

## MUSICAL CULTURE: MULTICULTURALISM AND IDENTIFICATION

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**Abstract:** In the space of contemporary art, two interdependent and interconnected tendencies of development are distinguished, the set of which outlines the existing potential, dynamics, and vectors of development of modern musical culture. We mean multiculturalism as a tendency to interaction and mutual enrichment of essentially different cultural patterns, creating a single communicative space in which the existence of a common system of universal values is possible. At the same time, the second tendency, which arises and acts in contrast to the first one, is national (self) identification – within its framework, the desire of each culture to show its own originality and uniqueness is realized. The interaction of these two tendencies determines the dynamics of the evolution of cultural space, in particular – in the field of music culture. The study of the above trends is due to the prospects of studying and taking into account in the methodology of musical culturology well-known scientific contradictions or antinomic categories, the relationships and interactions of which are decisive factors in cultural change. The conducted culturological analysis of the existence of multiculturalism and national identification in the space of musical culture gives grounds to claim that the appearance of the brightest cultural facts or phenomena that testify to the emergence and assertion of certain new genres, styles, directions in music is a mutually determined stimulation of manifestation of two of the above trends in the cultural life of society.

**Keywords:** Culture, Cultural space, Multiculturalism, Musical art of romanticism, Musical culture, National self-identification, Romantic cantatas.

### 1 Introduction

Modern world culture is characterized by heterogeneity of ethnic and religious groups. Moreover, manifestations of cultural uniqueness are made possible by comparing the One, or “one’s own Self”, and the Other, with ontological, semantic, morphological otherness of meanings, signs, symbols, and so on. The key to the harmonious development of culture is always and especially in our time – dialogue. It is no coincidence that the Ukrainian scientist O. Klekovkin, in his own reasoning about the fate of culture in modern society, starts from the generalization, which is expressed even imperatively: “Culture is never holistic in the ideal sense. The integrity of culture lies in the contradictions, in the simultaneity of death and birth, in the inspired appeals to “European values” and in the habit of covering up one’s opponent from a position of strength or, even better, pathetic demagoguery. After all, new periods in the history of culture are not only repainted flags, but they are first of all changes of structures, hierarchies, dependencies and functions of separate elements, and, most importantly, changes of value system” [14].

Yudkin [34] speaks in support of the idea of interdependence and indivisible unity of the whole and its parts in the interpretive space of the performing arts, methodologically sound from a phenomenological point of view, taking into account the dialectical principle of unity of parts and whole, expressing clarification in the field of music and theater, in interpretive artistic performance practices, the relationship of the morphological relationship “part – whole” and the phenomenological relationship “phenomenon – essence”, implementing the principle of metamorphism – the constant transformation of forms and phenomena. This principle allows “removing the contradictions of holism (priority of integrity) and atomism (division into further indivisible elements)” [34, p. 36].

We believe that it is no coincidence that, at present, the search for new means of expression in art and the growing interest of scientists in rethinking traditional ideas about morphology, semantics and semiotics of culture, researchers’ attention is attracted by the concept of multiculturalism and related notions of multiculturalism. Multiculturalism means the principle of

functioning and coexistence of various ethnocultural communities in a given society, with their inherent awareness of their own identity, which ensures their equality, mutual respect, mutual understanding, harmony and tolerance, as well as organic connection with a broad cross-cultural community. Moreover, the essence of multiculturalism as a social phenomenon is to ensure the mutual enrichment of cultures, as well as the existence and definition of a common national system of norms and values that form the basis of civic consciousness of the individual.

In the process of interaction of different cultures, as a result of their mutual enrichment and interpenetration in society, new cultural values are created and affirmed [30]. If we consider the manifestations of multiculturalism at the individual level, the result of this principle is the preservation of each individual’s inner uniqueness, awareness of the importance of self-development and self-improvement, enrichment of own spiritual culture under the influence of cultural phenomena carried by other ethnic groups.

The above-mentioned heterogeneity of social groups is now recognized as a problem that deserves purposeful study from a scientific point of view. This issue acquires special importance in the cultural, art, and pedagogical spheres, because the result of the processes of their substantive implementation is the birth and approval of new cultural patterns. The latter, in turn, promote tolerance, mutual understanding, empathy, and more.

In the history of music culture and performance, as well as in art culture in general, there are many cases when the participation of artists, musicians, and other members of the creative community in artistic processes and phenomena of other cultures than national, contributed to the birth of unique works of art, which are new for the creator and his environment. Shortly after the appearance of such musical phenomena, we witness their further transformation due to the transition of the national component to a qualitatively different, multicultural level of existence and perception by society. The next stage of their spread and existence is the transformation in the direction of acquiring and strengthening national features – taking into account the enrichment of the general cultural thesaurus, which occurred in connection with the birth and spread of the above cultural phenomenon in the cultural space. Thus, the article, on the basis of theoretical and subject-practical cultural analysis, highlights the basic provisions for polyphonic, multi-vector interaction of multicultural and national components, which determine the most dynamic, unique artistic processes in the space of current development of modern music culture.

### 2 Materials and Methods

The results of the analysis of scientific works show that the problem of multiculturalism has attracted the attention of researchers in various fields both in Ukraine and abroad [1, 2, 7, 13, 15]. Let us note that in domestic and foreign scientific cultural studies, along with the concept of policulturalism, largely synonymous, similar in meaning concept of multiculturalism is studied and used [15], which began to be studied in the last century in the US, in particular, to develop social tolerance and preserving the cultural identity of marginalized or disenfranchised layers of the population [15, p. 66].

In the process of scientific work, the authors relied on certain methodological provisions of studies of such modern domestic researchers-culturologists as Yu. Bogutsky, O. Klekovkin, N. Korablyova, T. Cherednichenko, G. Chmil, I. Yudkin [4, 6, 14, 34], in particular, on their conclusions about the characteristics of new cultural reality in comparison with the culture of the past. Also, certain characteristics, qualities, influential factors of cultural development were outlined by the authors of the article and tested in previously published materials [12, 29, 31, 32]. In addition, scientific research on stylistic processes in the musical

culture of Romanticism was based on the methodological principles of the theory of national style of S. Tyshko [33], the position of the works of D. Likhachev, Y. Lotman [21, 24] and works that outline the specifics of the development of musical genres and the interaction of stylistic influences of different cultural traditions [16, 17, 22, 26].

Also an important component of the methodology of scientific research were the works of Eco and Losev, in particular, the conclusions of scientists on openness as a crucial characteristic of a work of art from an ontological point of view, the presence of active interactions of subjective perception of a work of art in the general culture, on this basis of the general, multicultural point of view concerning a place and a role of a particular art phenomenon in the course of evolution of the general art culture [10, 23].

Without going into a narrow consideration of the similarities and differences of the above concepts and taking into account the objectives of this article, we note that they are based on the search for balance and harmonious interaction of voices in the polyphony of different cultural patterns, taking into account the known postulate of “unequal equality” (Skovoroda), in search for ways to understand the uniqueness, identity of different cultures.

Thus, the *aim* of this work was to reveal some important theoretical foundations and highlight some, the most interesting, in our opinion, examples of the interaction of determining vectors of musical culture – multicultural orientation and the desire for national (self) identification.

To achieve this goal, we used a number of methods, in particular: a comprehensive application of systematic, socio-cultural, and analytical-synthetic approaches, used current cultural and musicological domestic and foreign developments, which led to the consideration of such research methods as comparative and historical, semantics, logical-analytical. Next, we will consider several areas of multicultural connections in the art of music, which exist in different conditions of place (different national environments) and time (a long historical period from the 19<sup>th</sup> to the 21<sup>st</sup> century).

### 3 Results and Discussion

Against the background of the general trend of world development – globalization – there is a need to move from the desire for total unification to awareness of the diversity of cultures and communities, their national and ethnic complex configuration in the multicultural world. This tendency clearly emphasizes the shift from the logic of the relations of exclusion on the principle of “either – or” to the simultaneous thinking of “one” and “other”, “universal” and “singular”, based on additional conjugation within integral systems (sociocultural, theoretical, musical, etc.) between individual and general, national and multicultural.

Let us note that national identity is often analyzed in scientific research through the prism of the ideas of sociologist B. Anderson, who considers the national self-determination of human and in general the concept of “nation” as an “imaginary community”. Based on Seton-Watson’s opinion about the nation, Anderson considers it possible to translate “*consider themselves*” as “*imagine themselves*”, and understands the national self-determination of human as “*imaginary community*”: “It is *imagined* because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each the image of their communion lives” [1, p. 6]. Thus, Anderson emphasizes the subjective factors that allow a person to feel an element of translation of national identity, when the concept of the nation is created, characterized by “high degree of generalization of sensory data, “averaged” by circumstances and fixed by temporal selection” [30, p. 51]. In his study, Anderson pays special attention to language as a “way of imagination”, the unity of the nation. If the changing territories with which the

community is identified are a spatial characteristic, then the linguistic mediation of the imagination is a temporal characteristic. Language connects both the past and the present, and this simultaneity is enshrined in symbolic forms and thus realizes in this continuity the reality of the existence of an imaginary community, and the writing and reading of these forms (i.e., language) give the nation its “naturalness”, its beginning and end [3, p. 25]. One should note that the term “language” is understood not only in a narrow sense, but also in a broad sense, and indicates a variety of sign systems – cultural, musical, and so on. On the one hand, language (including music one) is the bearer of the general, universal properties of the objective world, and on the other – the language represents the subjective-national component, which is the national peculiarity of the worldview.

It is also necessary to pay attention to the ideas of Connor, who, in the creation of national identity, focuses on the sensory aspect of historical experience, memory and myths [7], which crystallize and are transmitted through the personal prisms of unique representatives of a culture. As Hunsaker writes, “the sense of national identity often develops through syncretic strategies that lead to a pluralistic awareness of one’s own “Self” [13, p. 5]. Thus, national identity is not given from birth, it is experienced by each individual separately, constantly revised, because in a multicultural environment there is a certain “erosion”. As the Canadian researcher Kimlichka rightly points out, on the one hand, there is a “decrease in the number of common features within each national culture and an increase in the number of common features between different cultures”, and, on the other hand, this process not only does not eliminate national identity, but, on the contrary, is accompanied by a heightened sense of belonging to nation” [18, p. 88].

We consider it extremely important that among the modern types of art during the last decades the screen arts and, in particular, cinema have developed significantly. This is no accident: not the least role in this process was played by multiculturalism, the universality of the artistic language of the screen. After all, as we know it, the movie screen and everything connected with the display on it, were created by the sound, and in particular, the musical accompaniment, which acts as a public mediator between the screen action and the viewer. In turn, the evolution of film music took place in accordance with the development of cinema as a whole, which led to changes in the functions of music in cinema, which gave the composer greater freedom of expression, opportunities to intervene in the action presented in the frame, and even “expressing” own, sometimes different from the image, point of view, i.e., creating own comment. This has significantly influenced the experimental practices in cinema in search of the latest genre and style speech and language of the latter, which continue to this day and significantly affect the growth of the prevalence and popularity of this art at the world level.

If we raise the question of what were the main stages of development of music in cinema as a means of artistic expression, we learn that in the 30s of the twentieth century, art critic Bugoslavsky [5] in the encyclopedic edition of 1936 shared information about this. It was said that in the first steps of the formation of sound cinema the conductors of orchestras, who selected the repertoire for the sound of films, the task of finding points of intersection of music and screen action arose, on the one hand, also the task of organic unity of musical accompaniment to the film as a whole. The genres of “pure” symphonic music were gradually added to the popular genres of initial musical improvisations - marches, dances, program music. Overtures, suites, symphonies were performed. Later, with the development of sound cinema, films were created where music represents the main element of the plot. Among such well-known screen works, there are *Petersburg Night*, *Jazz Singer*, *Sing to Me*, and others.

Thus, already at the initial stages of cinema development, against the background of general cultural unity, national specific differences emerged, which in the further development of music

in film schools of America, Western Europe, and the former USSR determined their unique qualities and characteristics. American and Western European traditions provided for the creation of "hits" – songs whose task was to act as 'business cards' of the film. In terms of genre, they were intonationally close to jazz melodies or even to folklore, to folk melody; tempo-rhythmical organization had to be accessible, easy to perceive by a wide range of spectators. Thus, in the late nineteenth - early twentieth century, there was the opportunity to observe the active and vibrant development of those cultural phenomena, the source of which was the unity of policultural (multicultural) and national: namely their dialogue determined the course of cultural dialogues, defined the dynamics of culture, and facilitated further stages of development and spread of significant cultural phenomena.

We must conclude that multiculturalism follows its historical path in close interaction with the search for national identity. In the history of musical culture, we find many confirmations in this regard: let us mention here the tendency to travel in music to different cultural areas of the West or East, which almost totally covered the European romantics of the 19th century – from Berlioz and Glinka to Liszt and Rimsky-Korsakov. The German (Leipzig) experience of teaching of the Ukrainian music classic Mykola Lysenko, who not only did not deny, but also stimulated national-style discoveries in operas, orchestras and even in arrangements of folk songs, looks quite significant in the sense of revealing national-specific features within multiculturalism.

The trend outlined here has not been lost by descendants – antagonists of the Romantics at the turn of the next century (Puccini, Debussy, Ravel, Albeniz, etc.), and then was inherited by the composers of the French "six" and a cohort of artists of 20<sup>th</sup> century. It, in turn, 'exploded' with a real apotheosis of multiculturalism in the most unexpected stylistic "crossroads" at the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries – suffice it to recall A. Schnittke's ballet *Peer Gynt* (1989).

The work of the outstanding modern Ukrainian composer Silvestrov, who combines national and Western European features within the framework of multiculturalism, is not an exception in this global process. Using the legacy of the musical past, the artist does not resort to direct quotation or collage in his music. For the most part, it is an allusion, a reference to those "simple" intonations that can be found in both the classics and the romantics, those "old" phonemes that can be quoted not in "literal sense" but in 'other' language. Namely, in this 'other' language one of the invariants of the composer's worldview, its multiculturalism, is manifested, because the old "phonemes" used by Silvestrov still live and can be spoken as today's word and form a new language. An important factor here is the artist's individuality, thanks to which the national and world are illuminated on a mental level through the prism of the unique composer's "Self".

In this sense, the composer's work *Two Dialogues with an Afterword* for string orchestra and piano, written at the beginning of the 21<sup>st</sup> century, is indicative. Spoken names of parts of the cycle are "Wedding Waltz" (1826... 2002) (Schuber, Silvestrov), "Postlude" (1882... 2001) (Wagner... Silvestrov) and "Morning Serenade" (2002) (Silvestrov). Based on the names, one understands that it is a conscious dialogue not only between the personalities of composers, not only between worldview, attitudes, and cultural traditions of different eras, but about the internal dialogue of modern human of the 21<sup>st</sup> century. Addressing the cultural patterns of the Romantic era, Silvestrov seems to have a conversation with Schubert and Wagner, drawing the attention of contemporaries to the conditional dialogue between the romantic artists of the nineteenth century and creating a polylogue. After all, Schubert is the composer from whom the birth of European romanticism begins, while Wagner is the composer who ends this journey. Silvestrov tries to unite the statements of his well-known predecessors as an intention to expand the cultural horizon, to unite time and space, as proof of the infinity of time, as a sign that future composers will continue the dialogue with Schubert, Wagner and Silvestrov

himself. In this context, in fact, the last part of the cycle is created – "Morning Serenade", where the artist emphasizes the "turn of the century" (19<sup>th</sup> – 20<sup>th</sup> – 21<sup>st</sup>) in the romantic style (Schubert as the "beginning" of Romanticism, Wagner – "the end"). In general, Silvestrov makes a "reverse" (in time) transition from avant-garde techniques to a romantic understanding of the world. Creating a polylogue between two romantics of the 19<sup>th</sup> century and a romantic of the twentieth century, he does not allow the romantic style to "end", and in the 21<sup>st</sup> century, together with the imitation of Schubertian and Wagnerian intonations, the melody of the work contains typical New Year's Eve melodic-intonation inversions. This kind of multiculturalism gives the composer the opportunity to translate "old" phonemes into modern language, to combine "old" with "new", creating a kind of ideological eclecticism [29].

It should be noted that Silvestrov continues his multicultural creative dialogue not only with the era of romanticism. Listening to the acoustic possibilities of sound, the dynamics of its development (growth or attenuation) gives the opportunity to learn to find different shades, not just contrasts. In this, Silvestrov continues the traditions of the Impressionists, who were characterized by the culture of sound, the volume of the sound phenomenon, the sophistication of color, the timbre of the sound palette. Thus, in Sonata No.2, in the piano cycles "Triad" and "Five Pieces", thanks to the long sound layers, subtle nuances of dynamics, the composer creates a transparent impressionistic musical fabric. At the same time, new timbre and register colors create sonant effects.

Turning the arch to the century before last, let us turn to the paradoxical experience of the perception of "another" European culture, which we contemplate during Glinka's journey through Spain (1845-1847); this journey in all its details is studied in the monograph of Tyshko and Kukol [32]. The point is that the Russian composer generally ignores the name of such a striking phenomenon of the song and dance culture of this Spain as *flamenco*: neither in his memoirs nor in his correspondence, does he even use this term. But we know for sure that during his stay in the south of the Iberian Peninsula, Glinka became acquainted with flamenco and heard it in the highest creative sense [31]. By the way, we also will do not find in the memoirs of the composer ("Notes") closely related to flamenco stylistic definition of *Cante Hondo*, as well as other terms characteristic of this tradition. Thus, Glinka describes these phenomena in detail and very accurately, avoiding using their names. He remarks on this occasion that the singers were singing in oriental kind, the dancers danced deftly; it seemed to him that he felt three different rhythms: singing was heard by itself, the guitar separately, and the dancer beat in the palm and tapped her foot, seemingly completely separate from the music [20, p. 328].

On this occasion, Glinka spoke with obvious surprise, but immediately feeling an important feature of the complex and unusual metro-rhythmic organization of flamenco. The point is that the meters here are quite complex and elegant: in addition to dicotyledons and tripods, they use a variety of combinations. In addition, additional rhythms are widely represented: *tacneo* (beating with heels), *palmas sordas* (clapping) and *pitos* (clicking fingers). Dancers play an important role in creating a complex rhythmic pattern, beating the beat with their feet (*zapateado*), tapping it with their hands or castanets [11, 27].

It is not surprising that Glinka, given the state of contemporary musical ethnography, faced great difficulties in recording and, accordingly, the artistic processing of such unusual and sophisticated melodies. As for the melody "in the Eastern genus", we will add that it was actually composed under Arab influence, looked free-improvisational and elegantly virtuosic, contained microchromatic intervals (less than half a tone) and glissando voice techniques from sound to sound, and, moreover, generously was extremely difficult for the European ear in the tonality-intonation sense (various combinations of Phrygian and Dorian scales, Arabic poppy Hijazi; bimodal configurations, etc.). Apparently, that is why Glinka even mentioned with some irritation, having already returned to his homeland: "My repeated

attempts to make something out of Andalusian melodies were without success" [12, p. 332].

Thus, at least at the beginning, it seems that Glinka's "multicultural" hearing here came into some contradiction with the national identity of the musical phenomenon, which he encountered while in Spain. However, this conclusion does not seem correct. After all, he already felt a certain non-standard nature, "irregularity" in the rhythmic and melodic organization of Russian folklore, and the Spanish experience only helped him to better understand these phenomena of national musical culture.

It is paradoxical that Glinka did not leave any full-fledged recording of flamenco melodies. Apparently, his main goal was something else: going to Spain, he sought to get new, vivid impressions and embody them in his own work (see more: [32]). That is why Glinka's "Spanish Overtures" – "Aragonese Hota" and "Night in Madrid" – appear in Spain or almost immediately after it, followed by the famous symphonic scherzo "Kamarinska". This is how the "postponed" result of the Spanish trip was manifested. Should he create music in the style of flamenco or *cante hondo*? Apparently, such a task would not be an extraordinary problem – with Glinka's ingenious sensitivity to "foreign" music. However, musical Spain somehow not immediately, at first imperceptibly for an outside ear, emotionally merged into his tempo, contrasts, and melody. While Italy significantly influenced the style of Glinka, his melody and vocals (for example, the opera "Ruslan and Lyudmila" is worth mentioning), Spain primarily influenced the general mood, tempo-rhythm, movement, the very breath of his music.

Here it is appropriate to cite thoughts on the place of music in the history of culture, which in the early 1990s were somewhat skeptical about the current state of its state, but also musicologist-culturologist Tatiana Cherednichenko hoped for a better future, saying about the orchestral play by Italian Luigi Nono: "There is no roads, but we must move forward": "Under the guise of false clarity of our ideas about the world, something terribly chaotic, inhuman pulsates and is able to spill out <...> Cluttered culture with a priori clarity of any problems does not allow being vigilant in time, to act responsibly. New music teaches sensitivity to oneself and to the world <...> Pure "salt" is present at the end of Nono's play and, perhaps, it is utopia. "But we must go forward" [6, p. 167–168]. There is no doubt that an effective line of defense against such "a priori clarity" is actually a wonderful 'game' of multiculturalism and national identity in real works of musical art.

It should be noted that namely music culturology, due to its inherent integrative nature, is able to significantly expand the contextual connections of various cultural phenomena. It is no coincidence that Umberto Eco once remarked in his novel *Baudolino*: "A relic makes sense when it finds the right place in real history... A door is not a door if there is no house around the door. They are just a hole, and not even a hole, because emptiness, if there is no fullness around it, is not even emptiness" [8, p. 121]. He added on this occasion in his essay "Six walks in the literary forests", metaphorically representing them as gardens, where "trails diverge": "Even where the forest trail is not visible, everyone can pave his own, deciding to go right or left around this or that tree, and once again choosing the path near each trunk that will meet..." [9, p. 15]. Apparently, the "open work", to which Eco devoted a separate scientific work, focusing, by the way, on the phenomena of modern musical culture [10], consists namely from such paths. It is clear that these paths are often the multicultural foundations of works of art.

"Art is an experimental field that deals with play, i.e., complex processes of interweaving of random and non-accidental," – Lotman said, emphasizing the unpredictability of artistic phenomena in the system of objective laws of cultural development [24, p. 300]. The multicultural intentions of the romantic nineteenth century are read through a variety of creative phenomena, perhaps most naturally reflected in the art

of music; Rethinking the genre hierarchy gave a new impetus to genres that occupied a somewhat peripheral place in the musical culture of classicism.

Apparently, no one of the romantic genres absorbed so many different cultural and stylistic influences and managed to declare its new birth, as a cantata-oratorio in a rather small number of significant works. The combination of two systems – spiritual and secular music – appeared to be a natural consequence of vocal and choral traditions inherited from previous eras, and gave life to a unique synthesis of national characteristics and features of individual compositional styles. Romantic cantatas have absorbed a variety of genre influences, as well as religious and cultural traditions. Their development was in demand by concert practice, which gave popularity to program works for vocal and orchestral ensembles, which are not regulated by strict rules of either formation or subject matter.

Factors of renewal of musical language and imagery of cantata-oratorio opuses of Schubert, Schumann, Mendelssohn-Bartholdy, Brahms were in connection with musical themes with folk-song origins, specificity of Lied, tradition of choral art and significant influence of romantic opera. The new understanding of the texture was the result of a combination of classical techniques of musical thinking using imitations, fugues, fugues, choral elements with a romantic attraction to multilayered fabric and homophonic-polyphonic composition – these features of romantic Western European cantatas of the 19<sup>th</sup> century specifics [26]. However, namely in Russian musical culture, the combination of strong traditions associated both with widespread choral "event" and church singing, as well as with the influence of edging and party concerts, has opened the way for a special individualized solution of stylistic syntheses in cantatas. Bright examples are the cantata works of Glinka – still little known in musicology. The composer's avoidance of genre definition of vocal and choral works and insufficient attention to them by musicologists created if not a "white spot", then a kind of little-studied area of Glinka's musical works, which became a significant stage in the formation of national Russian musical style of the 19<sup>th</sup> century.

Glinka's first cantata, one of the composer's early oeuvre, dates back to 1826: the *Prologue, or Cantata to the Death of Emperor Alexander I and the Emperor Nicholas I Accession to the Throne*, for tenor solo, mixed choir and piano. The first significant experience of the embodiment of spiritual themes in the genre of secular cantata, the work of 22-year-old Glinka, despite the commissioned character, was not a detached musical expression: "I wrote sincerely" – Glinka later admitted in his memoirs [20, p. 231], which refutes the long-held idea in musicology about the somewhat formal attitude of the composer to the subject of this work. In fact, the music of the little-known cantata is emotional and embodies figurative antinomies – undisguised drama and majestic glorification, which is typical of the young composer's age. However, the deep meaning shows Glinka's creative maturity and asserts the priority of superiority in the creation of a romantic Russian cantata.

How does the work manifest multiculturalism, in general, inherent in the thinking of musical romanticism? The influences of Kant's traditions and signs of Orthodox singing are felt in the Tercet a capella Es-dur, and even the semantics of the tonality of the section of sacred content "Pay attention, O Creator" is characteristic of the embodiment of prayerful imagery in the Russian tradition of cantata "for event", noted by Krylova. Even more interesting is the fact given by the researcher about the meanings that are fixed for Es-dur tonality: "for Mozart, this key is closely related to sacred images," (according to the characteristics of Schubart, it is a tonality of love, reverence, trust conversations with God, which expresses the Holy Trinity with his three flats") [16].

Glinka's use of established musical formulas in the cantata – signs of certain affects – is evidence of its connection with the tradition of the Russian cantata of mournful or majestic themes. After all, the "intonation dictionary" of the musical language of the cantata genre includes a wide range of musical means,

among which the scope of exaltation is fixed: moves in the melody on the quartet and sextet (“figure exclamatio – exclamation”), which creates semantic accents in the melody; “upbeat ascending quarter – one of the characteristic features of hymns”; “sequential development of the melody (<...> gradatio – amplification, a technique that usually conveys emotional uplift)” combines the principle of multiple assertion of the motive with pitch and fret development; “gradual ascending movement in the melody (rhetorical figure anabasis – ascent – has not only a direct pictorial meaning, but also conveys such a semantic nuance as elevation-magnification)” [19, p. 523]. These are the melodic configurations used by Glinka in the *Prologue*.

*Prayer* in the words of M. Lermontov is the last cantata of Glinka, which was created in 1855; from the first one, it separated by 29 years. The dramatic axis of Glinka's cantata in this case is generally built on the interaction of stylistic layers of different “spaces” and “times” of musical culture – a principle close to the stylistic drama of the opera *Ruslan and Lyudmila* [33]. The contrasting images of *Prayer* synthetically combine Russian romance, belcanto techniques, ariosity (the theme of the main part); features of Western European chorale and Russian choral singing (theme of the side part), lyrical ariosity, singing, cantilena, dancing (code). This allows the composer to combine the contrast of images with the end-to-end development of the action, to provide grounds for the plot movement in the absence of the plot as such.

The depth and persuasiveness of each of the images of Glinka's cantata *Prayer* – dramatic and conscientious, solemn-prayerful and comforting, enlightened direction – is associated with the intensification of interaction and synthesis of stylistic features of different cultural traditions and their artistic meanings. As a result, there is a plot of cantata, which reproduces the inner life of the human soul, with its religious, philosophical pursuits – the formation of spiritual maturity. The idea of conciliar unity in prayer – an integral part of Orthodox culture – is the semantic center of Glinka's cantata, its spiritual core, which concentrates the multicultural intentions of the composer's latest vocal and choral work, because prayer has universal meanings and its musical embodiment appeals to the space of European religious and philosophical consciousness.

Glinka's cantatas intensify the dialectical processes of intercultural interactions and the search for national self-awareness, which will take place in Russian music of the second half of the 19th and the beginning of the 20th centuries. After all, as O. Lobzakova writes, “the interaction of religious and secular traditions in the conditions of individual styles of composers of the 19<sup>th</sup> - early 20<sup>th</sup> centuries – Glinka, Rimsky-Korsakov, and Rachmaninoff - is a factor in the active synthesis of traditional-national and individual-author, carried out at the intersection of rational factors of creativity and artistic intuition” [22].

If we move away from the issues of specific genres and personalities of Russian culture of the 19<sup>th</sup> century, we must recognize its universalism in the ability to comprehend the philosophical questions of existence precisely through artistic facts. Thus, Likhachev wrote: “From the Western European point of view, there are no philosophers and theologians in Russia. They are dissolved in the artistic work of all kinds: in icon painting, in music, in poetry, and so on. The strongest and most original thinkers in Russia are Andrei Rublev, Dionysius, the unknown creators of church music, Hilarion, Prince Vladimir Monomakh, Archpriest Habakkuk, Lomonosov and Derzhavin, Pushkin, Tyutchev, Lermontov, Chaadaev, Dostoevsky, Vladimir Solovjev, etc. Russian philosophy is very specific, it avoids abstract thought and focuses primarily on knowledge of the world, rather than on epistemological problems. Cognition of the world as a whole is connected, first of all, with its artistic comprehension” [21, p. 408]. And further: “Therefore, some poets, writers, artists (and icon painters), composers are thinkers who reflect in their work their own understanding of the world. This artistic understanding of the world is characterized by a much stronger inner sense of the general in the world than its logical knowledge” [21, p. 408].

Yu. Lotman noted: “<...> In a short moment of each individual event, one can read the whole story and, at the same time, in the whole story one can see the key to individual events” [24, p. 294]. The scientist considered existence in the “diverse multilingual world” to be a universal need, emphasizing that the space of meaning in the processes of changing epochs is always mobile and dynamic [24, p. 290]. Based on cultural generalizations, it is difficult to disagree with the concluding statement of the scientist: “the combination of predictable and unpredictable creates a complex game, which is life” [24, p. 292].

#### 4 Conclusion

Once again, it should be emphasized that namely multiculturalism is the key to the harmonious development of every unique, national culture in modern society. At the same time, the existence of an exclusive multicultural space in contemporary art seems impossible, because as the experience of successful artistic practices proves, the most qualitative and significant results of the latter are connected with the inclusion of the original national component in creative artistic processes.

The interdependence interdetermination of both trends defined the specifics of the musical culture of the last century and the present, defining its main vectors, outlining the great potential of the dialectical approach in the practical implementation of globalization and identification strategies and tactics in modern culture. Thus, the interaction of these vectors of musical culture development based on the content of our article is manifested in three stages:

- The composer's development within a certain national culture of previously unknown patterns of other musical cultures;
- Creative understanding of their multicultural essence;
- Replenishment of own musical culture with new experience and adaptation of these acquisitions to conditions of existence and development of national musical art.

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