

Conference Paper

Dialogue of Cultures in Musical Creative Works: Typology Experience

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Abstract

The relevance of the research is connected with progressive cultural interactions in the modern world, including the field of musical culture. The dialogue of cultures in musical art is deeply rooted, intensively growing and manifests itself in many ways. The problem lies in the insufficient theoretical development of the system of manifestations of the dialogue of cultures in the musical discourse by the domestic musicologists. The article proposes a partial solution to the problem. The main types and kinds of the dialogue of cultures are considered in the subtext and text areas. The result of the study was a typology represented in the subtext mental type of four kinds, and in the text and its two sub-spheres (verbal and musical) by three types with specific differentiations. Explicit and implicit modes of dialogue are taken into account.

Keywords: dialogue of cultures, musical creative discourse, type of dialogue in music, subtext and textual spheres.

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1. Introduction

The expansion of cultural interactions over the past century has been so progressive that the problem of cultural dialogue/polylogue cannot but become relevant and attract attention in a variety of aspects. The key concept of cultural dialogue has long been included in the conceptual sphere of humanitarianism, stimulated by the research of cultural scientists M. M. Bakhtin, Yu. M. Lotman, and dialogist philosophers M. Buber, M. Heidegger, A. F. Losev, V. S. Bibler. The phenomenon of dialogic culture is studied in various humanitarian spheres, including musicology, as evidenced not only by individual publications, but also by systematic conferences in different musical and academic institutions (Moscow).

The problem is that the system of manifestations of the dialogue of cultures in the musical discourse is insufficiently developed by the domestic musicologists. Therefore, the focus of the article is on building the desired typological system. The article concentrates on the relation "composer – work of art", that is "subject - product", and distinguishes three spheres in the musical discourse: *metatext*, *text* and *subtext*. Each has a dialogical content, but for the current research the last two spheres is of interest

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because the metatext, by analogy with literary criticism, is a specific layer of additional author and nonauthor's materials (although it can be interpreted differently).

2. Methodology

The research is based on the systematic approach and comparative method, as well as the method of historical and comparative analysis. All these allow both the theoretical support for the dialogue of cultures in music and identification of the experience of typology, presented in the text sphere and its two sub-spheres - verbal and musical.

3. Discussion

The subtext sphere implies the main creative mechanism, namely the consciousness of the artist (along with intuitive abilities, etc., without going into creative psychology), the carrier of *the generating type of dialogue – mental*. This type is initial as an attribute of any consciousness, and, to the greatest extent, the consciousness of the artist-creator; it has *implicit and explicit forms of manifestation*, since not every composer introduces his quest verbally (often they are derived from literary texts). However, there are many composers whose thoughts and intentions are recorded in articles, memoirs, and letters. Here one can perceive several levels-types of dialogue: *ideological, musical-aesthetic, stylistic and personal style*.

The ideological dialogue is articulated by the composers who intentionally work out this capacity. Moreover, its relevance is characteristic of the periods of socio-cultural fractures and crises (the New Russian School of the 1860s, A. Scriabin in the early twentieth century, O. Messiaen and composers of the Second avant-garde, etc.). In general, the composers reflected more on the musical aesthetics, manner and style, in the space of which the dialogue was always relevant for them. The explicit form of *the aesthetic dialogue* is public musical and aesthetic disputes, critical articles and reviews, as well as letters. Their essence is in the aesthetic controversy of different national schools of composition and historical traditions, including aesthetic theories, aesthetics of types of music, its socio-cultural mission, musical genres, etc. The example is the middle of the XVIII century in France (J. J. Rousseau and C.W. Gluck) and the “great aesthetic concern” of the second half of the XIX century, like R. Wagner, etc.

Stylistic dialogue in the creative consciousness of the composer is an articulated orientation to a certain style: *historical* (conditional), *national, personal and of the opus*. There are real historical and cultural recreations of cultural phenomena in the

historical perspective, for example, the symphonic *Roman festivals* of O. Respighi, where each part “reconstructs” the image of traditional celebrations, from Ancient Rome to the present. The images of *national* styles is a popular tradition in different musical cultures (a “Russian” or “French” East). Based on a deep dialogue with national roots is neo-folklore, one of the leading areas of music of the twentieth century, which gave outstanding artistic results in the works of B. Bartók, I. Stravinsky, K. Orff, G. Sviridov, S. Slonimsky, etc.

Personal style dialogue implies conscious and articulated by the author orientation to the style of any composer. This is often associated with the genre of “offerings” and “homage”, like in the two simple examples: the musical portraits *Chopin* and *Paganini* from the series *Carnival* R. Schumann. The *opus stylistic dialogue* takes place when the author points to a certain work as a prototype or reference point for his work. Thus, R. Strauss called *The Marriage of Figaro* by Mozart a reference point for his *The Knight of the Rose*, and I. Stravinsky - Mozart's *So do they all* for his last opera *The Rake's Progress*. A special case of the stylistic dialogue is a conceptual one. When P. Tchaikovsky composed the *Fourth Symphony*, he had in mind the concept of Beethoven's *Fifth Symphony* (from the letter to S. Taneyev), although his concept turned out to be naturally different. *Stylistic dialogue* is the most constant because of its “craft” level, which is daily vital for the composer. It begins in the classroom, where the teacher focuses his students on the samples of creative techniques of different composers.

Turning to *the textual sphere of dialogue* (work of art), *the verbal and musical-textual sub-spheres* can be we highlighted. The first sub-sphere includes *nominative and immanent texts*. *The nominative text* (verbal titles) often indicates the existence of a cultural dialogue: the intertextual cultural space provides the composer with thesaurus and creates *cultural, artistic, and genre types of dialogue* explicated in the categories of works. The first two types are inherent in the program playing related to other types of art (opera, ballet, vocal and choral genres) or informing about the author's meaningful intentions through the title/nomination, epigraph, and preface/program.

The general cultural type can include images-symbols and stories drawn from the Bible and other religious texts, images of historical heroes and historical plots, cultural images of nations and cities. *The artistic type* in the nominative text consists of images-symbols and stories borrowed from different spheres of art, primarily from literature as their main reservoir, as well as the names of artistic creators. The latter is reflected in the tradition of homages, tombeaux, musical offerings, direct stylizations or works “in line with”, plays “under the name”, variations on the theme of a particular composer,

and transcriptions. A lot of pieces of music are devoted to the artists who worked in different kinds of art: from the *Frescoes of Piero della Francesca* by B. Martinů to *No roads...have to go... to Andrei Tarkovsky* by L. Nono.

The nominative text, orienting the listener, may contain a type of *genre* dialogue, which is crucial and actual in the musical text. Genre nominations often address to a particular era, national tradition, or subculture. As a trans-epoch-making phenomenon and cultural form, the genre bears constant features of the musical model and challenges the composer to a dialogue, that is, to a personal interpretation. Especially “dialogical” are the genres of canonical origin: mass, requiem, liturgy, *Stabat Mater*, *Te Deum*, *The Cherubic Hymn*, etc. Verbal layer is unchanging.

The type of the *ethnic dialogical genre* is extremely widespread, for the assimilation of foreign cultural traditions is the essence of the natural cultural development. Thus was born the Russian music of the New Time, which did not have its own traditions of *secular* theatrical, vocal, choral and instrumental genres. An individual case is introduction of non-indigenous genres to depict a particular character or environment. The classic examples are M. Glinka’s *Life for the Tsar* and *The Polish act*: Polonez, Krakowiak, and Mazurka.

Another type of genre is *cultural-historical*, in which the genre nomination refers to a different era and subculture, with its inherent worldliness. This dialog can be situational and with a plot, caused by a specific plan, but also can be systemic and conceptual, as in Neoclassicism, the direction proclaiming the dialogue of historical cultures, modern and pre-romantic (Classicism, Rococo, Baroque, Renaissance, Middle Ages, Antiquity). At the same time, genre nominations can be inside the artistic work or the name of the parts. So, in P. Hindemith’s *Sonata for Cello solo* (1948), Part 1 is marked as *Pastorale* and the finale is *Passacaglia*, that is, as the Baroque genres. The nominative text often declares a kind of the *multi-art genre*, based on the introduction of the genres of other art forms to the music: *Novelettes* by R. Schumann, Z. Fibich, M. Balakirev, A. Glazunov, *Estampes* by C. Debussy, *Tales* by N. Medtner, etc.

The immanent verbal text in musical-theatrical and vocal-choral works is always the basis of a dialogue. The *explicit* form is extended on the literary text: *Songs from Goethe’s Wilhelm Meister* by F. Schubert, *Songs on R. Burns’ words* by G. Sviridov. A more complicated case is the opera libretto, a special genre studied by librettology. Here one can see a double dialogue (polylogue): the dialogues of the librettist with the primary source and the composer with the libretto. Sometimes, there is even a triple dialogue, when the composer works in parallel with both the librettist and the primary source. The dialogues and polylogues of an *implicit* kind can nourish the text of the

libretto itself. According to V. Belsky, who was awarded the Pushkin prize for the libretto *Tales of the invisible city of Kitezh and the virgin of Fevronia*, “in the whole work there is not a single detail, which somehow was not inspired by the feature of any legend, verse, incantation or other creation of the Russian folk art” [1, 3]. Also, L. Dallapiccola wrote about a unique polylogue in his libretto to the opera *Ulysses* [2]. *The musical-textual sub-sphere* is undoubtedly the main one, because it concentrates all the creative efforts of the composer, all the above-mentioned types of dialogue in the explicit or implicit form of manifestation.

As for the new types of dialogue, the *explicit music-text dialogue* is of two kinds: first, as the composer’s work with someone else’s text - editions, orchestration, work finishing - and second, as the author’s material through the techniques of parody, paraphrasing, citation and collage, has long been known, no later than the XV century. Citation and collage have become particularly popular in the postmodern paradigm, the musical prototype of which is polystylism in the concept of intertextuality, though the researchers rightfully tell about the danger of a mechanical connection of the quotes.

The implicit music-text dialogue is an *assimilation* of various influences, conscious or unconscious, within *the author’s material*. One of the most striking examples is Tchaikovsky’s *Eugene Onegin*, in which A. Scholp [3] revealed intonation-tune connections with a dozen composers of the romantic direction. The *inter-genre* dialogue is widely used as an interaction of different genre: the influence of theater on the instrumental sphere (especially vividly among opera composers), theater on the spiritual music (Bach, Mozart, and Verdi), songs on the symphony and vice versa (Schubert, Mahler), mass on the symphony (Bruckner), etc.

All the above-mentioned types of dialogues, often intersecting, are put at the service of composition, drama, and the concept of the work of art in the author’s material. Historically, the dialogue becomes more intense at the turn of XX–XXI centuries; thus, K. Stockhausen (heptalogy *Light*, 2003) created “total” dialogue with the cultures of different “epochs and nations” in the original neo-mythological concepts, which led to the “total synthesis” of spectacular, verbal and musical traditions and innovations with a high wordly content.

4. Results

Thus, the developed typology enables navigation in the areas and types of dialogue of cultures, taking into account their explicit and implicit form (modality). In the conditions of the “great synthesis” of the XX century, which flows into the new Millennium, the

development of such a system of “dialogical coordinates” in the musical art is relevant and promising. The proposed model is supposed to be effective, though it also has “white spots” – the meta-text sphere, which is omitted in this research, and “points of growth” –special types of dialogue in the ontology of the acoustic text: author – performer, and author – performer – listener. According to B. Asafiev, these communicative systems presuppose access to the sociology of musical culture, with all its stratification and psychological features.

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