

How to Cite:

Vereshchahina-Biliavska, O. Y., Cherkashyna, O. V., Moskvichova, Y. O., Yakymchuk, O. M., & Lys, O. V. (2021). Anthropological view on the history of musical art. *Linguistics and Culture Review*, 5(S2), 108-120. <https://doi.org/10.37028/lingcure.v5nS2.1334>

Anthropological View on the History of Musical Art

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Abstract--Research in the field of music anthropology as a separate science began to appear only in the last century. Currently, there are only a small number of studies on musical anthropology in the scientific literature. The purpose of the study is a theoretical generalisation of the manifestations of anthropological thinking in the musical art of classicism, romanticism, and avant-garde, carried out on the basis of contemporary scientific publications. The research methodology is based on the principles of analytical, historical, cultural, and comparative methods, which cover the aspects of musical anthropology of different eras. During the study, the authors considered the manifestations of anthropological thinking in the musical art of classicism, romanticism, and avant-garde, as well as modern scientific publications on musical anthropology. The authors concluded that synthetic, epic-dramatic genres of poetic ballads and poems had a particular influence on the musical composition of the Romantic era. These genres led to the emergence of a number of new compositional structures in the instrumental music of the Romanticism. This study can be used during lectures and practical

classes in higher education institutions that specialise in the study of music; it can also be used by students for independent study of musical anthropology.

Keywords---avant-garde, classicism, cultural anthropology, cultural features, history of music, linguistics, modern musical art, musical anthropology, musical language, music-culture, romanticism, socio-cultural environment.

Introduction

Anthropology is the science of the origin and development of a human, the becoming and spread of the human race and the general fluctuations of the physical structure of a human. This term was proposed by Aristotle and meant the study of the spiritual qualities of a human. However, in the Middle Ages, this term was also used by European scientists to describe the physiological properties of a human. Since then, the term “anthropology” has acquired a broader meaning. According to the opinion developed under the influence of the French educators of the 18th century, anthropology is a universal science of a human, studying their biology, history, culture, psychology, language, etc. This approach is followed by many Western European, American, and Ukrainian scholars, including experts specialising in various fields of philosophical knowledge. Anthropology is not a separate discipline, but a wide scope of natural sciences and humanities, which comprise separate sections: philosophical, psychological, social, physical, and cultural anthropology, including primitive archaeology, ethnography, linguistics, etc. Proponents of another opinion, developed in the second half of the 19th century, consider anthropology to be the science of the variability of the physical type of a human in time and space. It is believed that it contains three main parts: anthropogenesis, race genesis, and ethnogenesis, with this approach having traditionally been followed by Ukrainian researchers. The information obtained from anthropometric data goes beyond real biological knowledge. Considering the social nature of a human, it can be said that anthropology occupies an intermediate position between biology and the humanities (Napolitano, 2015; Vladimirovich, 2017; Rybintseva, 2018; Gleizer, 2020).

Music anthropology is related to the psychological, national, and social characteristics of a human in a particular socio-cultural environment. Anthropology of music is also associated with the initial conditions of musical experience, connections, and traditions, as well as certain cultural features (Nikolsky et al., 2020). The concept of musical anthropology gained ground in the scientific literature in the 20th century. Scientists from the United States, such as Merriam, Feld, Seeger, and others, were among the first scholars to use and scientifically substantiate musical anthropology. In the monograph “Anthropology of Music” Merriam considered this subject area based on the oppositional paradigm “music-culture”, the direction of which was again substantiated by Bruno Nettl in the documentary “Paradigms in the History of Ethnomusicology”. Steve Feld and Anthony Seeger introduced their concept of musical anthropology and focused on the musicological standpoint and socio-cultural factors,

emphasising human and personal factors (Shevtsova, 2018). Upon covering the essence of musical anthropology, scientists noted that it derives not from a musical work, but from the spiritual and creative transformation of a musician, *homo musicus* as a carrier of a certain worldview, values, and traditions (Podoroga, 2016). The anthropological approach to understanding musical phenomenon, which becomes the core of artistic, cultural, philosophical, and theological research, allows to perceive music in the context of processes occurring in the spiritual existence of a human. The prospects for such approach are clear, the changes in the system of musical creativity, such as style, form and genre, musical language, instruments and content, provide an opportunity to argue about the substantial changes in nature and human appearance (McAndrew & Everett, 2014).

The purpose of the study lies in the theoretical generalisation of the manifestations of anthropological thinking in the musical art of classicism, romanticism, and avant-garde (Gazor & Shoghi, 2021; Sutton & De Backer, 2009). This study can be used in lectures and practical classes in higher education institutions that specialise in the study of music; it can also be used by students for independent study of musical anthropology.

Materials and Methods

Theoretical consideration of the concept of musical anthropology was performed using general scientific methods of scientific knowledge. Analytical, historical, cultural, and comparative methods were used. The analytical method is aimed at determining the internal trends and capabilities of the subject, it is widely used in all sciences. In this paper, the analytical method was used to study the basic worldview principles of the era of classicism, romanticism, and musical avant-garde (Kampasakali & Varella, 2008; Ståhl & Mårtensson, 2021). The historical method is a method of research that is based on the study of the origin, establishment, and development of objects in chronological order. The historical method can be used in the study of various phenomena and objects of nature, social life, science and technology, etc. In this study, the historical method was used to analyse the socio-cultural environment where the art of classicism, romanticism, and avant-garde functioned. Comparativism is one of the manifestations of the comparative-historical method used in linguistics, literary studies, and other sciences to establish the similarity of plot lines, literary images in works of art or folklore of different peoples, in the similarity in the development of related languages to identify the oldest among them.

Based on the similarity of literary and artistic phenomena of different countries, assumptions are made regarding the causes and sources of such analogies, such as the similarity of different cultures due to the proximity of geographical location, diffusion of cultures, borrowing cultural samples and other factors. In this paper, the comparative method was used to investigate the common and different in the manifestations of Ukrainian and foreign classicism, romanticism, and avant-garde (Cloudsley, 1990; Goldberg, 2008). The cultural approach is based on a set of system-forming principles: historicism, communicative, social, anthropocentric, and axiological principles. Using the cultural approach, the characteristics of each of the presented trends were studied. The study identified the inherent

features of the music of the era of classicism, the structural features of a symphony in the era of classicism, the preconditions for the development of Romanticism, and the characteristic differences of the music of the era of avant-garde.

In the process of identifying the manifestations of anthropological thinking in the musical arts of different historical periods, the study considered and analysed modern research on the history of music, musical anthropology, and other related areas (Ogden et al., 2011; Thaut, 2015). Feige developed a theory of the human form of life, referring to the central aspects of the philosophy of Aristotle, Kant, and Hegel. The author noted that the form of human life is reconstructed in terms of the classical concept of a human as a rational animal, which is reformulated in the light of the neo-Aristotelian concept of freedom of life (Feige, 2020). This study also reviewed the paper investigating the expansion of media capabilities faced by modern music. The author of the said paper noted that institutional structures provide a conventional definition of art disciplines based on the average level, and also emphasised the existence of criteria for distinguishing between different practices (Kreidler, 2016; Griffen et al., 2021). The authors of this study also reviewed a paper where Leonard and other authors argued that the nature of human-instrument interaction is a longstanding field of study that has attracted the interest of researchers from such diverse subject areas as philosophy, cognitive science, anthropology, etc. The above paper offers a study of concepts and technologies that allow to create instrumental dynamics using digital musical instruments, by analysing the creation of tactile sound, focusing on theoretical and conceptual principles, technological components, namely physical modelling methods for designing virtual mechanical systems and feedback technologies, allowing mechanical connection with them, and corpora of works of art based on this approach (Leonard et al., 2020; Jafarova, 2021).

Results and Discussion

Anthropological view on the musical art of the classicist era. Researchers consider the era of classicism to be one of the most important eras in the history of music. In the era of classicism, new musical genres emerged and developed, new musical instruments were invented, which contributed to the global popularisation of the art of music (Cypess & Kemper, 2018; Fedotchev, 2020). The era of classicism dates back to the 17th-19th centuries. The era of classicism replaced the Baroque era. The period of classicism is associated with the names of the three most famous composers: Mozart, Haydn, and Beethoven. Each of them lived and worked in Vienna. The Viennese classics, as musicologists call them, were united by their excellent mastery of various musical instruments and compositional techniques. In the days of classicism, popular musical genres included symphony, sonata, concert, and string quartet. Joseph Haydn is considered the founder of the symphony. He elaborated the symphony, established the laws according to which the classical symphony is composed. The classical symphony consists of four parts. The first part of a classical symphony should be composed in the form of sonata allegro, a tempo allegro, it should sound excited and energetic. The second part of the classical symphony is expressed in the form of variations, rondo-sonata or complex three-part sonata, it is slow and lyrical. The third part of the symphony should sound lively, it is usually expressed by a

minuet or scherzo. The fourth part should be composed in the form of a sonata, rondo, or rondo-sonata. The fourth part of the symphony is usually solemn and life-affirming. Any manifestation of order, repetition, symmetry in the sequence of sounds – in any of the four parameters – is an attribute of music. This category involves not only the primary organisation of sound matter in various parameters, but also the further structuring of this matter. A considerable part of the musical beginning is brought by specific, immanent musical structures (such as harmonic inversions in the music of Viennese classics). The highest manifestations of music are the most important features of the musical form as such. These include the following: developed polyphony, the possibility of harmonious sounding of several parts in simultaneity (i.e., advanced musical composition); strict pitch ordering (highly organised modal system); functional delimitation of elements of musical form, their logical subordination.

In the era of classicism, the structural principles of natural perfection and the perfect nature of a human being as God's image acquired new ways of implementation in music. The embodiment of these principles is the semantic content of the sonata-symphonic cycle, which consists of four parts. According to some researchers, the invariant represents the semantics of four main manifestations of human nature: *homo agens* (active human being), *homo sapiens* (sensible human being), *homo ludens* (playing human being), *homo communis* (joyful, communicative human being). The change in worldview led to the emergence of the classicist cognitive strategy and outlined the significance of the subject of classicist intonation. The composer in the era of classicism is a self-sufficient author of his or her individual theme. It is described by a sense of self-worth and the intention to know the truth, as well as the ability to organically combine the impressive novelty of individual sensory musical expression of basic meaning with known methods rationally organised at the time (Walczyński & Grzybala, 2020).

Thus, in the era of classicism, the structural principles of natural perfection and the perfect nature of a human being as God's image acquired new ways of implementation in music. These principles are included in the invariant of the sonata-symphonic cycle of four parts as a symbolic expression of the four main manifestations of human nature: "square" period, construction of four parts (exposition, development, reprise), four sections in the structural outline of the sonata allegro, and a special sonata-exposure period in the middle (minuet) parts of the cycle. The anthropology of the sonata as a principle of development of the classical musical form constitutes the anthropology of the spiritual exit. Moreover, it is not an open and developed theme, but the very thematic process of interaction of the given and the predetermined, dynamic community, the coexistence of the good and bliss, a single conciliar subject of music, which is aimed at thinking about the eternal. The gesture of exaltation of a musician's soul, as the fundamental spiritual principle of the entire form of the sonata, constitutes a paradoxical state of disturbed peace, when temptation is brought into the eternal light and a blissful victory over the grief of the heart is given. The individual properties of the parts do not violate the thematic unity of the composition (exposition, the complete form of the sonata and the complete cycle), because it reveals the unity of the human nature and understanding of the personal nature. However, it is difficult not to notice how the composer, who

chooses the position of alienation from the events of the expressed drama, separates his “I” from the inner sphere of sounds and abandons it.

In the history of Ukrainian culture, the second half of the 18th century is called the “golden age of Ukrainian music”. The choral work of the brilliant trio of Ukrainian composers Maxim Berezovsky, Artemy Vedel, and Dmitry Bortniansky reaches classical peaks. At the same time, an important breakthrough was made in the field of secular musical genres – symphonies, concerts, sonatas, operas, etc. This culmination was in the making over the past centuries through the development of Ukrainian folklore in all its diversity of genres, church choral culture, musical performance, and education. In theatre and music, as well as in architecture and fine arts, Baroque was gradually replaced by classicism. Under the influence of Western European professional music, there was a transition from a one-part party concert of the Baroque period to a spiritual concert of the classicism period, which was based on a contrasting juxtaposition of parts of the cycle. The cyclical form and complex techniques of polyphonic development provided opportunities to embody the humanistic ideals of the era in music: universal moral values, philosophical contemplations on the meaning of life. In the works of M. Berezovsky, A. Vedel and D. Bortniansky, by the depth of images and their development, the genre of choral concert acquires the features of a kind of choral symphony.

Anthropological view on the musical art of the Romantic era. In 1824, the French poet and critic Deschamps argued that Romanticism lies not in the historical epic and literature on which the plots are based, but rather the author's tendency to overcome the rules of art, such as the principles of taste, the laws of language and style. Romanticists despise them and start a revolution (Fend, 2013). Much later, upon considering the art of the previous century in terms of symbolism, Blok declared that romanticism is a symbol of the sixth sense. The phenomenon of romanticism was also described by the French philosopher Foucault. He argued that the romantic episteme constitutes liberation from any thought: language as a representation of words, nature as a representation of beings, needs as a representation of values. Without representation as a tabular space of order, everything descends into chaos. In a situation of excessive expansion of the range of new meanings, up to the ugly and evil, which receive an aesthetic justification in the context of self-destruction of beauty, the romanticist develops a classicist trend of modelling the world. The initial stage of musical romanticism is represented by the work of F. Schubert, E.T.A. Hoffman, K.M. Weber, J. Rossini; the next stage (1830-50's) – by the works of F. Chopin, R. Schumann, F. Mendelssohn, G. Berlioz, F. Liszt, R. Wagner, J. Verdi.

Synthetic, epic-dramatic genres of poetic ballads and poems had a particular impact on musical composition. They led to the emergence of a number of new compositional structures in the instrumental music of the Romanticists: through-composed, contrasting, and mixed (Taylor, 2013). Musical romanticism is extremely controversial. On the one hand, it constitutes the illumination of real life, it is filled with purity, holiness, and inspiration. On the other hand, musical romanticism is a dream. The phenomenon of distortion of holiness that has emerged as a result of the identification of society has created an opportunity for a new religious experience that has built new ethical and religious systems, as

well as re-evaluated old ones. Such state of affairs led to the emergence of secular Christianity, whose leaders believed that God had entrusted the adult world into their hands. Dissatisfaction with the worldview led to experiments with demonic romanticism (Berry, 2016).

Ukrainian musical romanticism formed on sources common to Western European romanticism, but developed based on its individual aesthetic principles as a form of national and cultural revival. Three stages of development of Ukrainian musical romanticism can be identified: early (first third of the 19th century), mature (1840-1880s) and late (1890s-1190s). At an early stage, the development of national and aesthetic features of Ukrainian romanticism took place in combination with the active involvement of national themes in the art system developed by Western European romanticists. Mature romanticism is described by the crystallisation of the worldview of the Ukrainian national and cultural revival under the influence of populist ideology. At that time, the national model of Ukrainian romanticism acquired a perfect form, embodying the typical features of the spiritual essence of the Ukrainian people. The late stage is described by the modification of Ukrainian romanticism towards individualisation of thought, its acquisition of features of Western European aesthetics of modernism. The leading aesthetic symbol of Ukrainian romanticism during its development was the desire to identify a clear individuality of a personality through its nationality, which stands in the front of the Ukrainian people with a rich historical past and creative potential. A strong social ascent brought about the prosperity of national and cultural revival, as evidenced by significant successes in all areas of art where Ukrainian themes have gained a clear and diverse artistic embodiment. These artists provided the national art with new plots, forms, and means of expression with an emphasis on contemporary art trends, but at the same time relied on the stylistic system of romanticism developed in the 19th century. Notably, the influence of European romanticism had a weak effect on Ukrainian music. Its elements are traceable only in the works of Ukrainian composers of the second half of the 19th century: S. Hulak-Artemovsky, M. Lysenko, V. Matyuk, S. Vorobkevych, A. Vakhnyanin, and others, in particular in their compositions set to words of romanticist poets.

Anthropological view on the musical art of the avant-garde era. The difference between understanding nature of a human being and knowledge of the mechanisms of life of an empirical human being has led to the specific feature of the current socio-cultural situation caused by anthropological catastrophe. Bringing the individual self-determination to the forefront has unjustifiably led to a considerable reduction in anthropological requirements for the individual by society, supported by the practice of the most important institutions in developed socio-economic systems (Koposova, 2019). What in the 20th century is called mass culture clearly focuses on *homo simpissimus*, who is guided by the principle of maximising pleasure with minimal effort. This is the type of so-called “Kafkaesque eccentric human” who is in a situation of complete absurdity, when any attempt to think and understand oneself, any search for truth does not make sense. The search process for such a person is a purely mechanical way out of the problem, its automatic solution. Therefore, such a person is not tragic. His or her life is a comedy of hopelessness, a grimace of great suffering in the mirror, where all meanings are changed by the simulacra in an anomalous sign space. Human consciousness is destroyed and falls into a situation of rhizomatic uncertainty. A

human being destroys oneself: no good, no evil, no courage, no honour, no dignity, no cowardice, no shame. Everything is ironically grotesque and meaningless. Trends are transient, most are subject to the vagaries of fashion, which requires constant updating of techniques. The avant-garde reflected the contradictions of society: the social protest of young people against conventionalism. Representatives of avant-garde are composers differing in their ideological and aesthetic dimensions: Boulez, Nono, Stockhausen, Berio, Cage, Schaeffer, Xenakis. The phenomenon of the avant-garde is a synthesis of art, poly-art, and non-art. There are five basic features of the avant-garde. Characteristic features of the avant-garde are presented in Figure 1.

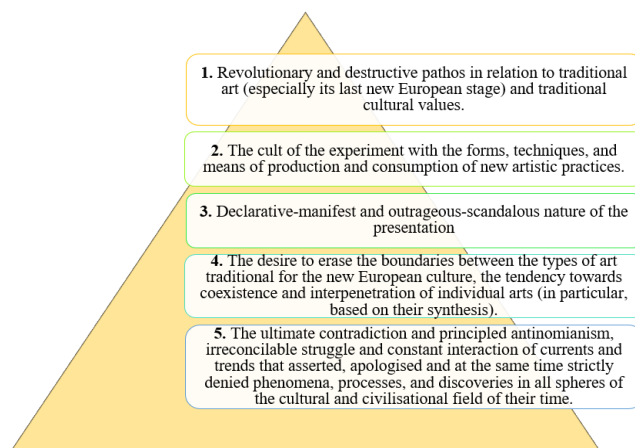


Figure 1. Characteristic features of the avant-garde

Extrapolating the periodisation of the Western avant-garde and modernism to Ukrainian music, one can see several specific differences between the latter due to traditional, national, spiritual, and ideological factors. Before the First World War, two key tendencies were observed in the musical culture of Ukraine: mastering the traditions of late romanticism and bordering on expressionism in art. It is also worth noting the consolidation of the academic foundations of Ukrainian classics in the music of Lysenko, Leontovych, Stetsenko, and Stepovy, who were strongly influenced by impressionism and symbolism. In general, the situation of modernism in Ukraine was most pronounced not in music, but in architecture, fine arts, and literature. At this stage, particularly in the early 20th century, the discourse of national musical culture entered into a dialogue with modernist discourse, and the intersection of the overlap of the two semantic areas gave rise to the national mode of modernism.

Researchers have often wondered in what context the work of composers of the 1960s should be considered: post-modernism, post-avant-garde, or national avant-garde. Thus, the term “neo-avant-garde” was proposed. It reflects the concept of new music, which is also applied to Ukrainian music in the 1960s and 1990s. The young generation of composers in Ukraine, which came into the spotlight during the Khrushchev Thaw, followed approximately the same path, assimilating the achievements of the Western avant-garde (Davis, 2019). Ukrainian musical art was enriched by the works of B. Lyatoshinsky, A. Kos-

Anatolsky, S. Lyudkevych and A. Shtoharenko. The avant-garde music of the Sixtiers-composers L. Hrabovsky, V. Hodziatsky, V. Silvestrov, and V. Zagortsev was marked by innovation. Another explanation for the shallow immersion of Ukrainian composers in the dimension of the second wave of the avant-garde is a specific thought-retrospective view of musicians, which gave them the opportunity to avoid contradictory moments of the avant-garde and choose the most artistically justified techniques, stylistic and compositional techniques. Having found oneself in the conditions of a completely unchurched world, the composer's persona became freed from its religious vocation and purpose. The ontological mechanisms that caused the movement in the principle of composition stopped, and the composition turned out to be a private initiative, based on which a composer was able to satisfy his or her personal love for music.

The development of scientific and technological progress, industrialisation, and urbanisation of society, verification of electronic technical information in the protection and transmission of musical information play an important role in the established musical culture of the 20th century. These factors significantly influenced the new creative mission of composers, as they embarked on a path of significant expansion of acoustic and spatiotemporal boundaries of music for further synthesis of technology and creativity. Thus, with the advent of electronic musical instruments, 20th-century composers began to use synthesised sound and artificial sound systems. At the beginning of the 21st century, musical culture was at a turning point, and it is currently undergoing another transformation associated with a new technical breakthrough, which was called the "digital revolution" (Rindfleisch, 2019). In terms of the scale of its impact on the music world, this transformation is not inferior to any of the previous ones and at the moment it is so fundamental and substantial that it definitely deserves further research. The globalisation of the world and the development of modern technologies have presented the possibility of new media opportunities for the art of music. New systems and platforms began to emerge, the purpose of which was to distribute and publish musical works. These platforms are not governed by hierarchical institutions, they create a free infrastructure for music consumption. New music platforms work according to new rules from the traditional music economy, they undermined the foundations of the former system of social functioning of music, calling into question all the dominant mechanisms, rules and norms.

Leonid Hrabovsky is a Ukrainian composer, one of the representatives of the "Kyiv avant-garde" composer group. At the beginning of the search period, the characteristic features of his musical style were dissonant counterpoint and asymmetrical polyrhythmic combinations. After 1964, he abruptly abandoned this style, turning to the composition of cycles of vocal-instrumental and instrumental pieces in the aphoristic post-Weberian manner, with aleatory rhythms, elements of Luciano Berio's temporal notation, and combinations of unusual timbres. The culmination of all the composer's work in the 1960s was the world premiere of one of his most ambitious works, the melodrama "Sea", at the Gaudeamus Music Week (Rotterdam & Holland, 1971). At the same time, in the cycle of plays "Homeomorphy", he began to develop a style that he defined as "structural minimalism". His later work is marked by a desire for a comprehensive stylistic synthesis, which he called "stylistic modulation". Another representative of

electronic classical music is Valentin Silvestrov. He can be considered one of the leading representatives of the Kyiv avant-garde, a creative group that became known to the public in the early 1960s and was soon harshly criticised by defenders of the USSR's conservative position on music. Maintaining independence despite pressure and even some “velvet” repression, he came to a stylistic crossroads around 1970 and abandoned conventional avant-garde techniques, approaching the style of Western post-modernism. The author himself called his style of the new period “meta-music” (or metaphorical music). Despite the predominantly lyrical nature of his work, Sylvester's works include works of almost all classical genres (the only exception being stage music). He is the author of 6 symphonies, 5 symphonies without numbers, a number of orchestral and concert-orchestral works, choral and chamber cantatas, chamber and instrumental music, including many works for piano, vocal cycles. He worked a lot in the field of film music.

The subject of musical anthropology is currently understudied in the scientific articles of musical art researchers ([Anvari et al., 2002](#); [Khalifa et al., 2002](#)). In one of his works, Feige presents information on the relevance of music as an art for the human form of life ([Feige, 2020](#)). In the first part of his study, the author develops a theory of the human form of life, referring to the central aspects of the philosophy of Aristotle, Kant, and Hegel. The author notes that the form of human life is reconstructed in terms of the classical concept of a human being as a rational animal, which is reformulated in the light of the neo-Aristotelian concept of freedom of life. Hegel reformulated this concept into the concept of a human being as an indefinite living being, because human nature is specified differently in the relevant historical contexts. The second part of Feige's paper discusses the concept of the role of art in human life, referring to Hegel and Adorno. The final part of the study examines the current discussions on the mediating constitution of the arts, which then becomes productive for the concept of art music ([Feige, 2020](#)).

In the second presented study, the author noted that music is currently facing the expansion of its media capabilities, just as it has happened in the visual arts. On the other hand, the author noted that institutional structures provide a traditional definition of art disciplines based on the average level. However, the author also mentioned that it has recently become clear how this intransigence can be overcome by enabling music and all forms of art to enter a transmedial state. However, the author also emphasised the existence of criteria for distinguishing between different practices in the art of music ([Kreidler, 2016](#)).

In the study “Multisensory instrumental dynamics as an emergent paradigm for digital musical creation”, the authors argued that the nature of human-instrument interaction is a subject area that is of interest in such diverse fields as philosophy, cognitive sciences, anthropology, and art. In particular, the case of interaction between a performer and a musical instrument provides a basis for studying instrumental dynamics, which allows embodying and acquiring skills of virtuosity with electric and acoustic instruments, as well as to question how such concepts can be transferred to digital music technology and virtual tools. This study investigates concepts and technologies that allow creating instrumental dynamics using digital musical instruments, by analysing the creation of tactile

sound focused on theoretical and conceptual frameworks, technological components, namely physical modelling methods for designing virtual mechanical systems and feedback technologies that allow mechanical connection with them, as well as corpora of works of art based on this approach. Through this retrospective, the authors argued that works of art created over the past 20 years and those created earlier can be important to the community as new objects that challenge physicality, sensibility, and creativity. The authors also discussed the convergence of efforts in this area, the challenges that lie ahead, and the possible emergence of a new transdisciplinary community focused on multifaceted digital art forms (Leonard et al., 2020).

Conclusions

The study and understanding of the fundamental principles of musical anthropology in the paradigm of the spiritual world of human and music art seem crucial and necessary for a complete adaptation in the modern globalised sound space, i.e., taking into account modern sociological assumptions. Knowledge of the mechanisms of music influence on people and society, admittedly, has a positive effect on the requirements, tastes, and needs of the next generation, focusing on the true and false values of music culture, aware of the corrective effect of music on psycho-emotional state. Knowledge of the general laws of development of an individual and humanity in all its diversity and music as the most complete and accurate reflection of its existence should become one of the main priorities for modern humanities.

In this study, the authors presented a theoretical consideration of three eras in the history of musical art. Musical classicism, romanticism, and avant-garde were considered. The study considered the classical structure of the symphony, which was started by composers of the era of classicism. The musical romanticism was considered and analysed. Synthetic, epic-dramatic genres of poetic ballads and poems have had a particular impact on musical composition. They brought about the emergence of new compositional structures in the instrumental music of the Romanticists: through-composed, contrasting, and mixed. Ukrainian musical romanticism was considered. It was established on sources common to Western European romanticism, but developed on its individual aesthetic principles as a form of national and cultural revival.

The leading aesthetic symbol of Ukrainian romanticism during its development was the desire to identify a clear individuality of a personality through its nationality, which stands in the front of the Ukrainian people with a rich historical past and creative potential. Ukrainian artists of the Romantic era gave national art new plots, forms, and means of expression. The authors of this study considered the musical art of the avant-garde era. The phenomenon of the avant-garde is a synthesis of art, poly-art, and non-art. Characteristic features of the avant-garde were considered. Extrapolating the periodisation of the Western avant-garde and modernism to Ukrainian music, there are several specific differences between the latter due to traditional, national, spiritual, and ideological factors. Composers of the avant-garde era, finding themselves in a completely ecclesiastical world, lost their religious vocation and purpose. The ontological mechanisms that caused the movement in the principles of

composition stopped, and the composition turned out to be a private initiative, based on which a composer was able to satisfy his or her personal love for the creation of musical works.

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