

## THE MIGRATING INTONATIONAL FORMULA AS A PHENOMENON OF MUSICAL THINKING<sup>1</sup>

usic research from the perspective of the theory of language and musical-verbal activity has acquired since a certain period of time the character of a steady and constantly developing tradition. At the beginning of the 20<sup>th</sup> century the impulse for establishing this kind of position was served by the ideas of many scholars from Russia and other countries. These include the elaborations of semioticians and linguists Charles Peirce and Ferdinand de Saussure, the representatives of the Prague linguistic circle, the research of Roland Barthes, Algirdas Greimas and Claude Levi-Strauss. The semiotics school of structural linguistics of the Tartu University, developed by Yuri Lotman, is widely known. Russian musicology is in many ways greatly indebted for the recognition of the status of music as a language and speech to the scholarly initiatives of Boris Asafiev, who proclaimed this type of musical and artistic activity of human beings, dubbing it as “the art of intoned meaning.” In his works the concept of musical speech has lost its metaphorical hue and has come closer to the linguistic interpretation of this term. A short while earlier the concept of musical speech had been examined in a close sense by Boleslav Yavorsky.

Researchers of the issues of the semantic organization of music in many ways even up to the present day have based themselves on the well-known position of perceiving music as an intellectual process of thinking, the basis of which is comprised of the triads of “composer-performer-listener” and “language-speech-thinking.” However, the “stumbling block” for musical scholarship for a long time has not at all been formed by the formal-constructive (material) segment of language and speech – in its research of the norms and rules of grammar and syntactic levels of musical language musical scholarship has achieved considerable and incontestable results. At the same time, there remain numerous problems in the study of the processes of thinking, the peculiarities of work of artistic consciousness, the perception of the content

of a musical text and the information encoded in it. The content of music in the performer’s practical work with the musical text continues to become comprehensible in an intuitive manner, whereas in the work of musicologists there has been the traditional predominance of either the formal-grammatical or the verbal-associative characteristic features. For example, it is not an accidental occurrence that in all the classical definitions of thematicism, which fixate the features of the musical theme as an integral compositional formation, the syntactic aspect in particular has found its reflection. The mechanism of applying semantic features to the relation between the theme with the musical image, the sources and the means of formation of its semantic structures for a lengthy period of time has fallen outside the attention of music scholars.

It is paradoxical that despite the obvious and distinctly perceptible tendency towards verbalization of musical-verbal traits it turns out that the boundaries in the text of such important of its constituent parts as the *image-perception*, *plot*, *protagonist*, *personage*, and also, on the other hand – *emotion*, *mood*, *condition*, *emotional experience* – have almost never been researched<sup>2</sup>. The descriptions of these terms have remained on the threshold of free interpretations of subjective results of perception. This causes a substitution of the content of the musical text with the content of the perception of the listener, or, on the other hand, it shapes a stream of free associations which have absolutely nothing to do with scholarship. In the study of thematicism – the most “content-based” category in the art of music – there is a conventional prevalence of either a grammatical-syntactic, or an intuitive-artistic approach.

In other words, the categories of artistic thinking and, in particular, *the musical image*, in contrast to form, are virtually not recognized as structural categories, and pertain to the realm of the ideal as something not amenable to textual analysis. This position also consolidates the narrow grammatical orientation in the study of the linkage between the

ideal and the material constituent parts of the text.

The attempt to solve the problem of the contradiction and linkage between the ideal and the material forms in aesthetical information has been made by Leo Mazel in his theoretical elaborations. Thus, in his articles one may find numerous commentaries on how it is not appropriate to confuse the categories of content-based and form-related types, while the tools designated for the analysis of form cannot be automatically incorporated for analyzing content [6]. An in-depth research of the definitions of the ideal and the material through the substantiation of the differences between the “note-based” and the “musical” text is contained in Mikhail Aranovsky’s book “Muzykal’nyy tekst. Struktura i svoystva” [“The Musical Text. Structure and Properties”] [3]. Many substantive ideas about the connection between thought with language and speech were expressed by Boris Asafiev. Thus, while bestowing attention on the existence of steady intonational movements (“mobile forms”), Asafiev stressed their immense role of being “generally valid”, i. e. participating in the creation of image-related perceptions, the formation of a “dictionary of general usage” pertaining to different epochs and styles. He wrote about them, describing them as “intonational archetypes” and “intonational complexes” [5, p. 204] and examined them from the position of an “oral intonational dictionary,” labeling them as the “intonational fund of the epoch” [Ibid., p. 270–271]. Repeatedly the characterization of these phenomena was accompanied by the introduction of synonyms – the “existing supply of intonations” or the “intonational dictionary of the epoch”<sup>3</sup>.

Asafiev’s observations have proven themselves as promising, primarily, due to the fact that they stood at the sources of the formation of the present-day conception of music as a communicative system, a means of association, a special kind of speech, the steady and socially objectified units of which possess the ability to migrate from one epoch to another, from one style to another, from one musical text to another, shaping the correspondingly appropriate semantic situations.

M. Mikhailov and M. Aranovsky have noted on numerous occasions the regular law of the appearance in musical thematicism of steady stereotypic formations, which preserved the circle of the specified meanings upon their incorporation into various artistic contexts and called for unfolding the idea in the direction of practical semantics with the aim of consolidating the acquired observations<sup>4</sup>.

Nevertheless, the theory of meanings and its practical application could hardly have taken place without a preliminary quantitative accumulation or description of “generally valid” intonations, as well as without an analysis of the sources or the mechanism of their formation. And here semantic analysis has shown itself as the most resultant. It may be undoubtedly asserted that the semiotic approach, which perceives music from the positions of the triad of “language-speech-thought,” has not exhausted fully their theoretical and practical capabilities up to now and has made it possible at the present day to solve many questions in the direction of research of the communicative relations of “musical-text-composition,” “musical-text-performance” etc. Here it becomes momentarily necessary to make a specification: although since a certain period to time semantics has indeed become an object of attention of scholars and practitioners, it is impossible to agree with the situation of an extremely broad interpretation of this phenomenon, when the entire field of musical content is referred to as semantics, without taking any further steps in this assertion, beyond the means of intuitive-sensual knowledge. By semantics in the narrow sense of the word we must understand, first of all, the application to a musical text of a rather strict analytical procedure – the method of semantic analysis. Approaching the language of music in this case means recognizing the presence in it of steady intonational characteristics with fixed meanings – *lexemes or semantic figures*, which in their total aggregate comprise the *intonational lexis* that represents the objective world and artistic images. Many of them acquire the status of *migrating intonational formulas*, which wander from one musical text to another in the music of various genres and preserve their initial meanings. In the process of migration the formulas may also acquire new meanings, altering within the context of musical works by various composers from various epochs and styles. The *literal* object and image-related (extra-textual) and the *figurative* artistic (primary and secondary) meanings of the migrating intonational formulas and their interaction in the context of a musical composition determine the connection of the theme with the musical image<sup>5</sup>.

The advantage of such an approach is that the musical theme – the most important segment of generation of meaning in a musical composition – does not correlate with the *image* in a declarative

(or intuitive) way, but demonstrates steady mechanisms of this connection – the *sign-related* and the *metaphorical*. The semantic figures organize a direct connection of the sign with the meaning and the image (representation of the objective world, the human being or a concrete situation of action). When establishing a correlation with each other in context, the migrating intonational formulas converge different meanings together and generate numerous implications. Analysis of the intonational and lexical constituency of a theme in a musical composition makes it possible thereby to free oneself from subjective interpretation and elementally appearing associations in the interpretation of a musical composition, provides for deciphering the sign etymology in a way suitable for the composer's conception. In other words, the semantic constituencies of the musical text are *structural* in an objective way and are formalized similarly to the grammatical elements filling up a text. Consequently, they may be subject to a special type of semantic analysis and deciphering of information compressed into signs and perceived by human intellect.

Let us examine these and other questions in a more in-depth manner.

### **1. The Semantics of Migrating Intonational Formulas and the Basic Sources of their Formation**

Thus, migrating intonational formulas are established characteristic features with fixed meanings, capable of arousing concrete object- or image-related perceptions. Intonations with fixed meanings actively migrate in the themes of various musical texts, enriching the musical language and concretizing the content of the musical composition. Analysis of the intonational lexis is in many ways provided for by the method of semantic analysis. And if the grammatical approach relies primarily on morphological and syntactic structures (the tonal plan, chords, the metro-rhythmic structure, the structure of the motives, the phrases, the form of the musical composition), the main goal of semantic analysis is the definition of the intonational and lexical constituency of the musical theme – the “generally valid” (using the expression of Boris Asafiev) key intonations of a musical composition, which create the means for the subsequent competent interpretation, one that is satisfactory for the composer's conception. For example, the pastoral images, which frequently

arise in 17<sup>th</sup> and 18<sup>th</sup> century music, are concretized in a rather concise range of intonational lexis, comprehensible for the affixation of the goals of intonating. This provides for an entire range of constantly appearing migrating intonations of figural or other varieties, such as those of sonar or extra-musical nature: the “gallant figure” (a motive with dotted rhythms, frequently adorned with melismas), the pastoral sign – a “duo of two pipe reeds”: “he and she” (“the shepherd and the shepherdess”), “the golden move of horns” demonstrated in various structural and semantic modifications (“the triadic signal,” “the flickering tone”), “the figure of longing” (the descending chromatic ornamentation of the cadence), and the “bourdon bass” (in a village pastoral setting). Their fanciful combinations, frequently interwrought into graceful ornamentation, pose a complex analytical task of deciphering the image-related meanings. But it is particularly the details of the musical text with the characteristic semantic figures which reveal within the context of the “regulated feelings,” typical of the 18<sup>th</sup> century, a concrete sophisticated style and image-related content of the contemplative, melancholy, dramatic or heroically pastoral<sup>6</sup>.

The “recognizability, general comprehensibility and accessibility” (according to Boris Asafiev) of such small-scale migrating intonations and more large-scale semantic segments of musical text display themselves in moments of perception, being documented in the consciousness of the listener into concrete structures and the *perceptions and experiences* connected with them. At the same time, the formation of these connections takes place in the process of crystallization of the intonations into sound-complexes, which is constantly carried out within two basic spheres of musical activities: *vernacular culture and the musical texts of professional composers*. The theoretical generalizations made by Aranovsky reveal the mechanism of the formation of such stereotypes in living environment by means of repetition. The logical scheme of formation of stereotypes elaborated by the author appears as a chain of interconnected phenomena, among which two factors have been referred to as the most essential: 1) the organization of a structure of a living communicative situation, depending on its aim; 2) the collectiveness of the situational action [1, pp. 106–107]. It is quite apparent that the first leads directly to the formation of associations (the

invariant of the connection) and is conducive to the “visibility,” whereas the second provides for “general comprehension and accessibility.” They possess a permanent connection with extra-musical components, reflecting the important tendency of the musical language to assimilate the various strata and phenomena of culture.

And in truth, it is possible to follow up by citing some examples of the unique resiliency of a variety of migrating intonations connected with “migratory” themes, subjects and images. Broadly familiar is the example of the sustainability of the existence of the medieval chant “Dies irae,” its usage in professional compositional practice from the 14<sup>th</sup> to the 20<sup>th</sup> centuries. The example of the durability of the intonational formula of the “golden progression of the horns” in the representation of pantheistic ideas and their central theme of “man and nature” is apparent. This function was obtained by the “golden progression” in baroque music by means of the connection with “hunting” themes. In the professional musical texts of the composers of the Austrian-German tradition during the course of many centuries the “golden progression” has immutably embodied the symbolism of nature in its idyllic sensation and understanding. The types of intonations with fixed meanings also include numerous intonational formulas of the Classicist era (the “etiquette formulas”), amounting to typical intonations of ballroom dances and their characteristic courtesy-related cadences, as well as a group of signaling formulas-intonations, which have already been discussed (the hunter’s horns, military fanfares, bells), as well as a significant number of intonational formulas from the Baroque period, which have worked out as a musical-depictive equivalent to various types of representations of spatial physical movements: “stepping figures,” “running figures,” “figures of waves,” “figures of rotation,” figures of ascending motion (*anabasis*) and descending motion (*catabasis*) etc.<sup>7</sup>

Asafiev tied such kinds of intonations with the capability of evoking concrete associations and perceptions, adding to them “Gluck’s depictive clichés,” “Wagnerian depictive formulas,” (forests, fire, etc.), “current formulas” – images of the sea, winter snowstorms, as well as images of the East, Spain in Russian music, etc.

Thus, it may be asserted that the type of intonations with steady fixed meanings providing concrete associations on the level of images and

perceptions organizes the stably functioning tendency towards crystallizing elements of speech into semantic structures. The diverse types of intonations with fixed meanings generate stable stereotypes of connection with the image, encompass various different associations and form the *image-bearing* world of music.

The shaping of meanings takes place on the basis of well-known permanently functional factors, among which the decisive role is played by various concrete social *communicative situations* – speech, motion, etiquette, the experience of communing with nature and art, as well as music-making itself as a plot-related situational action. A number of semantic structures endowed with fixed meanings are of a *textual* origin, among other things. Thereby, the source for shaping rhetorical figures, leitmotifs, anagram symbols, with a range of emblems and conventionality of meanings, as well as quotations and quasi-quotations, may be presented by a composer’s musical text.

The status of migrating intonational formulas is hardly inherent to all sign-oriented structures, but only to those which are endowed with stable meanings, confirmed by the practice of their usage.

Thus, the semantic mechanism of establishing the *direct* connections of the migrating formula with meanings and images is determined by their permanent sources, which generate several groups of intonations: 2) sound signals (applicative conditions), 2) intonations of verbal origin (verbal speech), 3) gesture and plasticity in the elements of musical speech, 4) textural formulas and clichés of instrumental nature (musical instruments), 5) musical rhetorical figures<sup>8</sup>. While undergoing contextual changes, these meanings preserve direct connection with the denotation. The specificity of formation of these intonations on a pre-text stage is manifested in their traits as situational signs. At the same time, these very traits also stipulate in numerous ways the process of generation of textual – *figurative* meanings. The figurative meanings are formed in art works by means of migration of formulas from one musical composition to another, from one genre to another, from one style to another.

The most steadfast stereotype with a fixed meaning is presented by the *group of signal intonations*. Among those the “horn signals” and fanfares, and in Russian culture the “bell chimes,” stand out in terms of their greatest stability. The extra-

textual meanings of the horn signals and fanfares are chiefly connected with two situations: hunting and military action. Besides the intervallic and rhythmic similarities, the semantics is also enhanced by the corresponding timbres of instruments (the horn, hunter's horn, clarion, orchestral horn, trumpet, fanfare). Anyhow, timbre presents itself as one of the leading components of connecting with the situation, since in real everyday life it also demonstrates itself as the most indispensable and immutable attribute. At the stage of their incorporation in artistic texts, these formulas disclose the greatest level of fixation of the form, while the repetition rate of the form (and, consequently, its recognizability) is conducive for the transmission of extra-musical information as well. Such intonations essentially depict real-life signals and for this reason may have been related to iconic signs. For example, the horn signal upon being transferred into the musical text becomes transformed into a sign (the "corni sign"), since the entire stratum of associations, visual representations and the situational context connected with it becomes a designate<sup>9</sup>.

The other permanent source of formation of intonations with fixed meanings is *speech*. The general semiotic features both of speech and of music, as well as the mechanism of formation of semantic connections, are determined by the characteristic traits of icon signs. The fixed assignment in music of such "locutions" (to use Asafiev's expression) possesses a deliberate character and, consequently, is called upon to promote the affectation and, consequently, the communicative qualities of musical speech. At that, if today we "discover" for ourselves the "speech-related subtext" in the genesis of these formulas, in the past their impact relied on knowledge, cognizance, i.e. on the mechanism of the sign-related situation.

This group of formulas is characterized by an invariance of structures defined by the communicative traits of the genetic source itself – of verbal speech, which carries out a two-fold function: the means for conveying information and its perception (cognizance) by the listener.

Verbal speech has developed within humanity's social-communicative experience universal grammatical and lexical mechanisms of combining the affective, evaluative and representational functions of verbal utterance. The intonations of *assertion, narration, juxtaposition, recitation*, as well as a number of intonations of a volunative character – *admonition, command, supplication,*

*interdiction*, etc. – appear already in their image-related and semantic function proper, which means that they bear concrete information in themselves. Among the widely circulated intonations of speech some have obtained the status of migrating intonational formulas with the attributes and traits of index signs. These are *intonations of assertion, question and exclamation*, corresponding in their origin to various types of evaluative relations within dialogic situations. Their sound symbolism has been developed in the primary verbal situations of transmission and perception of information, which have generated the standard constructions of affirmative (narrative), interrogatory and exclamatory sentences. In written speech the types of sentences have subsequently been denoted by corresponding conditional signs, while in oral speech the functions of semantic differences have constantly been taken upon itself by the intonational stereotype.

The mechanism of their formation is permanent and stable, since these intonations reflect the typology of communicative situations and are endowed with traits of the icon sign. Frequent recurrence of the situation of the semantic message results in repetition of accompanying intonations of an evaluative character. These acquire the functions of symbol signs, "stabilizing" and crystallizing in the corresponding grammatical constructions – the narrative, assertive, complexly constituent, etc.

A special role has been carried out by intonations of the emotional-affective type – those which have immutably accompanied the verbal utterances in situations of perception of the message, i.e. which have carried out either the function of specification of the information (with the interrogatory intonation), or its evaluation (with intonations of exclamation, wonder, interjection, sadness, delight, exultation and other emotional manifestations). In verbal communication they present themselves in the role of index signs.

Within the framework of vernacular genres the intonations of plastic etymology – namely, various dance-related rhythmic formulas – have acquired their respective meanings. Such steady formations contain in themselves the element of depiction (such as, for instance, the reflection of dance figures, reverences, pas, curtseys, bows, crossovers and other types of relations between partners in dance). Since etiquette presents a special sign-related system, its securing in semantic figures was conducive to its sign-related function. Also important is that

the motive-depictive elements seem to appear in such signs in a “removed,” mediated way. What is secured in particular is musical form (in its intonational and rhythmical aspects), based on the utilization of specific lingual means, for instance, suspensions, appoggiaturas, dissonances, etc. This is what particularly becomes a sort of characteristic of various situations related to etiquette and their corresponding emotions.

The migrating intonational formulas based on imitating the sounds of musical instruments form yet another group of intonations, which combine the attributes of icon signs and symbol signs and, due to the extreme concreteness of sound- and image-related perceptions, are widely used as situational signs. Their genetically stipulated “subject-relatedness” does not provide any contradiction to the sound intonational formula, but correlates with it appropriately at moments of fixation of the most characteristic qualities: timbre, special sound-producing effects, etc. The status of migrating intonational formulas has acquired a number of intonational stereotypes of the following kind: “reed pipe signs” in connection with images of bucolic pastorals and idylls, “bourdon signs,” arousing perceptions of the bagpipe or the barrel-organ; imitative tunes associated with folk instruments, and other clichés of violin, organ and ensemble textures of musical compositions for chamber ensembles.

Within the well-known group of *rhetorical figures*<sup>10</sup> it is possible to encounter widespread intonational formulas with fixed meanings from the domain of depiction of motion and space, as well as certain prototypes of mechanical motion in the physical world itself. Thus, the linear ascending and descending types of motion are presented in music in the already familiar rhetorical figures from the Baroque period, such as the *anabasis* and the *catabasis* through the connection with the human being’s visual experience. Also noteworthy of attention is the obvious similarity of the sign’s outward structure (the stepwise motion on the basis of the seven-note scale) with visual perceptions of ascent and descent, sensations of “upwards” and “downwards,” i.e. the depiction of motion in its direct physical meaning.

Subsequently other perceptions connected with figurative symbolic meanings have also been shaped. The music of J. S. Bach contains sound equivalents not only of linear, but of other types of mechanical motion through the connection with

visual perceptions: wavelike, rotatable, sinusoidal, and others. Often depiction is connected with illustrating the key words in vocal compositions and presumes the appearance of image-related perceptions both of the types of motion themselves and of the objects and phenomena which generate them: clouds, winds, storm-clouds, mist, waves, etc. “If a chorale text mentions motion, even by accident”, Albert Schweitzer, “Bach depicts it with sound” [14, p. 360].

Regarding the given group of migrating intonational formulas, it may be noticed that the artistic result of transmission of the images of motion and space by means of music is rooted not as much in the connection with the verbal text as in the profound immersion of compositional thinking into the natural mechanisms of motion, whereas the result of the migration is spelled out in the acquisition of secondary meanings and the transformation of icon signs into symbols.

It is characteristic that in the process of formation of secondary meanings the primary function of depiction, as a rule, is preserved, but passes into the realm of formal attributes and structural elements, while the semantic side is enriched by new, secondary content in which the status of the symbol becomes the primary one.

Thus, the realm of meanings is formed by human consciousness by means of creation of connections between the musical material and the extra-musical world, in regards to which Asafiev noted: “Here before us we have the process of concretization of music into a living image-related speech filled with significance”. (“Musical Form as a Process”). The phenomenon of migrating intonation in general is based on the associative mechanism of our thinking. At the same time, its significance adjoins closely to concreteness, extra-musical associations, evident image-bearing and linearly-graphic perceptions and plays the most important role in “bringing in musical traits to what is musical.” Its mechanism itself is stable and manifests itself with an enviable persistence, realizing its semantic potentials in the musical text due to the phenomenon of migrating intonational formulas, which operate more frequently in the direction of the realm of musical consciousness – the sphere of perceptions.

In the structure of consciousness and thought perceptions hold a special borderline position between levels of sensations and apprehensions as levels of sensual concreteness and realm of thought

in concepts, which provides a free “translation” from the sensual-concrete realm into the sphere of the intellect. At the same time perceptions serve as a base and structural foundation for the organization of other elementary psychic processes, for example, apperceptions become involved in the process. A no less important process of synthesis of perceptions – their correlation with each other according to the principle of identity and contrast – is also essential. In this sense we may take into consideration certain utterances, in particular, those by Albert Schweitzer, about the fact that the creative work of thinking and perceiving possess a complex character: “Any genuinely artistic perception includes the participation of all feelings”. No less important is the realization that artistic thought and the image-related languages of culture essentially comprise one language: “Art in itself is not painting and not music, but the creativity in which they are all unified” [14, p. 327].

## 2. The Interaction of Migrating Intonational Formulas with the Context of the Musical Theme

As they get involved with the context of the musical theme, migrating intonational formulas actively participate in the creation of the musical image. Although observation shows that the intonational formula interacts with the context of the theme in different ways, and each case is individual, in general it is possible to reveal the overall regular laws, making it possible to trace a certain typology. This process of artistic and image-related thinking may be generalized by means of observation of a number of semantic situations, where their constituent components would be permanent: 1) sign-migrating formula, 2) context, 3) musical image.

### *Situation 1.*

#### *The Formation of Primary Meanings*

Such a situation frequently appears within a musical theme in the case when during the transfer of an intonational formula its *direct extra-textual meanings do not change*. Thus, the situations of the kind may include musical fragments, where intonations of a horn signal, for example, sound in direct connotations in the texts of musical compositions with subject matter related to hunters, the fanfare – in military or triumphal scenes, “gallant figures” – in instrumental themes bearing characteristics of dance genres, “the

bagpipe sound” and “the sign of the reed pipe” – in pastoral scenes, lyrical dialogic scenes of “cavalier-dame,” etc. For example, in the Finale of Act I of Mozart’s “The Magic Flute” the fanfare effects present in the music are connected with the appearance of Sarastro’s entourage and his triumphal chariot, while in such instrumental pieces as Daniel Gottlob Türk’s “The Hunting Horns and the Echo” and William Byrd’s “The Trumpet” from his cycle “The Battle” the sound of horn signals and fanfares are demonstrated in direct correspondence to the subject matter. Analogously, following the principle of correspondence, the intonational formulas of the “gallant figures” are used in numerous scenes of operas, since the music recreates the same situations which occur in real life (for example, dances, scenes of recreation, high-society courtship, enticement, etc.). In all the aforementioned and analogous cases, the sign is transferred into the musical text in the guise in which it functions in reality and acts seemingly in real, while actually – in conditions modeled in the music. The influence of the context in the present case may be minimal and usually corresponds to the nature of the sign. Consequently, it is the intonational formula, in particular, which becomes the main bearer of meanings. At that, the relationship between the intonational formula and the theme, as a rule, is organized on the basis of the *principle of correspondence of direct meanings of the sign to the artistic paradigm of the musical text*.

All in all, the first type of sign-related situation may be expressed by the scheme “Sign 1 + Context 1 + Image 1,” which possesses the following characteristic features:

1. The composer’s musical text uses intonational formulas from the supply of “commonly encountered” intonational lexis formed beyond its boundary.
2. The sign is incorporated into the musical text in its direct meaning and corresponds to the context.
3. The transfer of the sign into the musical text results in the formation of a direct semantic connection of “sign – musical image.”
4. The influence of the context on sign-related Situation 1 presents itself as weak, while the invariant qualities of the structure and semantics of sign, in contrast, are expressed strongly. Thereby, the sign preserves its inherent primary meaning.

### ***Situation 2.***

#### ***The Transformation of Primary Meanings***

The artistic connection of the second type, unlike Situation 1, is based already on the *semantic transformation* of prepared intonational formulas *under the influence of the context of the musical theme*. Situation 2 may be expressed with the scheme: “Sign 1 + Context 2 = Image 3.” The semantic logic of such transformations each time takes up a purely individual trait and depends on the concrete artistic goal. At the same time, the transformations manifest themselves, depending on how the contextual environment affects the intonational formula. The question here primarily concerns the influence of the elements not related to the sign, situated exteriorly in relation to it (we call them “regulators”). Tempo, dynamics, articulations, modal-harmonic solutions, etc., as a rule, appear as exterior regulators. As a result of their impact the semantic figures virtually acquire a new meaning, one that is opposite to the direct and primary artistic significations. These observations have been demonstrated by us on the examples of analysis of many fragments from musical compositions from different styles<sup>11</sup>.

For semantic Situation 2 it is characteristic to the utmost degree that the context, which presents a most important link in the chain of connections between the sign and the image, may not coincide or may coincide only partially with the semantics of the sign. As a result, the sign, while preserving its basic structural particularities, nonetheless changes in some of its aspects, adapting to the context of the theme. But at the same time the image of the theme appears as the result of a “compromise” between the context and the meaning of formulas. Thereby, the path towards the variability of meanings – a quality so characteristic for music as an art in general – is manifested in full.

Situation 2 and the mechanism of its formation may possess the following characteristic traits:

1. The sign preserves the invariant of the structure, which is what allows it to be recognizable in a new musical text.

2. The “regulators” either suppress or strengthen the meanings of the sign. Thus the premises arise for collisions between invariant and contextual meanings.

### ***Situation 3.***

#### ***Creating Secondary Meanings***

The distinctive feature of Situation 3 is expressed in the occurrences due to which the already familiar connection of the sign with the meaning, which has been formed in any musical text, establishes itself as a constant one in the process of the migration of the sign into other musical texts. Sign 2, which appeared in the previous situation, passes into the subsequent new context (Context 3). This situation also determines the regular stage of migration of formulas, as well as the process of formation of secondary meanings. Its scheme has the following appearance: “Sign 2 + Context 3 = Image 3.”

An illustration to such a connection is formed by the numerous examples which feature analysis of the permanent connections of the sign with the regulators of the opposite declination: for instance, “the sign of *corni-allegro*” or “the sign of *corni-adagio*”. In Situation 2 they were initially directed only for the sake of suppressing the direct meanings of the signal. However, the signs which were formed in this manner as the result of numerous repetitions have acquired the status of wandering images with new, secondary meanings.

If in Situations 1 and 2 the sign and the context established their relations according to the principle of correspondence, while the transformation carried an individual character and occurred by means of a breach of this correspondence by bringing in regulators, in Situation 3 the relations between the regulator and the sign become stabilized. This process signifies the active inclusion into the mechanism of transformed stereotypes of connection of sign-related elements of the musical text with those elements that are not related to the sign. It becomes possible to trace out the modifications of meaning in the varied sign-related structures, depending on their context. For example, the sign of *corni* discovers the ability to change its meaning at a very wide range (even to the extent of reaching the opposite meaning). Migrating from the level of the heroic to the sphere of lyricism, manifesting itself as a sign of pastoral idyll or peaceful nature, it symbolizes the idea of the cult of friendship and love as the ideal of human relations, one of the boundaries of the “subject matter of the highest order: man and nature.” Such a meaning has been formed indirectly through the pastoral, forming into the logical-associative set of “*corni* – nature – pastoral – the ideal.”

In operas and vocal compositions in the conditions of fast tempo the *corni* sign frequently manifests itself as a symbol of the ideas of duty, honor, nobleness, military prowess, glory. The primary meanings of the horn signals here seem to become an associative basis for the formation of meanings “based on adjacency” and centered on the “similarity of situations” (hunting is the lot of the brave), and so the *corni* likewise become a symbol of the aforementioned qualities.

The formation of secondary meanings takes place according to one and the same principle in various groups of intonational formulas, including those possessing a more close connection with the text of the literary source. Often in musical compositions with a literary text or a literary source there arises the situation of a discrepancy of the symbol of the words with the primary meanings of the migrating intonational formulas. For example, the secondary meanings of the *catabasis* figure, which signify the effect of approaching in the literal meaning and embodying a straightforward downward motion, have been formed in the secondary connection with the meanings of the words “veneration,” “humiliation,” “destruction,” “immersion into a quagmire,” “Adam’s fall from grace,” possessing a symbolic meaning. On the other hand, the direct symbolism of the *anabasis* figure for illustrative depictions of vanishings of angels, dissipating mist, or the motion of winds acquired a figurative secondary meaning due to the replacement of verbal meanings with abstract concepts: the words “resurrected,” “resurrection,” “shall elevate” in the cantatas and oratorical works of Heinrich Schutz, Georg Frierdrich Handel, Johann Sebastian Bach and Duetrich Buxtehude.

Thus the transformation of primary meanings into secondary meanings takes place, the latter having been formed in the conditions of a certain context begin likewise to migrate as stable formulas.

#### ***Situation 4.***

#### ***The Interaction of various Intonational Formulas in the Context of the Theme***

Situation 4, which could be expressed by the scheme: “sign + sign = image,” establishes the phenomenon of the transfer and the convergence in a new context of two or several intonational formulas. These processes lead, as a rule, to the strongest semantic transformations and are distinguished for their artistic effects of various focuses. Such

typical cases include the horizontal combinations of two formulas close to each other in meaning or the combination of formulas that are opposite to each other in their meanings. For example, in Mozart’s Sonata for piano in D major (K. 576) the horn signal is juxtaposed by the semantics of the lyrical gallant musical figure. The semantic logic of a gallant subject called for the usage of both formulas, capable of evoking the identity of meanings necessary for a pastoral subject: “the hunt is a game associated with pleasant pastimes in natural surroundings.” Illustrations of a different combination may be served by numerous examples from Domenico Scarlatti’s sonatas for piano, where two initial meanings of opposite content superpose with each other: “horn signal – bellicose summon” and the etiquette formula in the bass “the cavalier’s salutation and bow.” However, in the combination of two signs one of them may prevail, which is created by the actualization of various meanings with the aid of regulators – those which either *correspond* or *do not correspond* with the nature of the initial sound.

The semantic transformations of the interacting structures not only create an impact on changes of meaning, but also themselves alter the structures of the combined signs, at times bringing to life new combinations with independent meanings and sturdy implications. A frequently incorporated metaphor turns into a “wandering” image. In general, the following becomes essential for this situation.

Since the sign actualizes certain conceptions, the interaction of the signs leads to the interaction of perceptions, to their synthesis (i. e. the connection of several pictures-phenomena, situations and events) and carries out not only the functions of concretization, but also generalization and evaluation. Such a mechanism is capable of carrying succinct artistic information about the phenomenon and serving as a very flexible perfect model of connection between the intonational lexis and the musical image.

The process of transformation and additive relations of the intonational formulas is not limited to the situations described above. It deepens and gradually ramifies in itself. The semantic connection with the primary source becomes more and more remote, the intonational formulas transform themselves into syntactic elements and grammatical constructions the sign-related essence of which gradually becomes lost. A particular logic of the

stages of functioning of such connections in music takes shape. They may be presented in a generalized way in four basic stages:

1) the stage of denotation or primary semantization, the formation of extra-textual (direct) meanings in the everyday musical milieu;

2) the stage of secondary and subsequent semantization, the formation of primary and secondary meanings in the artistic context of the musical theme;

3) the stage of partial desemantization: the transition of formulas onto the level of cross-style stereotypes as the result of devaluation (due to overuse) and “effacing” of the primary and secondary meanings and the acquisition of a general musical expressivity;

4) the stage of actualization of the extinguished direct (extra-textual) and figurative (contextual) meanings in an author’s new text.

Thereby it may be asserted that notwithstanding the full singularity of the act of the composer’s creativity, the semantic processes occurring in a musical theme are subservient to certain objective laws of interaction between intonational formula and context. Through this interaction one of the most important and permanent mechanisms of musical thought is formed – the connection of the “migrating intonational formula” with the image-perception. Their interaction results in the creation of a unique artistic image of the musical theme – the most significant content-based segment of a composition in the musical legacy of many genres and styles.

## NOTES

<sup>1</sup> Translated by Dr. Anton Rovner. Another version of the article was published in *Problemy muzykal’noj nauki/Music Scholarship* issue 2011/2 (9).

<sup>2</sup> For more information about this see: Shaymukhametova, L. N. *Semanticheskiy analiz v rabote muzykanta-ispolnitelya* [Semantic Analysis in the Work of the Performing Musician]. *Muzykal’nyy text i ispolnitel’* [The Musical Text and the Performer]. Ufa: Laboratory of Musical Semantics, 2004, pp. 3–16; Shaymukhametova, L. N. *Smyslovye struktury muzykal’nogo teksta kak problema prakticheskoy semantiki* [Meaning-Related Structures of the Musical Text as an Issue of Practical Semantics]. *Muzykal’noye sodержaniye: nauka i pedagogika: materialy Rossiyskoy nauchnoy-prakticheskoy konferentsii (2000, 4–5 dekabrya, Moskva)* [Musical Content: Scholarship and Pedagogy: Materials of the Russian Scholarly-Practical Conference (2000, December 4-5, Moscow)]. V. N. Kholopova, Executive Editor and Compiler. Moscow; Ufa, 2002, pp. 84–101; Baykieva R. M. *Geroy kak kategoriya muzykal’noy poetiki (na primere pyes detskogo fortepiannogo repertuara)* [The Hero as a Category of Musical Poetics, on the Example of Pieces from the Musical Repertoire for Children]: Dissertation for the Degree of Candidate of Arts. Ufa: Laboratory for Musical Semantics, 2010. The theory of musical emotions in the context of music as an art is presented in V. N. Kholopova’s book “*Muzykal’nye emotsii*” [“Musical Emotions”] (Moscow, 2010).

<sup>3</sup> For greater elaboration see works of E. Orlova and T. Tcherednichenko [9; 10; 11].

<sup>4</sup> The issue of stable migrating sound-complexes was much elaborated on by D. Cooke, J. Jiranek and B. Szabolcsi [17; 18; 19]. Szabolcsi limited himself to observing several migrating intonations (die Wanderthemen), Cooke related his descriptions to the

domain of modal and intonational stereotypes and concentrated on the signification of the role of the basis of pitch-modes in them, Jiranek built a concept of the “incoming and outgoing” elements of the musical text by basing himself on logical arguments, almost not incorporating the musical material.

<sup>5</sup> This theoretical conception is expounded in the following works: L. N. Shaymukhametova “*Migriruyushchaya intonatsionnaya formula i semanticheskiy kontekst muzykal’noy temy*” [“The Migrating Intonational Formula and the Semantic Context of the Musical Theme”] [12], “*Semanticheskiy analiz muzykal’noy temy*” [“Semantic Analysis of the Musical Theme”] [13].

<sup>6</sup> For elaboration of this issue in greater detail see: Asfandyarova A. I. *Intonatsionnaya lexika kak problema artikulyatsii fortepiannykh sonat Gaydna* [Intonational Lexis as an Issue of Articulation of Haydn’s Piano Sonatas]. *Istoriko-teoreticheskiye problemy muzykoznaniiya: sb. tr.* [Historical-Theoretical Issues of Musicology. A Compilation of Articles]. Russian Gnessins’ Musical Academy, Ufa State Institute for the Arts. Moscow, 1999. Issue 156; Also see: *Intonatsionnaya lexika obrazov pastorali v tematizme fortepiannykh sonat Y. Gaydna* [The Intonational Lexis of Pastoral Images in the Thematicism of Joseph Haydn’s Piano Sonatas]: Thesis of Dissertation for the Degree of Candidate of Arts. Novosibirsk, 2003.

<sup>7</sup> Description of the formulas is also contained in many editions of works by the members of the Laboratory for Musical Semantics at the Ufa State Academy for the Arts. See catalogue of electronic library of the LMS: [www.lab-ms.narod.ru](http://www.lab-ms.narod.ru).

<sup>8</sup> The list of the sources, of course, is not complete and is limited to the most obvious phenomena which are

conducive to the formation of the migrating intonational formulas.

<sup>9</sup> The basic structural variants of signal formulas and their textual modifications related to the transformation and increasing of the gamut of meanings are described in detail in the book “Semanticheskiy analiz muzykal’noy temy” [“Semantic Analysis of the Musical Theme”] [13, pp. 124–138]. A detailed characterization of the group of intonations with established meanings is contained in Chapter 2 of my research work “Migriruyushchaya intonatsionnaya formula i semanticheskiy kontext muzy-

kal’noy temy” [“The Migrating Intonational Formula and the Semantic Context of the Musical Theme”] [12, pp. 60–152]. In regard to the different types of formulas see also the articles of the authors in the compilation “Muzykal’nyy tekst i ispoknitel’” [“The Musical Text and the Performer”] (Ufa: Laboratory for Musical Semantics, 2004).

<sup>10</sup> We distinguish between the concepts of “rhetorical devices” and “rhetorical figures.” The latter pertain to the domain of migrating intonational formulas with established meanings.

<sup>11</sup> See indicated editions: [12; 13].

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### **The Migrating Intonational Formula as a Phenomenon of Musical Thinking**

The musical theme is one of the most important content-filled elements of musical compositions pertaining to various genres and styles. The semantic processes in the musical theme demonstrate the action of a universal mechanism, which provides its connection with the musical image. The fact that this mechanism has not been studied sufficiently leads to a narrow-grammatical directedness in musicological analysis.

Approaching a musical composition from the positions of semantic analysis means acknowledging of the presence in a musical theme of stable intonational features with established meanings – namely, *lexemes and semantic figures, which altogether make up the intonational lexis*. Many of them acquire the status of migrating intonational formulas, appearing from one musical text to another in the music of various genres and preserving their initial meanings. Coming into interaction with each other in context, the migrating intonational formulas combine together meanings and generate numerous significances.

The article examines the processes of forming direct and mediated meanings. The semantic mechanism of forming direct connections of migrating formulas with meanings and images are determined by their permanent sources, which form several groups of intonations: 1) sound signals, 2) intonations of speech origins (verbal speech), 3) gesture and plasticity in the elements of musical speech, 4) textural formulas and clichés of instrumental nature (musical instruments), 5) musical-rhetorical figures. While undergoing contextual changes, these meanings preserve their direct connection with the denotation. *Indirect* meanings are formed in musical compositions by means of migrations of formulas from one musical composition, genre or style to the next.

The author distinguishes four stages of semantic transformations:

1) the stage of denotation or the primary semantization, the formation of extra-textual (direct) meanings in the vernacular music-making environment; 2) the stage of the secondary and subsequent semantization: the formation of primary and secondary meanings in the artistic context of the musical theme; 3) the stage of partial de-semantization: the transition of formulas onto the level of general stylistic stereotypes as the result of devaluation (due to lengthy overuse), the “erasing” of primary and secondary meanings and the acquisition of an overall musical type of expressivity; 4) the stage of realization of the extinguished direct (extra-textual) and mediated (contextual) meanings in a new musical text.

An analysis of the intonational and lexical makeup of a theme in a musical composition makes it possible to free oneself from a subjective interpretation and impulsively arising associations in the interpretation of a musical composition and provides for the deciphering of the sign-related etymology that is appropriate to the composer’s intention.

**Keywords:** semantics, semantic figures, theme, theory of meanings, migrating intonational formula.

## Мигрирующая интонационная формула как феномен музыкального мышления

Музыкальная тема – важнейший содержательный сегмент произведений разных жанров и стилей. Семантические процессы в музыкальной теме демонстрируют действие универсального механизма, обеспечивающего её связь с музыкальным образом. Незнание такого механизма приводит к преобладанию узкограмматической направленности в музыковедческом анализе.

Подход к музыкальному произведению с позиций семантического анализа означает признание наличия в музыкальной теме устойчивых интонационных оборотов с закреплёнными значениями – лексем, семантических фигур, в совокупности образующих интонационную лексику. Многие из них приобретают статус мигрирующих интонационных формул, кочующих из текста в текст в музыке разных жанров и сохраняющих исходные значения. Вступая во взаимодействие друг с другом в контексте, мигрирующие интонационные формулы совмещают смыслы и рожают множество значений.

В статье рассматриваются процессы формирования прямых и переносных значений. Семантический механизм формирования прямых связей мигрирующей формулы со значением и образом определяется их постоянными источниками, которые образуют несколько групп интонаций: 1) звуковые сигналы, 2) интонации речевого происхождения (вербальная речь), 3) жест и пластика в элементах музыкальной речи, 4) фактурные формулы и клише инструментальной природы (музыкальные инструменты), 5) музыкально-риторические фигуры. Претерпевая контекстные изменения, эти значения сохраняют прямую связь с денотатом. Переносные значения формируются в художественных произведениях путём миграции формул из произведения в произведение, из жанра в жанр, из стиля в стиль.

Автором различаются 4 стадии семантических преобразований:

1) стадия денотации, или первичной семантизации, формирование внетекстовых (прямых) значений в бытовой музицирующей среде; 2) стадия вторичной и последующей семантизации: формирование первичных, вторичных значений в художественном контексте музыкальной темы; 3) стадия частичной десемантизации: переход формул на уровень общестилевых стереотипов в результате девальвации (от долгого употребления) и «стирания» первичных и вторичных значений и обретения общемузыкальной выразительности; 4) стадия актуализации угасших прямых (внетекстовых) и переносных (контекстных) значений в новом авторском тексте.

Анализ интонационно-лексического состава темы произведения позволяет освободиться от субъективной трактовки и стихийно возникающих ассоциаций в интерпретации произведения, обеспечивает расшифровку знаковой этимологии адекватно авторскому замыслу.

Ключевые слова: семантика, семантические фигуры, тема, теория значений, мигрирующая интонационная формула.

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