetic and culturological thought remains insufficiently involved.

However, the gradual expansion of the subject areas of the study of chamber art determines the importance of its comprehension by integrated means, based on the strategy of culturological art criticism. The latter assumes the integration of historical and 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.

The discovery and approval of these necessary criteria for the analysis of musical artifacts as cultural and aesthetic phenomena 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.

Taking into account the above, it is increasingly evident that there is a need for further aesthetic, philosophical and cultural studies of the chamber art of Ukraine in terms of solving the following urgent problems: determination 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; study of the intertextual and intermedial aspects of logic and the semiology of the creative process; and formation of the aesthetic-hermeneutic concept of modern chamber performance in the semiotic context of a new system of artistic communication based on interactivity and intermediality.

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## **МУЗИКА У ДОБУ ВІРУСНОЇ КОМУНІКАЦІЇ (Частина перша)**

**Мета статті** полягає у виявленні імпліцитних ефектів миттєвої комунікації у сучасних музичних і парамузичних формах. **Методологія** дослідження передбачає звернення до загальнонаукових методів; до методів теоретичного музикознавства (аналіз елементів музичної виразності й форми) і мікросоціології (аналіз афордансу й інскрипцій); також мають місце полемічний та інтроспективний підходи. **Наукова новизна** полягає у виявленні маркерів віральності сучасних музичних форм; в осмисленні музичної комунікації як діалектики афордансу й інскрипції (сценарію) медіа; у дослідженні рингтону як інтонаційної практики миттєвої комунікації. **Висновки.** Проблематизація теми вірусності в інформаційному полі культури дає змогу вийти на нові кордони концептуалізації поняття медіавірусу як чистого сингулярного смислу, поверхневого ефекту, вільного від усякого значення; як такого, що виникає в результаті вибуху "безумного становлення", коли елімінація часу і простору знеживлює сам процес сигніфікації як функції дистанціювання між означуваним та означником. Музика, як найменш фігуративне з усіх мистецтв (відтак, найбільш схильне до нонсенсу і парадоксу) і як мистецтво нарративне (часове), передбачувано переживає надзвичайно інтенсивний вплив ситуації "миттєвої комунікації", у якій опинився світ сьогодні. У статті зроблено спробу аплікації ідей дромології (Поль Вірільо) до площини меметики у контексті сучасних музично-комунікативних стратегій. У результаті глобальної кризи уваги і "синдрому перемикання каналів" на сцені з'являються музичні й парамузичні форми, що постали в результаті максимальної компактності музичної думки і є наслідком стратегії проміненності як основного маркеру віральності. До таких форм відносяться рингтони, джінгли, аудіо-логотипи. Ключову роль у становленні даних феноменів відіграло зрушення музики від ефірних форм до приватних, в результаті чого ситуація "вимушеної уваги" концертного залу була витіснена тотальною нелінійністю персональних медіа. Вибухова анти-нарративна діяльність віральних музичних форм спонукає до вироблення нових стратегій "неспішних" практик, які дозволили б уповільнити час.

**Ключові слова:** медіа, медіавірус, меметика, імплізія, афорданс, рингтон.

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### **Музыка в эпоху вирусной коммуникации**

**Цель работы** заключается в выявлении имплицитных эффектов мгновенной коммуникации в современных музыкальных и парамузикальных формах. **Методология** исследования предполагает обращение к общенаучным методам; к методам теоретического музыковедения (анализ элементов музыкальной выразительности и формы) и микросоциологии (анализ афорданса и инскрипций); также имеют место полемический и интроспективный подходы. **Научная новизна** работы заключается в выявлении маркеров виральности современных музыкальных форм; в осмыслении музыкальной коммуникации как диалектики афорданса и инскрипции (сценария) медиа; в исследовании рингтона как интонационной практики мгновенной коммуникации. **Выводы.** Проблематизация темы вирусности в информационном поле культуры позволяет выйти на новые границы концептуализации понятия медиавируса как чистого сингулярного смысла, поверхностного эффекта, свободного от всякого значения; как нечто такого, возникающего в результате взрыва "безумного становления", когда элиминация времени и пространства лишает жизни сам процесс сигнификации как функции дистанции между означаемым и означающим. Музыка, как наименее фигуративное из всех искусств (следовательно, наиболее склонное к нонсенсу и парадоксу) и как искусство нарративное (временное), предсказуемо переживает чрезвычайно интенсивное воздействие ситуации "мгновенной коммуникации", в которой оказался