

nicht bei dir g'west, o łukowato wygiętym do góry konturze, przeprowadzono imitacyjnie w głosach wyższych (trzykrotnie w ruchu prostym i dwukrotnie w inwersji). Słyszymy ją jeszcze raz po głównej kadencji formalnej w t. 13-14. Druga, *Kraut und Rüben*, nieco bardziej statyczna ruchowo i melodycznie, zjawia się w sekwencji imitacyjnej, czterokrotnie w dwóch głosach górnych (odcinek pierwszy) i czterokrotnie w środkowych (odcinek drugi). Bas, wolny od materiału prekompozycyjnego, odwzorowuje z pewnymi zmianami melodię *Arii*.

Aria da Capo

Wariacje goldbergowskie po dziś dzień zadziwiają swoją różnorodnością, wyjątkowym połączeniem układów fakturalnych i technik kompozytorskich, stawiając przed wykonawcą wysokie wymagania interpretacyjne. Zawierają przegląd rozwiązań z zakresu sztuki kontrapunktycznej, począwszy od polifonii swobodnej, przez autoimitację, korespondencję motywiczną, sekwencje imitacyjne, na imitacji swobodnej i kanonicznej kończąc, z zastosowaniem ruchu prostego i inwersji, a także różnych interwałowych stosunków imitacyjnych, od unisonu do nony. To także znakomite kompendium środków techniki klawiszowej, wymagających umiejętności prowadzenia niezależnych i równorzędnych linii w strukturach polifonicznych, realizacji wirtuozowskich przebiegów figuracyjnych i akordowych o zróżnicowanym profilu rytmicznym i interwałowym, angażujących niejednokrotnie technikę wymiany rąk. Dojrzałości artystycznej wymagają wreszcie bogato zdobione, quasi-improwizacyjne diminucje, ornamentalnie wzbogacające kantylenową linię melodyczną.

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MYTHOLOGY AS A KEY FOR INTERPRETING CONTEMPORARY MUSIC

The contemporary complexity of the world is also reflected in the art of music. On the one hand, it reflects the tradition of musical

culture as a heritage. On the other hand, since the turn of the 19th and 20th centuries, we have witnessed a very rapid creation of new ways of musical expression which are fundamentally opposed to tradition - i.e. musical modernism and postmodern music. This is related to the relativisation of the necessity to bring something fundamentally progressive to music. The postmodern musical way of thinking therefore utilizes, among other things, relativisation, reinterpretation, deconstruction and creative combining of seemingly disparate elements or pointing to the possible ideological (power) potential of music as such. Postmodern music has created its own macroworlds with specific structures and rules of composing and listening to music with reference to selected socio-cultural groups against the background of a diversified global culture and the technological interconnectivity of the web. An important contribution of this music is that it has been able to direct our attention to hitherto hierarchically neglected elements of musical structures (e.g. timbre, musical kinetics, new formative principles of music, sound as musical matter). In the case of the reception of traditional classical, modern and postmodern music (or contemporary music), we as recipients are forced to create different "listening modes" (ways of listening to and interpreting music) and to "switch" between them as needed. It seems therefore inevitable that in the interpretation of contemporary music there is no unifying paradigmatic view that could encompass all the essential phenomena of music and the changes in its structuring. The last unifying paradigm in the history of music was probably tonality as the organising principle of music. Nowadays, tonality as the last metanarrative of music coexists with a plethora of other (meta)narratives.

One possible approach to the search for the integration of contemporary music with the existing tradition is to point out the links with the much deeper roots of human thought. Indeed, some of the principles of structuring and listening to music are intrinsically related to the revival of general principles of mythological thinking. Myth is not understood here negatively as an untruth or deception, but as the primary source of human creativity with its set of powerful symbols and energy, e.g. in the sense of archetypes according to C. G. Jung [3]. The inclination to revive mythological principles may

be quite conscious as an expression of compositional poetics - evoking myth, ancient cultures, etc. On the other hand, there is room for taking into account an intuitive and unconscious approach against the background of a broader cultural movement of music towards a return to the mythological roots of mankind. Naturally, it is not about explaining everything, but rather detecting some basic principles in contemporary music that no longer appear radically new and artificial when observed through this prism. One of the typical features of contemporary music is the revival of myth. The potential of mythological characters and events to inspire is manifested in the frequent presence of reinterpretations of the meanings of traditional mythologies and recontextualization with the contemporary world. A typical manifestation of this tendency is, for example, the presence of a mythological element in the title of the composition, the text being set to music, etc. However, from the point of view of the inner principles of mythological thinking, it is more interesting to observe the originally mythological principles that have been applied in rich metamorphoses in the structuring of music. Among the basic mythological principles that have clearly manifested themselves in contemporary music we can name, for example, the principles of repetition, contrast, change (the variation principle), collage and fragmentation, the principles of the temporal dimension of music (linearity versus non-linearity, narrative horizontal time versus static vertical time), the principles of the horizontal and vertical dimension of the world and musical space, various numerical and abstract symbols, etc.

The revival of mythological principles in music is not a new thing and has been going on continuously since the 20th century. In this context, one can but refer to the relationship between music and mythology according to C. Lévi-Strauss [6]. Musicology naturally responded to the apparent revival of myth in 20th century music. Let us recall at least the works of Eero Tarasti [8], Victoria Adamenko [1], Vladimir Karbusicky [4], Yayoi Uno Everett [9]. The importance of myth and its principles is also recognized by music narratology, referring to the close relationship between the narrative of music and myth [2].

Now I will briefly outline a comparison of mythic and musical time [see 6 for more details]. Mythic thinking incorporates the traditional temporal model of linearity and teleology in the form of a narrative sequence of events. Another dimension of mythic time is the cyclical time of repetition - the making present of the mythic creative act of time *in illo tempore* and the repeated establishment of this act through ritual. The time model is a circle and a spiral. Mythic thought works with the horizontal dimension of time and space (profane time, see M. Eliade) and the vertical dimension outside empirical time and space (sacred time). The temporal model is the horizontal and vertical intersection of time planes and space (see e.g. axis mundi). In contemporary music, we encounter specific manifestations of the aforementioned temporal models. For example, the absolutisation of the unity of the repetition of musical matter in dodecaphony and serialism, the cyclical repetition of musical models and spiral time (processuality) in musical minimalism, the stopping of musical time by various means of prolongation of musical structure, musical stasis, non-linear compositional procedures, the non-teleological direction of music, which opens up the dimension of musical (mythical) timelessness and the vertical dimension of music (cf. O. Messiaen, J. Cage, K. Stockhausen, M. Feldman, G. Crumb, J. Adams). It should be noted that these temporal models are related not only to the unique development of 20th and 21st century music, but also to the influence of music from non-European musical cultures, in which the cyclical principle of musical time is often a traditional paradigm. In music theory, these time models can be identified, for example, in J. Kramer - moment time and vertical time [5]. This brings us back to the mythical origins of human thought, the residues of which influence contemporary forms of musical expression in a holistic synthesis of past and present.

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ІНТЕРПРЕТАЦІЯ В КОНТЕКСТІ ВТІЛЕННЯ АВТОРСЬКОЇ ІДЕЇ МУЗИЧНОГО ТВОРУ

Аналізуючи часову специфіку музичних творів, музикознавці часто співставляють музичне мистецтво з іншими видами його існування, зокрема, – з живописом і скульптурою. Живопис, зафіксований автором, існує у певному часі сприйняття, на якому функції автора фіксуються, але не закінчуються. В музично-виконавській творчості виконавець є постійним співавтором, постійним втілювачем (мається на увазі живе виконавство).

В живопису функцію виконавця, незалежно від авторської, виконує інший митець, коли створює репродукцію, чи робить реставрацію картини. Кожен з них намагається максимально копіювати оригінал (першоджерело інтерпретування) специфічними засобами виразності і в цьому досягти художньо-образної виразності. В результаті утворюється критерій вищої оцінки майстер-