

PHENOMENOLOGICAL AND AESTHETIC INFLUENCE OF THE TRADITIONAL EUROPEAN MUSIC SCHOOL ON THE DEVELOPMENT OF MUSICAL ART AND MUSICAL CULTURE OF THE USA IN THE BEGINNING OF THE XXI CENTURY (IN PARTICULAR, THE GENRE OF HEAVY (EXTREME) MUSIC)

Komleva A.V.¹ (Russian Federation), Orbin T.² (United States of America)

¹Komleva Anna Viktorovna – PhD, Lighting Designer,
STATE ACADEMIC DRAMA THEATRE LENSOVIET, SAINT-PETERSBURG;

²Orbin Travis - Drummer,
'DARKEST HOUR' METAL BAND, WASHINGTON, UNITED STATES OF AMERICA

Abstract: the article develops a phenomenological and aesthetic discourse on the historical foundations of the European traditional music school and its influence on the formation of an independent (original) development of American musical art and culture. A systematic analysis of the phenomenological and aesthetic principle underlying the foundation of a unique style of composing and performing mathematically structured parts of musical works, compositions in modern American musical culture is carried out. A method of existential-empirical research of the American school of musical arts is developed.

Keywords: phenomenological and aesthetic, empiricism, modality, melody, modality, squareness, modus, foot, measure, architectonics ancient Greek melos, Caucasian school of traditional music, Indian school of traditional music, North American, metal, metal subgenres.

ФЕНОМЕНОЛОГО-ЭСТЕТИЧЕСКОЕ ВЛИЯНИЕ ТРАДИЦИОННОЙ ЕВРОПЕЙСКОЙ МУЗЫКАЛЬНОЙ ШКОЛЫ НА РАЗВИТИЕ МУЗЫКАЛЬНОГО ИСКУССТВА И МУЗЫКАЛЬНОЙ КУЛЬТУРЫ США НАЧАЛА XXI ВЕКА (В ЧАСТНОСТИ, ЖАНРА ТЯЖЁЛОЙ (ЭКСТРЕМАЛЬНОЙ) МУЗЫКИ)

Комлева А.В.¹ (Российская Федерация), Орбин Т.² (Соединенные Штаты Америки)

¹Комлева Анна Викторовна – PhD, художник по свету,
Драматический театр Ленсовета, г. Санкт-Петербург;

²Орбин Трэвис - барабаник,
метал-группа 'Darkest Hour',
г. Вашингтон, Соединенные Штаты Америки

Аннотация: в статье разрабатывается феноменолого-эстетический дискурс об исторических основаниях европейской традиционной музыкальной школы и ее влияние на формирование самостоятельного (самобытного) развития американского музыкального искусства и культуры. Проводится системный анализ феноменолого-эстетического принципа, лежащего в основе фундамента уникального стиля сочинения и исполнения математически структурированно сложных партий музыкальных произведений, сочинений в современной американской музыкальной культуре. Выработывается прием экзистенциально-эмпирического исследования американской школы музыкального искусства.

Ключевые слова: феноменолого-эстетический, эмпиризм, модальность, мелодика, ладовость, квадратность, модус, стопа, такт, архитектоника древнегреческий мелос, кавказская школа традиционной музыки, индийская школа традиционной музыки, северо-американский, метал, поджанры метала.

Historical and philosophical foundations of the traditional European school of music

1. European philosophical foundations

Since ancient times, *Eidos* denoted the concept of a concrete appearance, given visually. Understood as an image. Among the Eleatics he acted as the Essence, with Plato he was opposed to *the Idea*, with Aristotle he denoted *the Form*.

In pre-Socratic natural philosophy (Milesian school, Heraclitus, Empedocles, Anaxagoras, Democritus), *eidos* is understood as fixation, organization of a thing in a sensually perceived continuum, that is, *Eidos* in the most

concrete sense is an organizing, fixing appearance that allows a thing to actually exist (be visible, have appearance, be perceived as an Image).

The correlation of *the eidos* with the substratum arche and the acquisition by the thing of *the eidos* is thought of as the reification of this *eidos*, the transformation of the abstractness of *the eidos* into the non-abstractness of the thing, transforming into a semantic connection, the conjugation of *the concept of eidos* with the concept of form. And if the phenomenon of the substratum in ancient culture is associated with *the material* (maternal, feminine) principle, then the phenomenon of *eidos* is associated with *the ideal* (paternal, masculine).

Eidos in Plato is understood as the main essence of a phenomenon or thing, is a standard. *Eidos* is now understood not as an external, but as an internal form, that is, an immanent way of being a thing. In addition, *the eidos* now acquires an ontologically independent status, forming the transcendent world of *ideas* (that is, the world of *eidos* proper) as a set of absolute and perfect samples of possible things.

Aristotle conceived of eidos as immanent in relation to the material substratum of a thing and inseparable from the thing, which is the form of the thing. This becomes possible only because the creator can perceive *the eidos* itself directly in *the world of ideas* and adjust chaotic matter already to its ideal tracing paper. Any transformation of a thing is interpreted by Aristotle as a transition from the deprivation of a thing of one or another *eidos* (accidental non-existence) to its acquisition by a thing (accidental becoming), which is erroneous. This applies only to those changes that bring a material thing closer to its *eidos*; the changes that destroy this approximation are those that deprive the thing of its essence. For example, the creation of a sculpture or a painting and, on the contrary, the destruction of these works.

Eidos has a minimum **entropy** and a maximum sufficient amount of information *in-itself*. Any material object corresponding to its *eidos* will necessarily have a greater **entropy** and a smaller amount of information *in-itself*.

In Stoicism and Neoplatonism, eidos acquires a variety of meanings (starting with the appearance of the body and ending with *an independent substantial idea*). Stoicism brings the concept of eidos closer to *the concept of logos*, emphasizing in it the creative, organizing principle (spermatic logos). Neoplatonism attributes *the eidos* in the Platonic understanding to the One as thought (according to Albin), Nus as the demiurge (Plotinus); numerous *eidos* in the Aristotelian understanding (as immanent gestalts of the organization of objects) are the products of emanation.

In late Neoplatonism, such an apperceptual understanding of *the eidos* disappears (the intelligible becomes a symphony of Gods, each of which is the bearer of *self-consciousness* as one of the moments of its own nature). *Eidos* turns into a moment of *eidetic being* in the strict Platonic sense of the term, that is, *eidos* is the result, the subject of intellect, knowledge itself. *Eidoses* are parts of being that, in essence, remained inseparable from the whole, but in life they began to separate and emanate, emanate. In this sense, *the eidos* is the result, the sculpture of the life process. He does not yet exist as something in itself, that is, as limited in being (and such is the existence of bodies and mortals). The whole for him is Nous.

Post-Platonic tradition

In medieval philosophy, *the semantics of eidos* is actualized as the archetypal basis of things: *archetipium*, as a prototype of things in God's thinking (in orthodox scholasticism); *haecceitas, thisness of a thing* as prior to selfhood and in God's free creative will (John Duns Scotus); *the concept of species* (image) in late Scotism; the presumption of *visiones* (mental images) in Nicholas of Cusa.

In late classical and non-classical philosophy, the concept of eidos takes on a second wind: speculative forms of unfolding the content of *the Absolute idea* to its objectification in the otherness of nature in Hegel; Schopenhauer's *doctrine of the world of rational ideas*.

In Husserl's phenomenology, the term *eidos*, partly in the Latin translation species, means the highest mental abstraction, which is given concretely, visually and independently, that is, it equals **Essence**.

Husserl developed a method of divination as penetration, getting used to someone else's understanding, into the psychology of another **Self**, supplemented by *the method of comparative analysis, or comparative understanding*. He considers *the hermeneutic circle* as a process of endless, cyclic clarification of meanings and meanings, *self-finding of the thinking spirit, movement* within the framework of oppositions.

Martin Heidegger makes a sharp ontological turn, seeking to reveal the meaning of being of that being that we ourselves are (Dasein). It understands its being, which always appears **as being-in-the-world**. Understanding is ontological, it does not take place at the level of consciousness, but is rooted in human being. In this case, there should be not a linguistic, but a hermeneutic attitude towards language. It appears as a reality of *here-being*, in which Preunderstanding is manifested and embodied. Language is the house of Being, realized by *Being* and permeated by its structure.

Being speaks through *the Poets*, whose word is always polysemantic; hermeneutic philosophy is called upon to interpret it.

Otto Wenninger, a student of Sigmund Freud, in his book *Gender and Character* divided nations into male and female. Among the male peoples he ranked the Aryans. For women — slaves and Jews. Based on this, entire countries can be *paternal or maternal*.

Storm and Onslaught, active action to rebuild the world, the cult of freedom, independence are characteristic of male peoples. Analyzing these qualities, we see America — *the paternal country, the people-man*.

Phenomenological and aesthetic foundations of the traditional European school of music and their penetration into the territory of the North American United States

The European classical musical tradition begins to travel the world on the ships of the East India Company. 1492 year — the time of the landing of special forces of Christopher Columbus on the territory of North America. Since that time, you can start counting the conquest of the European classical school of new geographical horizons. Madrigals, motets, canzones, rondos — European melodicism is actively settling in new, colonial conditions. Without changing its form at first. Using the old classical rhythmic basis, where the *Melody is the progressive advancement of tones, in which each subsequent tone, conditioned by the previous one, enters into a contrast relationship with it and causes the need for further shift or closure*.

The melody is consistent, like an extended line, and unfolds before the consciousness that perceives music. That is why the visual projection (image on a plane) of the melody gives a horizontal line of a different pattern.

The melody is called *the soul of music, and the assessment of the composer's work usually comes from the assessment of his melodic gift, which in turn is the criterion of the composer's gift* [2, p. 81-82].

The melody contains the same thing as the whole piece of music: intonation, mode and harmony, rhythm and meter, melodic line, texture pattern, architectonics, dynamics — *melodic line*.

The basis of melody is the second overflow of sounds [9, p. 13].

In the 19th century *instrumentalism becomes a stable keeper of melodic treasures, the focus of melody and melodiousness*.

The new European instrumental melody expresses the triumph of music as an independent, autonomous art form.

In the 19th century in Europe, the polyphony of Pyotr Tchaikovsky, Sergei Rachmaninoff, Sergei Prokofiev, Igor Stravinsky intertwined, interpenetrated into a spiral spring with the melodic principles of Johann Sebastian Bach. As if from a single cosmic source, the energy mass of Bach, Mozart, Beethoven, Wagner, Mahler, Hindemith is fed. Eastern and Western European melodic interpenetrate each other with related motifs of flowering and fragrance of the grace of natural sisters in music. This process in turn reaches the North American United States.

Musical romanticism penetrates the USA with its cult of the artist-genius and belief in intuitive, cosmic forces, with its total cult of music, irresistibly affecting the human soul.

Four melodies of the New Age reign in Europe: 1) *monophonic melody reigns in the work, among all its voices*; 2) *the charm of melodic melodiousness lies in the chanting of the smooth second line hidden in it*; 3) the Italian violin is imbued with melodic singing, which sings like a human voice; 4) the melody receives its full, to the smallest detail, meaningfulness and expressiveness only in interaction with the entire polyphonic whole of the work [11, s. 23].

In the XX century there is a separation of the paths of *European melody along two highways*. The first highway became *the transformation and hypertrophy of the linear-second basis of melos, which led to the development of horizontal lines of voices, harmonic complexes*. The second highway became *the development and suppression of harmony — rhythmic leaps (syncopation)*.

The first direction was the work of Igor Stravinsky, Sergei Prokofiev, Bela Bartok, Paul Hindemith, Dmitry Shostakovich.

The second direction was formed in the New Viennese school, most complete in Anton Webern, its individual features appeared in the most diverse composers of the second half of the century, until the end of the 20th century in Olivier Messiaen, Luigi Nono, Karlheinz Stockhausen, Pier Boulez, Witold Lutoslawsky, Krzysztof Penderecki, Henrik Guretsky, Rodion Shchedrin, Slonimsky, Sophia Gubaidulina.

In its extremes, the first trend led to linearism, the second to pointillism. The jump and pointillistic melodies have lost their momentary overflow from tone to tone, but retained another organic property — *the architectonics of the visual-spatial order*.

Both channels of development of European melody of the XX century. distinguishes dense instrumentalism with its inherent natural qualities — the freedom to use ranges, registers, intervals, sound mass and speed of movement, which gives a fundamentally different intonation look to the music of the 20th century. compared to previous periods. *Only a small island of retro in the European art of the mid-70s — early 80s. returned to the concert stage the old vocal-melodious melody*.

The melody is directly related to both the dynamics and the architectonics of the form. Waves of dynamic tensions and discharges, climaxes (their preparation, peak, decline) — all this reveals itself through the melodic system of the work.

Melos is an ancient Greek term that, since the time of Homer and Hesiod, denoted a melody, a way of singing, also an independent melodic principle in music, as opposed to a rhythmic principle. The term became widely used in the 10-20s XX century, in particular, Boris Asafiev [5, p. 62].

Monody is a fundamentally monophonic musical warehouse, with real coordination of tones along the horizontal and hidden coordination along the vertical [3, p. 18-22]. This type of presentation is characteristic of many ancient and oriental cultures — antiquity, medieval Europe, Ancient Russia, Central Asia, Transcaucasia. The monodic trend became noticeable in the work of composers of the 20th century (Edgar Varèse, Igor Stravinsky, Rodion Shchedrin, Tiberiu Olah, Avet Terterian, Mikael Tariverdiev).

The architectonics of the composition — a built-up sequence of parts, sections — is also a proportionally verified sequence of melodies and their complexes.

Thus, the questions of intonation and melodic line are the cornerstones of the doctrine of the melody of the polyphonic music of the New Age.

Intonation in music is an expressive-semantic unity that exists in a non-verbal-sound embodiment, functioning with the participation of the experience of musical-meaningful and extra-musical associative representations.

During the 20th century, almost the entire sound matter of music was updated.

Composers from different creative schools both in Europe and America were attracted by new expressive possibilities that were extracted from the sound of musical instruments and the human voice.

Established in the XVI-XVII centuries, and existed during the 18th century, the set of musical-rhetorical figures was also a collection of typified, even standardized musical intonation formulas. The development of musical and rhetorical figures were those pictorial figures in J.S. Bach, which were noted by A. Schweitzer in his study. *In the 19th century typified intonations were the motives of a question, a sigh, the motives of rock (by Pyotr Tchaikovsky).* Opera and symphonic leitmotifs (by Richard Wagner, Nicolay Rimsky-Korsakov, Alexandr Scriabin and other composers) became brief expressive and semantic formulas [9, p. 65].

Scriabin. Etude for piano in E major, op. 8 No. 5. Among the works of early Scriabin, the etude in E major stands out for its bright major mood, vigorous strength and simplicity of its rhythmic movement, the absence of any brokenness or effeminacy. The general intonation of the study can be figuratively defined as a joyful spring burst of vigorous, young forces [9, p. 66].

Stepwise lines can also be outlined in the melodic texture of *the hidden two- and three-voice*.

*In the music of different centuries, such a complication of melodic linearity, which is called **melodic resistance**, is very common.*

*In connection with visual-spatial associations that accompany any linear, especially **linear and rectilinear** movements in musical perception, the ratio of lines in their direction is essential: parallel or opposite. Parallel dynamically is less active, more inert, since it is ultimately a kind of mutual linear duplication of voices. But **the opposite** produces a particularly active, noticeable dynamic effect and can be considered the concentration of linear activity in the sphere of melodic [9, p. 67].*

*The register conditions in which melodic lines develop are also important. Every musician and non-musician has an **absolute ear** for distinguishing registers — high, medium, low. Therefore, the change of register with continuous gamma-likeness is unmistakably grasped by the ear and evaluated in an expressive way. A **particularly strong register effect is achieved with the opposite linear movement, when a wide register range is covered and the entire musical-sound-altitude 'space' is developed in the work.***

During the three major eras — the pre-classical XVI-XVII centuries, the classical-romantic (late baroque) XVIII-XIX centuries, and the modern era of the 20th century.

The active position of melodic linearity in the musical form is seen in its impact on the fundamental factors of the classical form — thematism and harmony. In addition, it affects the architectonics and dynamics of form. The influence on the architectonics is inseparable from the thematic organization of the form and is carried out indirectly, the influence on the dynamics directly, since with the help of melodic linearity culminations are created, as well as dynamic ups and downs of a local character.

The role of a stepwise, scale-like melodic line in the epoch of the 16th-17th centuries especially significant in choral music and organ music, reflecting the principles of choral writing.

The interspecies theory of rhythm, fundamental for European music, the ancient Greek metric, was formed in the syncretic conditions of the existence of music-poetry-dance.

Music flows in time, being the River of Time, and as a temporary (that is, extended in space) art, it is inconceivable without rhythm. Because by means of sound rhythmic points, steps, it moves forward, makes its way

to the Eternal Future. Leading the Thread of Life, in which the materialized substance is rooted — the Human Being.

Music through Rhythm is the blood (syncretic) sister of Poetry and Dance.

Musical rhythm is the temporal and accent side of melody, harmony, texture, thematic and all other elements of the musical language.

Time in music manifests itself through categories: **rhythm, meter, form proportions (architectonics), tempo, agogics.**

Rhythm (greek ρυθμός, from ρέω — flow) as a phenomenon of an extremely broad interpretation can include all the ratios of the temporal parameter, be the totality of all temporal coordinations.

For the specific musical essence of rhythm, the presence of an accent side in its composition is important, thanks to which not only time units, but all melodic-harmonic, timbre-articulation, textural-loudness and intonation content of music participate in the rhythmic process.

*In ancient Greek metrics, the concept of meter was generalizing, and rhythm was understood as a particular moment — **the ratio of arsis** 'raising the leg' and thesis 'lowering the leg' in **the poetic foot**.*

*Many ancient Eastern teachings related to the theory of poetic metrics were based on the meter. And in the doctrine of the European musical clock system, the phenomenon of **meter** was given priority attention. Rhythm was understood here in a narrow sense — **as the ratio of the durations of a successive series of sounds**, that is, as a rhythmic pattern. The tempo scale acquired its current form also in a certain historical period — from the formation of a mature tact system in the 17th century.*

In the XX century, the relationship between the rhythmic-temporal categories has changed qualitatively.

After 1950, the chronometric (in seconds) way of notation spread.

Rhythm is a rhythmic pattern.

Meter is a form of organization of musical rhythm based on some commensurate unit (measure). Meter in the narrow sense is a specific metric system of rhythm. In European music, by the beginning of the 21st century, two metric systems had developed: the ancient greek metric and the tact (tactometric) system of the New Age.

In ancient metrics, the cell of the system was not a beat, but a stop. The beat also belongs to the metric system of European professional music of the 17th-20th centuries. Not being a universal category (like rhythm) that operates within certain historical and geographical boundaries, the measure is at the same time capable of capturing the rhythm of many other systems that have developed outside the idea of a measure line — foot, modal, folk of different cultures.

Historical rhythm systems

From ancient times to the 21st century, European rhythm has developed several systems of organization that are of unequal importance for the history and theory of rhythm in music.

First of all, these are the three main verse systems of rhythm: *quantitative* (metricity in the old sense of the term); *quality* (tonicity in the literary sense); *syllabicity* (more precisely, isosyllabicity, syllable).

The boundary between music and poetry is *the system of late medieval modes* (modal rhythm). Actually musical systems are *mensural* (XIII-XVI centuries), *tactometric* (classical meter and its later modifications, metricity in a new meaning). *Among the newest forms of rhythm organization, **progressions and series** can be distinguished — these are the 50-60s XX century.*

*The quantitative system (quantitative, metric) was important for the music of antiquity, during the period of the syncretic unity of music — word — dance. The system was characterized by the following features. Rhythm had the smallest measuring unit — *chronos protos* (greek χρόνος πρότος — primary time), or *mora* (latin mora — interval). [A similar smallest unit was in other ancient cultures: in Indian — **matra**, in Central Asian — **nikra, nakra**]. Larger durations were made up of this smallest one.*

In the ancient Greek theory of rhythm, there were five durations:

1. Ancient Greek feet

In subsequent periods of the history of music, the quantitative effect was reflected in the formation of rhythmic modes (some modes repeat the ancient Greek feet), in the preservation of a number of antique feet as rhythmic patterns.

Quantitativeness has become one of the principles of the rhythmization of verse for the music of the New Age.

For example, at the beginning of the XIX century in Russian musical culture, the subject of attention of scientists and artists was the idea of the presence of long-short syllables in the Russian language and, in connection with this, the legitimacy of quantitative prosody.

The qualitative system is entirely verse, verbal; it leaves only the possibility of analogies with musical tact and rhythmic patterns. The quality contains rhythmic differences according to the principle of not long-short, but strong-weak, with an expiratory (*loud, forceful*) way of accentuation.

Qualitative type feet have become a convenient model for comparisons with them and for determining various kinds of musical rhythm formations with their help. In Soviet musicology, V.A. Zuckerman systematized the types of bar patterns according to the model of tonic verse stops, having also determined their expressive meaning [4, p. 152-181].

*Between time rhythmic figures and foot formulas, only an analogy is legitimate, since time and footness belong to different systems of rhythmic organization. Here is one of the characteristic systemic differences: **while the foot is stable, unchanging throughout the form or its section, the rhythmic figure of the measure is many times variable, for example, it can begin as a trochee, end as an iambic or anapaest.***

The syllabic system (syllabic), based on the count of syllables, on the equality of the number of syllables (isosyllabism), is also entirely verse. Therefore, its main significance for music is to be the rhythmic basis of verse in vocal works.

*In particular, the verbal text is one of the pillars of synthetic musical and verse forms of the late Middle Ages and the Renaissance: the French rondo of the 13th-15th centuries, the forms of mastersingers, troubadours, trouvères, minnesingers. The verses here are not everywhere syllabic and isosyllabic, but **where they are subject to this principle, they determine the form of the whole by the number of syllables in a line.***

In addition, the syllabic system received a purely musical refraction, independent of the word. After all, the equality of the number of sounds, as well as the number of syllables, forms a kind of temporary organization, which can become the basis of any rhythmic structure that does not obey the clock system.

It is this non-bar rhythmic form that is found among the compositional devices of the music of the 20th century, especially after 1950.

The general system of six rhythmic modes is as follows:

All modes were united, as it were, in a six-beat meter with different rhythmic filling.

Cells of modal rhythm, analogous to ancient feet, were *ordos* (lat. *ordo* — row, order). Single ordos were similar to a non-repeating foot, or monopodia, double — doubled foot, dipodia, triple — tripod, for example:

2. First mode

Modes, like ancient feet, were endowed with a certain ethos. **The first mode** (*identical to the quantitative chorea*) expressed liveliness, cheerfulness, cheerful mood. **The second mode** (*ancient iambic*), on the contrary, is the mood of sorrow, sadness. **The third mode**, the most common (in particular, the main rhythm of the Notre Dame school) and not coinciding with ancient feet, combined the ethos properties of the two previous ones — liveliness with depression. **The fourth** was a variant of the third. **The fifth** (*spondee*) had a solemn character, was used in the tenor. **The sixth** (*tribrach*) in practice represented a *flowery counterpoint* to rhythmically more independent voices. Modal feet allowed their *rhythmic painting*, ornamentation of the main pattern.

The mensural system (from Latin *mensura* — measure) is a system of musical note durations in Western Europe from the 13th to the 16th centuries, before the clock system was approved.

It was caused by the development of polyphony, the need to coordinate the rhythmic ratios of voices that had departed from the uniformity of modes; played the role of the theory of polyphony before the appearance of the doctrine of counterpoint.

Mensural rhythm was associated with modal principles. The regulating measure of mensural rhythmic formations was the six-lobed. His bipartite and tripartite groupings, compared sequentially and simultaneously, were the most typical formulas of the era, the hallmark of the late medieval and Renaissance rhythm.

From the 13th to the 16th centuries the mensural system evolved, and its common feature was the equality of dividing durations into two and three.

Initially, only the Trinity was the norm, in theological representations it corresponded to the trinity of God; three virtues — Faith, Hope, Love; three types of instruments — Percussion (faith), Strings (hope), Wind (love). Therefore, the division into three was considered perfect (perfect) and was protected by a special bull of the Pope.

Binary division was put forward by the musical practice itself and gradually won more and more space in music, while the theory was considered as imperfect (imperfect).

The tactometric, or clock, system is the most important of the systems of rhythmic organization in music. The name tactus originally denoted a visible or even audible blow of the conductor's hand or foot, touching the console and assumed a double movement: up and down or down and up.

A *Measure* is a segment of musical time from one beat to another, limited by bar lines, evenly divided into beats: 2-3 in a simple measure, 4, 6, 9, 12 in a complex measure, 5, 7, 11 in a mixed measure.

As a very rare case in music, one-part beat is also found. An example is one of the constructions in A. Scriabin's Fifth Sonata in meter 1/2.

The Meter in the clock rhythmic system is the organization of the rhythm, based on the uniform alternation of time intervals, the uniform sequence of beats of the bar, and the difference between stressed and unstressed beats.

In the tactometric system, a hierarchy of pulsating movements is formed — by cycles, fractions of cycles, groupings of cycles (the so-called cycles of a higher order).

The difference between strong and weak beats is created by all musical means — harmony, melody, ratio of durations, texture, volume, timbre, register.

The *Meter*, clock pulsation as a uniform system of temporal counting is in constant conflict with phrasing, articulation, motive structure, including harmonic, linear sides, rhythmic and textural pattern, and this contradiction is the norm in the music of the 17th-20th centuries.

The property of the clock system of the XVII-XX centuries is also the fundamental agony of temporal relationships: in performance, equal recording durations can increase or decrease in real time length by several times.

*The tactometric system has two main qualitative varieties: a strict classical meter of the 17th-19th centuries, and free meter of the XX century. In a strict meter, the measure is unchanged, in a free one it is variable (the measure is regularly variable and freely variable, with a variable **numerator** and a variable **denominator**; it is supplemented by the phenomenon of polymetry).*

Tact theory in the 20th century replenished with an unconventional variety — **the concept of unequal tact**.

Tact is not a property of music in general, it is not an automatic consequence of the presence of stresses, but is characteristic only of a certain stage in the development of music, that stage at which it becomes an independent art, at which instrumental music appears, not connected either with text or with dance.

New, *non-bar forms of rhythm organization* appeared in the 20th century, along with a free clock meter. The newest forms include, in particular, *rhythmic progressions and series* based on the principle of temporal irregularity, aperiodicity, as opposed to the principles of tactometricity.

The most elementary means of rhythm are *durations and accents* [7, p. 31].

Accent is a necessary element of musical rhythm, a necessary condition for the perception of the musical-rhythmic process. The essence of an accent as a specific musical phenomenon lies in the fact that it is created by all the elements and means of the musical language — intonation (intonation tension), melody (ups and downs of the melodic line), harmony (changes of harmonies, functional content and phonic color of harmonies), rhythmic pattern (larger durations, sometimes filled with active fragmentation), texture (dense chord, deep bass), timbre (timbre changes, more intense timbre complexes), verbal text (text syllables, stressed syllables), agogics (slight slowdown in the area of the accented sound), volume dynamics (volume boost).

The emphasis in music is not created only by loud dynamics, but is filled with all the internal means of music, speaks of the specifics of musical rhythm, of its difference from the rhythm in verse and dance [1, p. 100-106].

A **rhythmic pattern** is the ratio of the durations of a successive series of sounds, behind which the meaning of rhythm in the narrow sense of the word was affirmed. It is one of the most important manifestations of rhythm and is always taken into account when analyzing the rhythmic content of a measure, the structure of a motive, the theme, the structure of polyphony, and the development of a musical form as a whole.

In the clock system, Zuckerman classifies rhythmic patterns as square and non-square, metrically *consonant* and *dissonant*, among the squares he singles out *the dotted rhythm, the rhythms of summation and crushing, the three-beat formula (in cadence), among the non-square — the swing rhythm, swaying; among the dissonant rhythms are syncopated, crossed, inverted dotted rhythm (limping rhythm) and some others* [4, p. 181-200].

Some rhythmic patterns were given names according to the national characteristics of music. In this regard, the inverted dotted rhythm, with its sharp syncopation, enjoyed special attention. *Due to its prevalence in Italian music of the XVII-XVIII centuries it was called the Lombard rhythm*. Also inherent in Scottish music, it was also designated as *Scotch snap, Scotch catch*. In connection with the characteristic of the same rhythmic pattern for Hungarian folklore, it was sometimes called **the Hungarian rhythm**.

Phenomenological and aesthetic foundations of the ancient Greek, Caucasian traditional schools of music

The ancient Greeks were very sensitive to the musical mode: they experienced each mode with a certain ethical and aesthetic content. So, Aristotle divides the modes into ethical, practical and enthusiastic. Practical he calls those that excite and strengthen the human will and desire for action.

A **rhythmic formula** is a comparatively holistic rhythm formation, in which, along with the ratio of durations, accentuation is necessarily taken into account, due to which the intonation character of the rhythmic structure is more fully revealed, approaching the motive in independence.

Rhythm formulas are especially important for various non-bar historical rhythm systems — *ancient metrics, medieval modes, Russian Znamenny rhythm, Eastern usuls, new, non-bar rhythmic forms of the 20th century*.

In such systems and forms of organization, a rhythm formula can acquire the main compositional significance, and a work can be built as an ostinato repetition of one rhythm formula, as a chain of a group of rhythm formulas, or itself from beginning to end represent a large rhythm formula.

In the clock system, rhythmic formulas are active and constant in dance genres, but as separate figures they are formed in music of a different kind, for the sake of any special expressive tasks — symbolic-pictorial, national-characteristic. Rhythm formulas in general act as important stylistic and genre indicators in music, vivid exponents of national traits.

As the most stable rhythmic formulas in music, there are feet — ancient Greek, modal.

In ancient Greek art, metric feet constituted the main fund of rhythmic formulas. Their rhythmic patterns were variant, and long syllables could be broken up into short ones (dissolution of syllables), and short ones could be combined into larger durations (syllable contraction).

For example, in the musical monument — *the First Delphic hymn*, various rhythmic patterns develop on the basis of the rhythmic formula of the pionic foot, with the fragmentation of the first long syllable and the enlargement of the last short syllables, up to the formation in *the cadans* of a clear rhythmic formula of the other foot — *amphimacra*.

Rhythm formulas are of particular importance in Eastern music with its cultivation of percussion.

Rhythmic formulas of drums that play a thematic role in a work are called *usuls*, and often the name of the *usul* and the whole work turns out to be the same. In a number of Eastern cultures, percussion rhythm formulas were developed to extreme complexity, as, for example, in Turkish classical music, where their length reached dozens of quarter notes. Example 52 is a particularly complex *usul* of classical Turkish music, *Zarbi-Fetih* on 88/4. Types of blows: d — dum, t — tek.

One of the most common rhythmic formulas of Transcaucasian music to date is the figure 6/8, which is found, in particular, in Azerbaijani, folk and professional music.

The leading rhythmic formulas of European dances are well known — the mazurka, polonaise, waltz, bolero, gavotte, polka, tarantella.

Some of the musical and rhetorical figures are among the rhythmic formulas of a symbolic-pictorial nature that have developed in European professional music. It is the rhythmic expression that the group of pauses has: suspiratio — sigh, abruptio — interruption, ellipsis — skip. The figure of tirata (lat. tirata — extension, blow, shot) has a type of rhythmic formula from fast uniform sixteenths in conjunction with a gamma-like line.

As a rhythm formation of emblematic significance in the 17th century a holistic rhythm formula was interpreted, which had the name *of the anacreontic rhythm*. The peculiarity of its structure is that it contains within itself a scrap (greek *ἀνάκλασις*), the variability of the hemiol type meter is 6/4 : 3/2. The nature of the variability corresponds to the principles of the mensural system with a twofold division of the original six-fold:

Examples of national-characteristic rhythmic formulas in European professional music can be called turns that have developed in Russian music of the 19th century.

The importance of individual rhythmic formulas increased again in the 20th century, and precisely in connection with the development of non-bar forms of musical rhythm. So, in one of the theories of the XX century – in the theory of O. Messiaen, *rhythms were declared with an added small duration, a pause or a dot* (for example), irreversible mirror-symmetrical rhythms (as), which, thanks to their bright irregularity, began to be theoretically compared and approached by the author himself with the rhythmic formulas of non-European cultures, in particular – with *Indian tals* of the 13th century, as well as irreversible Indian rhythms, for example, *simkhavikridita*.

Rhythm progressions also became non-bar formula formations, especially widespread in the 50-70 s 20th century. Structurally, they are divided into two types, which can be called: 1). *progression of the number of sounds*, 2). *duration progressions. The first type is much simpler, since it is organized by an invariably repeating unit.*

Due to the measurability of one pulsating beat, a small progression of the number of sounds can be enclosed in one, albeit conditional, measure and considered as a new unusual case of a mixed measure.

Polyrhythm in a broad sense is the general norm for the polyphony of European music, beginning with *the motet* of the 12th-13th centuries, and constitutes a necessary condition for polyphony. Particular cases of polyrhythm are polymodality, or counterpoint of voices in different modes, polymetry, polychrony (the last two will be discussed below).

Coordination of a motive with a measure is the coincidence of all elements of the motive with the internal structure of the measure. It is characterized by consonance, evenness of rhythmic intonation, harmonious dimensionality of the temporal flow.

A contradiction between an episodic accent and a measure, or a shift in emphasis from a metrically reference to a metrically non-referenced moment of the measure, is called syncopation. Any contradiction between rhythmic pattern and measure leads to syncopation of one kind or another. Other kinds of contradictions also have a syncopated character — the arrangement of harmonies contrary to the structure of the measure, melodic-linear articulation contrary to the measure. The contradiction between motive and measure has a dissonant rhythmic sharpness.

The identification of any accent with a strong beat of a measure should be regarded as the most elementary mistake in understanding musical rhythm.

Accents of two ranks — **metric and episodic** — appear in music mainly for the sake of two expressive goals: to create a rhythmic aggravation with the help of a conflicting contradiction of accents, and, conversely, to mutually neutralize the accents, as if dispersing the stresses,

Accent and temporal variation are devices from the field of irregular rhythm, which became especially systematic in the music of the 20th century, but also existed in the rhythm of other eras.

Temporal variation is such a variation of motives or phrases when, when they are repeated, the temporal length expands or contracts.

Higher measure is a grouping of two, three, four, five or more simple measures, metrically functioning like a single measure with the corresponding number of beats. A higher-order measure, or *great measure*, at the same time, is not a complete analogy to a simple, ordinary measure recorded by composers in notes. It has the following features: 1). A higher-order measure, as a rule, changes throughout the musical form (there are expansions or contractions of the measure, insertions and omissions of beats), 2). Accentuation of the first beat of a measure (the first simple measure) is not a universal norm, therefore the first beat is not as *strong, heavy as* in a simple measure. Even if at the level of simple measures their contradiction with the motive is no less normative than agreement, then in the field of *long measures* the contradiction of the metrical structure with the motive-phrase structure is fundamentally more frequent than their agreement.

Squareness and non-squareness are the principles of grouping simple measures, important for the structures of higher order measures, for the metric organization of periods. The name **squareness** is associated with squaring in mathematics, namely: $2n = 2, 4, 8, 16, 32$.

For bar groupings, the ratios of numbers of different degrees from the number 2 are normative in music of a homophonic-harmonic warehouse, in a binary system of rhythm. In a much larger historical and stylistic range, one of the square numbers, 4, has a special standard significance.

Regulatory quadrupleness is felt in the ancient Greek dipodia with their four-complexity (dichorea, diamba); in four-foot tonic verses, especially with iambic and trochaic feet, the tact system; in four-bar groupings 4/4 in folk song and dance music, and *in professional music based on the symmetry of motor movement*. The four-bar pattern serves as a norm, a measure of counting for a higher-order metrical pulsation in professional European music, from the formation of the homophonic-harmonic principle in the 17th century until its partial preservation in the 20th century.

In connection with the special role of *quadrupleness*, *squareness* can be defined as a grouping of measures by 4, and *non-squareness* — as a grouping of 3, 5, 6, 7. Squareness turns out to be absolute when combined by 8, 16, 32, 64 measures. In groupings of 12 or 20 measures, it is relative, since at the super-high level there is a lack of squareness, which requires a special reservation. Non-squareness is also relative if it is combined by the squareness of a larger level, for example, $3 + 3 + 3 + 3 = 12$ cycles.

Squareness, based on the symmetry of motor movement, has a natural orderliness, natural proportion and, therefore, easy perception. It is characterized by extreme simplicity and artlessness. The square structure turns out to be an indispensable attribute of the motor genres of movement, reflecting the rhythm of the step, dance, pure motor skills (in *etudes*, *perpetuimi mobile*). It penetrates into non-motor, even into purely lyrical genres, thanks to the following of the symmetrical metrics of the verse, which reflects the proportionality of the physical movement.

Squareness is the standard, and its naturalness and easy perception is equal to the utmost simplification and can threaten with inertness and mechanicalness. Therefore, with the exception of dances and marches with their special motor task, **the norm for the artistic rhythmic solution of a work in classical music was a deviation from squareness throughout the finished form**. The range of these deviations is extremely wide, and the art of overcoming squareness in different composers is striking in its diversity and ingenuity.

Imaginary squareness is a non-square grouping that sums up to a square number.

Examples of imaginary squareness are one of the Russian themes in Stravinsky's *Petrushka*.

Hidden squareness — existence simultaneously with non-squareness in the grouping of veiled measures.

In the late Scriabin, the variety of temporal relations of the elements of the thematic fabric to some extent compensates for the well-known statics of harmony. A vivid example is the Sixth Sonata, in which there are polychronic contrapuntal combinations of rare contrast, and the vertical and horizontal parameters merge into each other.

In the styles of music of the XX century rhythmic-temporal contrasts and contradictions of motives, textural components became part of the general phenomenon of irregular rhythm.

In the work of the 1950-1960 s. polychrony served as one of the important techniques in rhythmic serial technique. One example, albeit earlier, is Messiaen's Modes of Duration and Intensity (No. 2 of the Four Rhythmic Etudes for Piano).

The participation of rhythm in musical formation is not the same in European and Eastern cultures, in other non-European cultures, in *pure* music and in music synthesized with the word, in small and large forms. ***A number of Eastern cultures, folk African and Latin American cultures, in which rhythm comes to the fore, are distinguished by the priority of rhythm in shaping, and in percussion music — by absolute dominance.***

*The simplest method of rhythmic organization of the form is **ostinato**. She forges a form from ancient Greek feet and columns, eastern usuls, Indian tals, medieval modal stops and ordos, she strengthens the form from the same or the same type of motifs in some cases in the clock system.*

For example, *usul* as an *ostinato-repeated* or *embracing rhythmic formula completely assumes the function of formation in the Central Asian, ancient Turkish classics*. In European music, rhythm is the key to form in those medieval and Renaissance genres (the genres of the Notre Dame and Montpellier schools of the 12th century, the isorhythmic motet of the 14th century, the form of mastersingers, minnesingers, troubadours, trouveres), in which music is in synthesis with the word, that is, in musical and verse genres and forms. As the musical language proper develops and becomes more complex, the rhythmic influence on the form weakens, giving way to other elements, and in *pure* music approximately from the 16th-17th to the 19th and a number of styles of the 20th century. harmonic organization becomes the hegemon, although the influence of rhythm on the form does not disappear [10, p. 68].

In the type of irregular rhythm, models-schemes of rhythmic development are differentiated depending on the scale of the form. At the level of small forms, a more conventional model operates, similar to the first scheme of a regular rhythm, corresponding to the principle of a dynamic wave: less irregularity (relative stability) — more irregularity (unstable) — again less irregularity (relative stability). At the level of large forms — a part of a cycle, a cycle, a ballet performance — sometimes a model arises with the opposite result: from less irregularity to the greatest [10, p. 69].

The progression of rhythm differs from the rhythmic series in principle in the same way that in the field of pitch the dodecaphone series of sounds differs from the dodecaphone series.

Progression is a certain kind of rhythmic structure, a rhythm formula based on the principle of a regular increase or decrease in the duration or number of sounds. It may appear sporadically and not function as a series.

The pointillistic texture was most consistently developed by Anton Webern in connection with the special concentration of expressiveness characteristic of his music and the fragile refinement of sound. At the same time, in Dmitry Shostakovich's *Aphorisms*, and especially in his famous Dvornikov octet from the opera *The Nose*, pointillism served as a bright sharpening expressive device. Adopted from Webern, pointillism was one of the features of the style of European *avant-garde*, having received a structuralist interpretation in the writings of the 50 s. K. Stockhausen and P. Boulez, L. Nono, in the late I. Stravinsky, in the work of E. Denisov, B. Tishchenko, L. Grabovsky.

The Rhythmic Phenomenon of Stravinsky

The first model, with the rise and fall of rhythmic sharpness, can be observed in the development of Stravinsky's polymetry: in the course of development, the metrical, accentuated contradiction of motives becomes greater, until at the end the construction again comes to smoothing, to the relative coincidence of voices, sometimes to their original position. Thus, on the basis of motive-metrical contradictions, *a rhythmic period* characteristic of Stravinsky is formed.

With Stravinsky, the principle of increasing sharpness of rhythmic contradictions is sometimes embodied in the form of peculiar rhythmic variations.

The combination of methods of accent and temporal variation is one of the foundations of Stravinsky's rhythmic system.

*The second form-building rhythmic model — from the least irregularity to the greatest — is visible in the structure of the entire ballet *The Rite of Spring* by Stravinsky. There are two parts in the ballet, and each of them ends with the most dynamic in the ballet, ecstatic in rhythm numbers: *the Dancing of the Earth* and *the Great Sacred Dance*.*

At the same time, the finale of the second part surpasses the finale of the first in terms of rhythmic expression. Thus, the form moves to the climax created by the rhythm — first to the first crest, rising above all the previous ones, to the top of the ballet.

Historical retrospective of the creation of the genre of heavy music in Europe. Preamble

It is customary in conservative circles to consider several European composers of the late 19th and early 20th centuries to be the ancestor in the historical context of the genre of heavy music. One of them is Igor Fyodorovich Stravinsky. Stravinsky took lessons from N.A. Rimsky-Korsakov, V.P. Kalafati.

The formation of Stravinsky's musical tastes during this period was greatly influenced by his elder comrade, the composer and pianist I. V. Pokrovsky (in Stravinsky's own words, *the brilliant Charles Baudelaire*), who introduced him to Western European music, primarily French (Ch. Gounod, J. Bizet, L. Delibes, E. Chabrier, Eric Satie, Claude Debussy), as well as Stravinsky, were influenced by neoclassicism and dodecaphony of the New Viennese School. Later, Stravinsky, Debussy, Satie created the style of impressionism in music: its *forerunner* and founder (Eric Satie), the generally recognized head (Claude Debussy) and the Russian follower (Igor Stravinsky).

Debussy believed that the *young Russian school* fell under foreign influence: *Stravinsky himself dangerously deviates towards Schoenberg, but, by the way, remains the most wonderful orchestral mechanism of this time*. The Russian composer later became acquainted with these words of Debussy and associated them with the enthusiasm with which he accepted the vocal-instrumental cycle Lunar Pierrot Schoenberg, listening to which (1912; Berlin), according to Stravinsky, was a great event in his life.

From the beginning of the 1950s, Stravinsky began to systematically use the serial principle. The transitional composition was the Cantata on poems by English anonymous poets, in which the tendency of total polyphonization of music was indicated. The first serial work was *The Septet* (1953). *Threni* (Lament of the Prophet Jeremiah, 1958) became a serial composition in which Stravinsky completely abandoned tonality. Works in which the serial principle is absolute are *Movements for Piano and Orchestra* (1959) and *Variations in Memory of Aldous Huxley for orchestra*. In 1966, Stravinsky wrote *Requiem canticles* — a small chamber-style work (in contrast to the large-scale *pathetic* requiems of the romantics), which he considered the final in his creative career.

Then the ballets created for Sergei Diaghilev's ballet (The Firebird, Petrushka and The Rite of Spring). These works are characterized by a number of similar features: they are all designed for a large orchestra, and they actively use Russian folklore themes and motifs. They also clearly trace the development of stylistic features — from *the Firebird*, expressing and emphasizing certain trends in the work of Rimsky-Korsakov, based on pronounced free diatonic consonances (especially in the third act), through the polytonality characteristic of *Petrushka*, to deliberately rude manifestations polyrhythms and dissonance, which are noticeable in *The Rite of Spring*.

In relation to the latter work, some authors (in particular, Neil Wenborn) refer to Stravinsky's intention to create a kind of *hellish atmosphere*.

The creation of music for the ballet The Rite of Spring should be considered a starting point in the creation and subsequent formation of the genre of heavy music. In the future, the music of Bela Bartok, Anton Bruckner, Gustav Holst ('PLANETS') and other composers of the academic school contributed to the formation of the genre of heavy music, until the final formation of this genre will take several more decades.

Robert (Leroy) Johnson appeared on the American music scene in the 1920s. Talented self-taught guitarist. Known for many seminal classic blues songs (delta blues, country blues) that set the direction of American blues thought. For example, his song *Crossroad*.

In the middle of the 20th century, the American music scene will be dominated by three K — the three kings of the blues: Bibi King. The philosophical feeling of the entropy of the universe, the fragility and eternal changeability of the matter around us are inherent in all black blues musicians.

BB King brought a sophisticated style of guitar solo to the music, based on smooth bending and vibrato.

Freddie King, American blues guitarist and singer. Influenced British blues musicians who created blues rock.

Albert King, jazz singer-songwriter, self-taught guitarist, who made a significant contribution to the so-called *jazz improvisation*, proving that the left-hander was fluent in a musical instrument.

Until they shoot: *heavy blues band Iron Butterfly, Jimi Hendrix, Pink Floyd, Deep Purple, Lynyrd Skynyrd, Eastern atonal music*.

Enriched with jazz, blues, hip-hop, the genre of heavy music will then highlight its subgenres — heavy-metal, djent, progressive metal, death-metal, nu-metal, math-core, math-metal.

Death, nu (*aggro*), math-metal, math-core are heavily syncopated and based on guitar riffs. Mid-song transitions and a general lack of guitar solos contrast with other heavy metal genres. Another difference from metal subgenres is the emphasis on rhythm rather than complexity or mood; the rhythm of death, nu, math-metal, math-core is often similar to groove-metal. Sometimes a wah-wah pedal is used. Bassists and drummers are often influenced by funk and hip hop. Blast beats are typical for black death, math-metal. And in nu-metal with its subgenres, the time signature, distortion, power chords and the Dorian, Aeolian, Phrygian modal systems are used.

However, it should be noted that the organic nature of this genre contains constant modification, self-renewal, as in nature, rebirth and improvement of the structures of musical canvases [8, p. 8]. Metal uses seven-string guitars.

They are sometimes tuned to create a special aesthetic effect lower by one key. Bass guitars are used five and six strings. The bass guitar technique tends to be funky.

Music from the 50s 20th century together with new artistic ideas, new forms of creativity, she created new means of rhythmic organization of the work. Among them are progressions and series of rhythm, where in some cases it repeated the previous techniques and the most general models of rhythmic shaping, while in others it turned out to be original due to the novelty of the forms and the musical language as a whole.

Progressions and rhythm series were actively used mainly in European music of the 50s and 60s 20th century (progressions took shape earlier, in the 40s, in the works of Messiaen).

In European music of the 50s-60s and early 70s 20th century Rhythm becomes the main shaping factor of a musical work.

At the beginning of the 21st century, there is an active invasion of destructuring engineering and technical solutions in the field of sound change, work with neurolinguistic, sound shifting of accents.

References / Список литературы

1. *Agarkov O.* On the adequacy of perception of musical meter // Musical Art and Science. M., 1970. Issue 1.
2. *Asafiev B.V.* Guide to concerts. 2nd Edit. M., 1978.
3. *Galitskaya S.P.* Theoretical questions of monody. Tashkent, 1981.
4. *Mazel L.A., Zukkerman V.A.* Analysis of musical works. M., 1967.
5. *Meyer K.* About the melody // Criticism and musicology. M., 1980.
6. Rhythm, space and time in literature and art. L., 1974.
7. *Rudneva A.B.* Rhythm of verse and melody in Russian folk song // Izv. Institute of Music of the Bulgarian Academy of Sciences. T. 13. Sofia, 1969.
8. *Komleva A.V., Orbin T.* Philosophical foundations of the innovative (combinatorial) style of thinking of the outstanding modern American composer, pedagogue, producer, painter, author-performer, multi-instrumentalist musician, drummer Travis Orbin. Praha: Science of Europe № 88. Vol. 2, 2022. 60 p. P. 3-9.
9. *Kholopova V.N.* Questions of rhythm in the work of composers of the first half of the XX century. M., 1971.
10. *Yankovsky M.* Shaliapin and Russian opera culture. L.; M., 1947.
11. *Nitze H.* Das Recht an der Melodie. Munich; Leipzig, 1912.