

Symphonism as a method of artistic thinking or how symphonism has changed the world outside La Scala

The article studies the phenomenon of "symphonism" in various arts, and in particular in poetry: the introduction of the method of "symphonism" to scientific and practical use by Soviet musicologists; its importance for various arts, and especially Russian symbolist poetry of the 20th century; the use of the method of "symphonism" in painting, ballet and poetry; the implementation of the method in the author's present day literary work. There are examples of the analysis of paintings of Čiurlionis, the choreography of Marius Petipa and poetry of Andrey Bely from the point of view of the ideas of symphonism in arts. The author emphasizes that the theory of symphonism in poetry and in arts, on the whole, is still fragmentary but it is the basis of thinking that lies behind various world-known artistic masterpieces, and thus worth further exploration.

Keywords: symphonism, laws of a musical composition, method of artistic thinking, sonata-symphonic cycle, polyphony, rhythm, counterpoint, Čiurlionis, A. Bely

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I. Preface

I am trying to think out loud about how orchestral music's most famous form has shaped the way of artistic thinking (be it in music, poetry, painting, theatre or ballet) by examining a few art works and digesting dozens of many more that I think are responsible for telling us most about how the method of symphonism has been implemented by various artists, and how it changed the world outside La Scala.

One of the questions of many poets is the formation of a poetic thought, its development and transformation into form. In this work I will talk about "symphonism". In Soviet and post-Soviet musicology, in a broad sense, symphonism is interpreted as a philosophical and dialectical reflection of reality in a work of art [1], in a narrowest sense, as a method of creating musical works based on a deep and comprehensive disclosure of the artistic idea, dramaturgy [2]. "Symphonism" is a Soviet know-how, not widely used in foreign art criticism.

Throughout the research, I hope what will be proved is the sense that the implementation of the method of symphonism by artists isn't simply about compositional technique or artistic experimentation, but about the way they think about themselves and their place in the world.

Some of the readers might get sceptical about the relevance of symphonism in our present-day post-symphonic age. They would appeal to the idea that a symphonic frame of mind, structured, ordered, layered, doesn't fit with our more fractured post-modern mindset. However, what is mostly observed in the symphonies of the previous centuries is exactly what we face now: the urge to create some kind of order from chaos.

Another subject matter I hope we'll pick up along the way: the paradox of multilayeredness of symphonism. There is an astonishing range of manifestations of symphonism in various works of art that we can all experience and learn from. Types of symphonism are due to historical time and the context of the author. Symphonism isn't a fixed method of composing an art work so much as a continuously evolving organism of musical thinking that only gets richer and richer each time it's implemented and thought about by the author.

II. The definition and history of the term "symphonism".

Any art has a set of its expressive means and specific properties of the language. Many of these properties and means were born in the bowels of this type of art and represent its essential aspects, its conceptual sphere. Different types of art are constantly striving for interaction. The result of their interaction is sometimes synthetic forms or the integration of specific properties and techniques of one art form with others. At the same time, the conceptual and technical arsenal of each type of art is updated and enriched. During the long exchange-influence between the types of art, some properties inherent in music, the so-called musical concepts, were manifested in other arts and changed or enriched them.

Poetry, as well as painting, theater, cinema and other forms of art, could not but be influenced by musical ideas, musical concepts throughout their evolution. This influence led to the gradual formation of a common vocabulary for these types of art, a kind of single conceptual sphere, which speaks of the processes leading to the merging of the arts.

Long ago, art was indivisible, syncretic. Our history shows that sooner or later, the interest in lost forms awakens. The development of the artistic culture of mankind is represented by two opposing processes: (1) from syncretism to the formation of

individual types of art and (2) vice versa, to the synthesis of individual arts. Perhaps, the necessary prerequisites are ripening now in contemporary art in order for some types of art to merge into new syncretic forms.

For the first time, “symphonism” was mentioned by the Russian music critic A. N. Serov [3]. However, the concept got a serious theoretical development in the writings of B. V. Asafiev [4], according to whom: “... symphonism is the revelation of an artistic idea with the help of consistent and purposeful musical development, which includes confrontation and the qualitative transformation of themes and thematic elements ... ”.

In order to better understand the essence of symphonism, we must first turn to the etymology of the concept of *symphony*.

Symphonic music includes compositions of different genre varieties: overture, fantasy, rhapsody, poem, suite, etc. However, the highest achievement among those - the "queen" of symphonic music - is rightfully considered a symphony, since only a symphony embodies a wide panoramic view of the world from the inside music itself. A symphony is not just a structure - three or four movements of contrasting speeds and characters - that musicians merely had to fill in to qualify as "symphonic" composers. A symphony is really a way of thinking about what music, us and the world actually are.

The meaning of the concept of symphony has undergone many transformations over a long historical path. The word symphony (simphonia) is Greek, and consists of two parts: sim (co) and phonia (sound). Symphony is consonance. The concept “entered the scientific and colloquial vocabulary from ancient times and was naturally used, for example, in philosophy, astronomy, arithmetic, music, Christian religious practice. In the semantic aura of the word “symphony”, two more Greek terms, “harmony” and “cosmos”, played an important role, ” notes T. Scherbo [5]. Thus, the concept was not associated only with art and, even more, did not denote a musical genre.

In composers' practice, the term "symphony" is steadily fixed at the end of the 16th century, first in concerts for 6-16 voices (1587) and sacred symphonies (1597) by J. Gabrieli, then in the works of L. Viadan, G. Schütz, M. Pretorius. In the Baroque era, the name symphony was associated with genre ambiguity: a symphony may include a motet, psalm, canzon, concert, dialogue, etc., which corresponded to the idea of a “mixed style” (definition by M. Lobanova) - one of leading in the aesthetics of baroque. From the second half of the 17th century, the concept of a symphony asserts itself as an element of polyphonic instrumental music and secures for itself a purely instrumental sphere. In the 18th century, the symphony became the leading genre of cyclic instrumental music. The genre of symphony reached the state of a philosophical generalization of life processes in the works of Viennese classics, famous for the creation of a four-part sonata-symphonic cycle [6]. According to M. Aranovsky's definition, back then “four essential aspects of Man crystallized in a symphony: action (Homo agens), meditation (Homo sapiens), sensual comprehension of the world (Homo ludens) and involvement in the social sphere (Homo communicus)” [7].

The development of the concept of "symphonism" is the merit of Soviet musicology, and, above all, of B.V. Asafiev, who put it forward as a category of musical thinking. Asafiev first introduced the concept of symphonism in the article "Paths to the Future" [8], defining its essence as "the continuity of musical consciousness, when not a single element is thought and perceived as independent among the rest." Later, Asafiev developed the foundations of the theory of symphonism in his works about L. Beethoven, P. I. Tchaikovsky, M. I. Glinka, also in the study called "Musical form as a process" [9], in which he showed that symphonism is "a great revolution in the mind and technique of the composer, ... the era of the independent mastering by music of the ideas and cherished thoughts of mankind". Asafiev's ideas formed the basis for the study of the problems of symphonism by other Soviet authors.

The history of symphonism formation

Symphonism is a historical category that has undergone a long process of formation, activated in the era of enlightened classicism in connection with the crystallization of the sonata-symphonic cycle and its typical forms. In this process, the importance of the Viennese classical school is especially significant. Modern scholars of symphonism in art begin the historical "countdown" of symphonism from the era of enlightened classicism. They come to the conclusion that it was a different type of thinking, dissimilar to the baroque thinking and inherent in classicism that gave rise to the phenomenon of symphonism. Baroque thinking is characterized by the *suite* - the parallelism of contrasts, which is its main principle.

The decisive leap in the conquest of a new way of thinking occurred at the turn of the 18th - 19th centuries. Having received a powerful stimulus in the ideas and accomplishments of the Great French Revolution of 1789-94, in the development of German philosophy, which decisively turned towards dialectics, symphonism concentratedly expressed itself in Beethoven's works, became the basis of his artistic thinking. As a method, symphonism was greatly developed in the 19th - 20th centuries.

A multilevel concept

Symphonism is a multilevel concept, coupled with a number of other theoretical concepts, and above all with the concept of *musical dramaturgy*. In its most concentrated manifestations (for example, in Beethoven's and Tchaikovsky's works), symphonism reflects the laws of drama (a contradiction, its growth, which passes into the stage of conflict, climax, resolution). However, on the whole, the general concept of "dramaturgy", which stands above "drama" as "symphonism" over "symphony", has a more direct relation to symphonism. The method of symphonism is revealed through one or another type of *dramaturgy*, i.e., a system of interaction of artistic images through their development, a system that specifies the nature of contrast and unity, the sequence of stages of the action and its result.

The essence of symphonism

The development, which is the essence of symphonism, presupposes not only a consistent process of renewal, but also the significance of a qualitative transformation of the original artistic thought. In contrast to the *suite* juxtaposition of contrasting

themes, their parallelness, the symphonic dramaturgy is characterized by such logic (orientation), in which each subsequent phase - contrast or repetition at a new level - follows from the previous one as "one's other" (Hegel), carrying out the development "in a spiral" [11].

The manifestation of the method of symphonism, forms of symphonism

The manifestations of symphonism and its specific forms are extremely diverse. In the works of various genres, styles, historical eras, and national schools, one or another quality of the symphonic method comes to the forefront - conflict explosiveness, sharpness of contrasts or organic growth, unity of opposites (or diversity in unity), concentrated dynamics of the process or its dispersion, gradualness.

The differences in the methods of symphonic development are especially pronounced when we compare two types of *symphonic dramaturgy*: the conflict-dramatic type and the lyric-monological type. I. Sollertinsky called one of them Shakespearian or dialogic (L. Beethoven), and the other - monological (F. Schubert) [12]. Despite the well-known relativeness of such a distinction, it expresses two most important aspects of the phenomenon: symphonism as a dramatic conflict action and symphonism as a lyrical narrative. In one case, the dynamics of contrasts and opposites appear on the first plane, in the other - the internal growth, the unity of the emotional development of images; in one - the emphasis is on the principles of the sonata dramaturgy, motivational-thematic development, dialogical confrontation of conflicting principles (symphonism of Beethoven, Tchaikovsky, Shostakovich), in another - on variation, the gradual germination of new intonations, as, for example, in Schubert's sonatas and symphonies, and also in many works of I. Brahms, A. Bruckner, S. V. Rachmaninov, S. S. Prokofiev [13].

Not reducible to an unambiguous formula, symphonism as a category of musical thinking is revealed in new possibilities in each era of its development.

Application area

As it follows from its very definition, the concept of "symphonism" does not refer only to music written for the performance by a symphony orchestra, but has a much wider scope in musical and other forms of art, primarily associated with ideological, the substantive side of the work of art.

This musical method of creation/composition, based on the many-sided disclosure of a deep and integral plan through movement, change, development and a conflict of images, was picked up at the beginning of the twentieth century in Russia by symbolists at first, then, by revolutionary romantics and critical artists.

K. Zenkin [14], analyzing the origins of the phenomenon, names the following features of symphonism, which remain relevant to this day:

1. the continuity and constancy of development,
2. transition to a new quality,
3. anthropocentrism,
4. a closed spatio-temporal intonation field that creates extra-musical images-pictures.

Thus, it may be concluded that the concept of symphonism could be inherent in any kind of art.

III. Symphonism in various forms of art

1. Symphonism in the four-part cycle of paintings of M. Čiurlionis "Spring Sonata"

Čiurlionis's work is an example of the organic introduction of the creative method of symphonism into a pictorial fabric, allowing to expand the boundaries of painting from space into time. Music was the fundament of Čiurlionis's painting. This is evidenced by both his work and one of his famous statements: "The Universe seems to me a great symphony; people are like notes".

Čiurlionis created seven symphonic cycles which were thoroughly analysed by Mark Etkind in "The world as a large symphony" [15]. Let us review one of them - the cycle "Spring Sonata".

The first part of the cycle is Allegro. In this part, we can conditionally distinguish three layers that can be compared with a three-part composition of a 'sonata-allegro': exposition, development, recapitulation.

Supposedly, the upper layer is the "exposition", a front view. The picture starts from the lake. It seems that a thin vertical poplar and a compact array of two or three trees are reflected in the lake or grow through the lake. We define a lake with trees as "the main theme". They are given against the background of the gray earth, which acts as a "side theme". Then, there is a kind of "melodic" echo, represented by the image of the "main theme", but smaller in size. Further, we again encounter the conduct of the main theme, with its subsequent melodic echo.

The middle layer - dominating the entire composition - represents the "development" of the original topics. It is presented in a different perspective, with more volume. In the central part of the composition we see trees with inclined thin trunks and crowns under the strong pressure of the wind, moving diagonally. Their rhythm becomes



more stressed, the diagonal increases the severity. On the left side, we can see the outlines of the head of a certain creature that grinds its teeth. Perhaps this is the personification of the outgoing winter. Snow begins to melt and streams flow down the hill between groups of trees, creating a measured rhythm (stepwise movement diagonally upwards). They form lakes (which also emphasize the upward movement, decreasing in size), and here we find motifs of the “main theme” of the exposition (lake, trees). The growing development from the left to the right side of Allegro is gaining “sound” - crescendo (ital. Gradual increase in volume), the gray-brown range features green strokes on the right side (like echoes of the first grass in spring).

In this regard, we note that the "exposure" is static in nature, and the "development" is characterized by dynamics, movement. This emphasizes the contrast of these parts in relation to each other.

The lowest layer is the “recapitulation”. We return to the original topic: the reflection of trees in water. They decrease as you move away from the left edge to the right (fading reprise). The color of this part also changes: if gray tones prevail in the exposition and development, and the outlines of the earth (side batch) are vague (as the personification of melting snow, running streams), then in reprise it is enriched with olive shades, with more graphic “edges” (snow has disappeared, the first grass appears).

All these techniques, namely: the contrast of the main and secondary themes, three-layered structure, the growth and internal impulse in the "development" part - are common techniques for Čiurlionis, we meet with them in almost all of his sonata-allegros.

The second part of the cycle is Andante. In place of the moving, impetuous Allegro came a moderate, lyrical Andante. Silence reigns in this work - piano (Italian. Quietly). At its core we see a field with hills covered with greenery and illuminated by the first rays of the sun. Almost every hill has dark windmills, waiting for the start of work. In the distance is the horizon line with a lake and the opposite shore. The mood of peace and tranquility are characteristic of the whole picturesque and substantial structure of the work and emphasizes the characteristic of Andante's sense of a certain regularity. The literal meaning of the Italian word ‘Andante’ is ‘at a walking pace’, with suggestions of ‘easy-going’.



The third part of the 'Spring Sonata' is Scherzo. The exact opposite of Andante, like Allegro, the third part - Scherzo - is fast and dynamic, characterised by the wirling dance movements of birds. Through the gates we see the temple of spring, nature getting alive. At the base of the work, in the foreground, there is a fence, in the slit of which we see the landscape: thin trees, tilted under the force of the wind against the sky with clouds, reflected in the surface of the water. In the left base of the fence, a candlestick is emphasized, the branches of which extend along the base to the left edge, and their flames seem to be about to blow out by the wind. In the upper section of the fence, golden seraphims are lined up ornamentally. The theme of the seraphim acquires a completely different "vocie" on the right side of the fence, now it dominates. In Scherzo, the connection between the images of seraphims and birds (swallows) is clearly traced, the birds as the embodiment of the spiritual in the material world. The green pillars of the temple gates resemble the trunks of trees rising to the sky. Our gaze pushes us up, the author changes the perspective, and now we look at the earth from the bird's eye view: we see a winding river, flowers blooming, butterflies fluttering around.



The fourth part: Finale. We observe a gala final, the serenity and happiness of the planetary scale. We see the scene from outer space. We look at a segment of the globe, through which two high towers stretch skyward, like expressive chords breathing out the music. A dynamic parabola of colored flags, like a bright, solemn melody, breaks out of the earth and rushes into space. Light, swift, giving the whole work a major flavor, it personifies the victory of spring over winter and becomes a kind of code of the Final and the result of the cycle of the Sonata of spring [16].

Having analyzed all parts of the sonata-symphonic cycle, let's outline some conclusions. We are dealing with the method of symphonism artfully embodied in painting. The composition of the symphonic cycle, as well as the internal structure of the musical form of its first part - the sonata-allegro - formed the basis of the synthesis of music as temporary art and painting as spatial art. This emphasizes the compositional, structural connection of the musical form and painting.

In addition to composition, rhythm and color play an important role in the synthesis of music and painting in this sonata-symphonic cycle. The rhythm, due to its embodiment in plastic forms, the ratio of horizontal and vertical lines, creates certain movements which characterise each part of the cycle (Allegro, Andante, Scherzo, Finale). This is most clearly seen in the first two parts of the 'Spring Sonata' - Allegro and Andante, which contrast each other, and where Allegro is characterised by a dynamic pace, while Andante is moderate.

The color expresses the tonality of the whole picturesque composition of works (as the embodiment of the synthesis of music and painting), but nevertheless, with more precision, it determines the general emotional mood. The first three paintings of the "Spring Sonata" are characterized mainly by light gray-olive (Allegro), greenish-blue (Andante, Scherzo) shades and only in Finale warm reddish tones appear.



Thereby, the fundamental method of musical development - symphonism - is clearly read in the work of Čiurlionis. Having analysed the sonata-symphonic cycle 'Spring Sonata', we come to an idea that one of the features of the implementation of symphonism by Čiurlionis was the saturation of the picturesque fabric with multidimensionality, thematism, multilayering and polyphony. It is important to note the special style of dramaturgy of the work, reflecting the dialectical development and interaction of images. The nature of symphonism is due to the focused development

from contrast to synthesis, which can be briefly described as: thesis - antithesis - synthesis.

The analysis of the "Spring Sonata" cycle showed that we generally determine the symphonic development of the sonata cycle in philosophical categories such as the *dialectic of the development* of opposite principles and their *unity* (the dialectic of synthesizing development). In turn, the dialectic of the development of opposite principles penetrates the "internal" and "external" levels of the sonata-symphonic cycles. This is expressed in the following.

We define the internal level of symphonism as the dialectical development of Allegro, its parts. It has a complex compositional structure: exposition, development and recapitulation (reprise). Their formation and interaction is penetrated by the collision and development of the themes of these parts. The development of themes in "Spring Sonata" (main, secondary) comes from the upper edge of the work to its base part and each layer has a pronounced character.

So, the exposition includes the main and secondary theme that we conventionally designated. Then, their development, collision, internal interaction and gradual growth take place in the development phase. Based on this, most often it occupies the largest area on the canvas. And finally, in the recapitulation part, the main motives (themes) of the exposition are presented in a modified form. The development and collision of these parts reflect the dialectical nature of symphonism. In turn, with the interaction of images and motives, one feels an internal compositional, coloristic, rhythmic and thematic unity, reflecting the second feature of symphonism - *the unity of opposites*.

An external level of symphonic development (Allegro, Andante, Scherzo, Finale) is a contrasting comparison or dialectic of the interaction of the first part of Allegro (with its more complex internal structure) with the subsequent parts of the cycle - Andante, Scherzo, Finale. We also note the contrast of all four parts in relation to each other, expressed in the compositional, coloristic, rhythmic structure of the works, their symbolic content.

In order to indicate the external level of symphonism, we note that the sonata-symphonic cycle most often includes four parts: Allegro, Andante, Scherzo, Finale. Each part of the cycle has its own genre specificity. The first part includes tension and action, the second has a more lyrical character and is performed at a slow pace, the third part is characterized by a dance aspect and witty switching, and the fourth part presents us with a lively or solemn Finale.

How does the external level of symphonism manifest itself in "Spring Sonata"? Based on the analysis of the cycle, we conclude that the paintings correspond with their names. In this regard, we note that in the tempo aspect, the first two parts of the cycle are the most pronounced - Allegro and Andante. The internal dynamics and pace is emphasized compositionally and colorfully, corresponding to its own specifics. Based on this, they are in some clash and are based on contrast in relation to each other. Scherzo boasts, as it should, its dance character, and switches the attention to something unexpected. Finale has a lively pace, a triumph. Scherzo and Finale are also built on an inner contrast to each other.

Color also plays an important role in enhancing the contrast between the parts. Inside the Spring Sonata cycle, the color is enriched with new shades.

The contrast of the parts is also shown in the ideological and substantive aspect. Thanks to the cyclic format, the action takes place not only within the framework of one canvas, but passes from one work to another, and the original thought or theme inherent in them is transformed in a new quality. Based on this, the method of symphonism allows you to reflect the different facets of one phenomenon due to the specifics of each part of the cycle that develop and interact with each other.

Symphonism as a creative method most often involves the contrast and the unity of opposites (in music this is defined as a conflict-dramatic action). In Ciurlionis's work, the development of the cycle is more focused on internal growth, the unity of the emotional development of images (in music, this is correlated with the lyrical narrative). Thus, we can conclude that the artist interprets the sonata cycle in the spirit of late romanticism and symbolism.

By borrowing the fundamental principle of symphonism from the temporary art - music, the artist expands painting from space to time. Čiurlionis demonstrates an extremely original understanding of space, creating the impression of its limitless breadth and evoking a sense of time without borders. Composing a painting cycle in accordance with the structural canons of a symphony made it possible for M.Ciurlionis to overcome spatial boundaries at the level of symbolic generalization and to go beyond them into the sphere of endless temporal development [17].

2. Symphonism in ballet

Fedor Vasilievich Lopukhov (1886–1973), the patriarch of Russian and Soviet ballet, was the first to speak about symphonism in ballet - the construction of dance forms according to principles of musical composition. The most prolific choreographer of the early Soviet period, Lopukhov had some connection to virtually every innovation in early Soviet ballet practice.

Symphonism in ballet is a universal way of the most complete disclosure of artistic intent with the help of consistent and purposeful musical development, including confrontation, development, juxtapositioning and transformation of themes and thematic elements. Almost all the researchers, speaking of choreographic symphonism, quote from the Lopukhov's "Paths of a Balletmaster": "How can dance symphonism be revealed? <...> This will happen only when all the dance performances ... will be based on the principle of choreographic thematic development, and not on a random set of dance movements, even if performed to the rhythm of the music. If, when staging both small variations and large ballets, we proceed from the principle of choreographic-thematic development, then this will be the essence of dance symphonism " [18].

V.M.Krasovskaya expanded this concept: "Ballet symphonism is not only the organisation of multifaceted choreographic action in the structural forms of symphonic music. This, in addition and above all, a broad comprehension of life in

generalized, ambiguous, volatile images that fight, interact, dissolve one into another and grow one from the other - again, like symphonic music” [19].

In the Soviet ballet of the 1950-1960s, Lopukhov's ideas of dance symphonism were embodied in the works of his not formal, but actual students - Yuri Grigorovich and Igor Belsky. And this has become one of the turning points in the history of the Russian ballet [20, p.7].

Lopukhov in his work "Choreographic sincerities" gives examples of choreo-symphonic analytics, never to be repeated by any ballet scholar or practitioner. He analysed the scene "Shadows" from the ballet "La Bayadere" by M.Petipa as a choreographic composition of a sonata-symphonic form.

About "Shadows" Lopukhov writes: “According to the principles of its composition, the "Shadows" scene is very close to the form on which the sonata-allegro is built in music. The sonata form with exposition, development and recapitulation should embody the deep content that is usually revealed outside the plot. The choreography of “Shadows” develops in the same way” [21, p. 70, 71]. The two parts of entre, waltz, small and large adagio, according to Lopukhov, are an exposition of the main choreographic themes. Development in the variation (in the musical sense) form is four solo variations of three soloists and a ballerina. “All ... choreographic themes are included in the last part of the work - in its reprise-recapitulation. Here they are developed in opposition,” writes Lopukhov [21, p. 78].



O. Shestakova (Gazatti), K. Myasnikov (Solo).
Photo by Y. Istomin

In "Paths of a Balletmaster", talking about the principles of the interaction of music and choreography, Lopukhov writes: “A ballet or a dance-symphony should be built:

1. On the development of choreographic themes with their struggle, parallel development and the confrontation, but not on a set of random dance movements.
2. On the combination of choreographic themes with musical themes, and not on their motions contrary to each other.
3. On carrying out rhythm in the tact and thematic respect.

4.
5. On the unity of forms, musical and choreographic.
6. On the simultaneous rises of sound-emotional and choreographic-emotional.
7. On the overlapping of the curved line of sound with the curved line of dance.
8. On the overlapping of the raciness of instrumentation with the raciness of dance-movements ” [22].

The theory of choreographic symphonism is the basis of the professional art theory of ballet, and it requires further development.

IV. Symphonism in poetry

The study of the influence of the expressive means of music on the form of literary works is not only interesting, but also a difficult topic to analyse, since the texture of the material of the two arts - literature and music - is fundamentally different, and few authors dare to build their work according to the laws of a musical composition.

At the beginning of the 20th century, Andrey's Bely's four symphonies became the first conscious experiment in the field of syncretic creativity: Northern Symphony (1901), The Dramatic Symphony (1902), The Return (1905) and A Goblet of Blizzards (1908). Three of Bely's four symphonies have a four-part structure, corresponding to the classical composition of the sonata-symphonic cycle that took shape in the work of representatives of the Vienna classical school in the second half of the 18th century. Each of the parts of the symphonies has a figurative and thematic completeness and at the same time enters into a single general concept, combines the plurality of motives with the integrity of the entire artistic composition.

The attempt of A. Bely to build a literary text in accordance with the structural canons of a musical work was not just a personal quirk of a young writer - "symphonies" were a natural progeny of a culture of symbolism, gravitating towards the synthesis of arts. The “unifying” art, on the basis of which the artists of the beginning of the 20th century searched for the paths of a new artistic reality, was music as the highest form of creativity, capable of conveying all undefined sensations and formless feelings. Therefore, A. Bely's choice of the genre of symphony was not accidental, since Bely considered the symphony "the epicenter of music." "Recycling of reality ends in symphonic music," he wrote, "there is nowhere to go further."

The “musical”, “symphonic” basis helped Bely create a new artistic language to reflect changes in the enveloping reality, as well as “express the inexpressible”.

On identical categories in music and poetry

In her dissertation Kuznetzova E.R. states that the existence of identical categories in music and poetry became the basis for the appearance of common terms that are used both in literary criticism and in musicology. For example, musicologists speak of a phrase in music, a sentence, a period, the syntax of musical speech, even about the iambic form in music (this means a symmetric structure consisting of two metric units - a down and a strong beat) [23].

At the same time, philologists talk about the instrumentation of the verse, cadence, isochronism ('equal-time-ness').

There is a group of terms representing the common heritage of music theory and literature theory. These include, in particular: image, intonation, pause, motive, theme, tempo, rhythm and meter, development, etc.

Undoubtedly, scientific terminology, rented from other areas of scientific knowledge, has a right to exist. But it must be admitted that musicological terminology in the framework of poetry research often has a touch of impressionism, is used metaphorically, is an element designed only to diversify and decorate the scientific language. However, in this work, an attempt is made to find a literary and substantive basis in relation to the musical terms used in relation to the phenomenon of symphonism. It seems to us that a productive approach to this problem can be justified through a comparative analysis of the categories of symphonism that are applicable both to music and poetry (musical and poetic composition formation, rhythm, instrumentation, dynamics).

Even if we investigate the poetic and musical structures separately, a large number of analogies will also be found. For example, concurrency (parallelism) is one of the characteristic techniques of both lyrical poetry and music. Refrain in lyrics is akin to refrain in music. The device of anaphora - the repetition of a specific word or phrase at the beginnings of neighboring clauses - also has direct analogies in music, for example, in the thematic connection of sentences of the re-construction period or sections of a two-part form."

According to Kuznetzova E.R., the most general principles that apply to both music and lyric poetry are the principles of repetition and contrast. The doctrine of musical form is based on them [23]. Founded on them, in particular, B. Asafiev builds his classification of forms in the book "Musical Form as a Process". The same principles are put forward in poetry as the main plot-forming elements. Speaking about the universal structural principles of poetic works, Y. Lotman notes: "An artistic composition is constructed as a continuity in space - it requires a constant return to the text that would seem to have already fulfilled the informational role, and its juxtaposition with further text. In the process of such juxtaposition, the old text reveals itself in a new way, undressing previously hidden semantic content. The universal structural principle of a poetic work is the principle of return" [24].

It can be assumed that there are general laws of composition inherent in both lyrical poetry and musical art. Moreover, this is not about finding direct analogies, but about revealing similar principles that caused the mutual attraction of those two types of art. These general principles made it possible to create works where the synthesis of musical and poetic forms took place, in other words, examples are already known in artistic practice when a literary work was written according to the laws of musical form.

The experience of the creation of lyrical and prosaic works in a "musical" form takes place in the literature of the 20th century. The most famous are the "Symphonies" by A. Bely, eight "Sonatas" and the "Concert" by A. Lunacharsky, "The theme with variations" by B. Pasternak, "The Lithuanian Suite" and the poetry collection

“Counterpoint” by E. Meželaitis, “The Sonatas” by Valle Inclan, a poema by Konstanty Ildefons Gałczyński “Niobe” (1950), which includes the “small fugue”, “overture”, “chacon”, etc [25].

Thus, the artistic practice has already illustrated the mutual interest of poetic and musical art in each other, the interpenetration of ideas, themes, compositional structures, genres, and even the methods of reflection of the author’s consciousness. All this could not but affect the theoretical study of the problem.

Categories of symphonism in music and poetry

For the subsequent analysis of symphonism in poetry, it is necessary to define categories of symphonism that are applicable to music and poetry, and with their help to consider how the elements of music are embodied in literature.

Such concepts as *composition*, *rhythm*, *instrumentation* and *dynamics* are quite applicable to both music and poetry. These means of expressiveness, instruments of symphonism in the hands of the master strive for multilateral disclosure of the artistic idea through movement, change, development and conflict of images.

categories	music	literature
composition	The structure of a musical work, its musical form. In this study, we are interested in the composition of the classical symphony. The classical symphony (created by the composers of the Vienna classical school) consists, as a rule, of four parts, written in a sonata cyclic form; in the 19th and 20th centuries, compositions with both a larger and a smaller number of parts became widespread.	Internal organization of a verbal literary work; mutual correlation and location in a certain sequence of parts of a literary work.
rhythm	The rhythm of a musical work, as well as a literary work, can be created both by the composition as a whole, and through grammatical structures. The alternation of durations, which is always repeated in music, is called rhythm. Academician Asafiev called rhythm the pulse of a musical work.	The rhythm of a literary work, as well as a musical one, can be created both by the composition as a whole, and through grammatical structures. In poetry, the term "rhythm" means the general ordering of the sound structure of poetic speech; a special case of rhythm in this meaning can be also a meter.

instrumentation	A musical composition for a specific instrumental or vocal-instrumental composition, for example, a chamber ensemble or a brass band. If the composition of the instruments for which the instrumentation is created is an orchestra, then they speak of orchestration.	One of the basic concepts of euphony, the sound organization of artistic speech, in which such stylistic devices as alliteration, assonance, dissonance, onomatopoeia, rhyme, anaphora, epiphora, all kinds of sound repetitions participate.
dynamics	A varying degree of strength of volume, sound, as well as their changes.	The expression of movement, action, development, changes in time; a description of the development of a phenomenon; dynamics can be expressed in accelerating or slowing down the rhythm of a literary work.

It is worthwhile to dwell in more detail on these categories, explain their choice and method of embodiment in music and poetry. We should start with a category of music such as *composition*. It has already been pointed out that it correlates with the structure and composition of a literary work. In our opinion, this is one of the most important categories, which unites not only music and literature, but is present in all forms of art. In music, the composition is called a musical form and differs from the composition in painting by the means of its embodiment. It is determined by the design, structure and development over time. In many ways, the composition depends on the genre of the work. In this study of symphonism we will dwell in more detail on the composition of such a genre as the "sonata-symphonic form".

The next category of symphonism is *rhythm*. Both music and poetry cannot exist without it. T. Cherednichenko, the author of the book "Music in the History of Culture" also finds rhythmic analogies in music and lyric poetry. "The musical rhythm is similar to the poetic. The differences between musical and poetic rhythms consist in the fact that they are attached to different substances: musical - to fret-textured, poetic - to verbal" [26].

The rhythmic impression of a work of poetry, as well as of a musical one, can be created both by the composition as a whole (the exposition and culmination are similar to the ascending and descending rhythmic phases), and through grammatical structures. In modern literary criticism, the rhythm of a literature work is understood as "the periodic repetition of any elements of the text at certain intervals" [27] and, from the point of view of most linguists, it manifests itself at all levels of a work: it can be found in the alternation of episodes correlated with different spatio-temporal plans, layers of text containing unequal lexical and syntactic filling, as well as, according to M.M. Hirschman, in "repetitions and contrasts of various themes, motives, images and situations, and in the laws of the plot movement, and in the ratios of various compositional-speech units, and in the deployment of a system of character-images" [27, p.76]. However, the question of the levels of realisation of

rhythm in the literature works remains open, since in modern literary criticism there is no clear identification and classification of those.

In a poetry work, the rhythm can consist not only of stresses, accents, pauses, melodies, but also of repetitions of a very different type: prosodic units, the same harmonies, certain sounds in the text, as well as words, combinations, phrases. However, according to Yu.M. Lotman, this is not a mechanical repetition, not a doubling of the concept, but its qualitative complication. Moreover, the intonation function becomes more significant, which is the only differential feature in the chain of repeating words [28].

Repetition sets the rhythm in a poetic speech. In literary works, repetitions are of different levels:

1. Linguistic level of a literary work:
 - phonetic
 - morphological
 - syntactic
2. The symbolic level of a literary work.
3. The character level of the literary work.
4. The plot-compositional level of a literary work.

As stated by E. Boichuk in her article "Rhythm in literature and music", from the point of view of the sound organization of the text, the rhythm can also be reflected through homophony [29]. (Homophones, phonetic ambiguity in linguistics - words that sound the same, but are written differently and have different meanings). Such types of sound organization of poetry as alliteration, assonance, consonance, rhyme are manifestations of homophony. In music, the concept of homophony is opposed to polyphony, that is, polyphony, based on the equality and independence of all voices. Thus, homophony is a type of polyphony, where one voice dominates, and all the others act as harmonic accompaniment or accompaniment.

In literature, there is the concept of verbal *instrumentation*. This is one of the basic concepts of euphony, the sound organization of artistic speech, in which such stylistic devices as alliteration, assonance, dissonance, onomatopoeia, rhyme, anaphora, epiphora, all kinds of sound repetitions participate. Instrumentation in music is a statement of a musical work for any instrumental or vocal composition. Thus, from the point of view of constructing the sound form of a literary text or musical work, the goals of music and literature coincide: this is an achievement through instrumentation of harmony, consonance, unison of sounds.

It is necessary to pay attention to the *dynamics*, a musical criterion which we can trace in a literary work. Dynamics in music is a varying degree of power of volume, sound, as well as their changes. It is indicated by Italian terms: piano (ital. Quiet), forte (ital. Loud), pianissimo (ital. Very quiet) and fortissimo (ital. Very loud). Also in music crescendo (ital. Gradual increase in volume) and diminuendo (ital. Gradual decrease in sound) is used. A literary work can also be dynamic or static, expressive or embodying attenuation, fading, decline. The poet can build dynamic climaxes, reaching the point of highest tension, or remain in a state of peace and tranquility, etc.

To sum it all up, the main means of artistic expression inherent in symphonism (composition, rhythm, instrumentation and dynamics), which are clearly traced both in music and poetry, are their connecting link. This justification is necessary for our further analysis of symphonism in poetry.

Despite the multifaceted study of the relationship between music and lyric poetry, the originality of the melodic basis of the lyrics of a particular poet, and even less so the principle of symphonism in poetry, has not been comprehensively analysed yet.

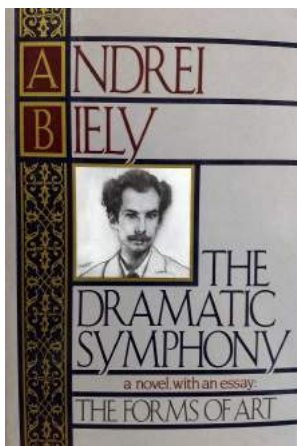
Therefore, the central direction in the study of symphonism in poetry, in our opinion, should be the study of the internal organisation of the poetic work (*poetics*), where the specificity of the author's consciousness - symphonism - is consistently implemented.

An examination of the poetics of a work (poetics is a section of the theory of literature that treats the specific structure of a literary work, poetic form, technique (tools, devices of poetic art on the basis of certain scientific and methodological premises) leads to a deeper understanding of its artistic content; this way allows us to move from impressionistic assessments and reasoning about the work to a serious scientific study of the literary text and live poetry performance, based on systematic ideas about the *poetics of the work*.

The analysis of the implementation of symphonism in a literary text and performance, in our opinion, will allow us to take a fresh look at some phenomena of lyric poetry of the second half of the XIX - the first half of the XX century, as well as modern lyric poetry. The study is based on the analysis of the poetry of A. Bely, in whose works the method of symphonism and the quality of poetry, which is commonly called "musicality," is most fully and vividly manifested.

The Analysis of A. Bely's "Dramatic Symphony"

In 1902, a work with the original title "The Dramatic Symphony" was published, the author of which was not yet known. At that time, Andrei Bely was twenty-one years old. The work represented a completely new genre of literature, "an experiment of frontal construction of a literary text in accordance with the structural canons of a musical work" [30].



"The Dramatic Symphony" is autobiographical: by depicting Moscow everyday life, which is unfolding before his eyes and appears in a kaleidoscope of everyday sketches, Bely conveyed in it a kind of transcript of his inner life in 1901, the beginning of the "era of mobilisation" in his spiritual evolution and which turned out to be the most important for his personal formation. "This year," Bely recalled, "was experienced by me as the only year of its kind <...> for me this year was a year of maximum mystical tension and mystical revelation" [30, p.23]. All experiences and spiritual intuitions of the protagonist Musatov also bare autobiographical features.

The symphony begins with the grotesque depictions of Moscow on Trinity Day, underlying the sunrises and intoxicated by mysticism. Moscow's sky is curtained with a giant "leopard skin". The original "urban" episodes depict pedestrians moving past basement windows or scurrying the stairs of large shops.

In the second part, the author parodies Moscow mystics. In the third part, the protagonist of the symphony, Musatov, sees the burial of Europe in his dream: in front of him, like the grave diggers, all the great creators of the century pass, whose names are replaced by periphrases (among them Tolstoy, Nietzsche, Maeterlinck). Musatov is gradually losing his mind. He imagines that he has recognized the number of the Beast, and, finding himself in the company of a grouchy gentleman in his underwear, he opens, as it seems to him, the "world of the fourth dimension": he feels at the same time as if he had been thrown naked in African anthill! The work ends on the muted notes of a priest's quiet and knowing stance.

The alternation of syntactic fragments, reminiscences from romances and poems, the fragmentation of the world as if seen by the faceted eyes of insects - all this creates a completely new poetics. The novelty of the symphony is even emphasized graphically - by the numbering of stanza-phrases.

In this symphony of Bely, the structure of the sonata-symphonic cycle is peculiarly, but rather accurately reproduced.

It opens with a preface, which can be likened to the Introduction to the symphony. The four parts of the Dramatic Symphony can be correlated as follows with the parts of the sonata-symphonic cycle: the first part is similar to the sonata-allegro, the second part to the lyrical adagio or andante; the third part consists of a grotesque scherzo, and the fourth part serves as the finale and, is in full accordance with the symphonic logic, containing thematic reminiscences from all previous parts.

So, the first part is an expression of human activity in the broad sense of the word. The researcher of the genre of the classical symphony M. G. Aranovsky characterizes the figurative content of the first part with the generalized formula "man acting" [7]. This part of the symphony describes the impulses of the mind and soul, as well as the everyday activities of the main characters of the symphony. The poet is writing a poem; the elevator worker in a fashion store is furiously operating a mechanical elevator; the philosopher is returning home, carrying under his arm "The Critique of Pure Reason"; Popovsky — a churchman — is going to his acquaintances to talk about how well-read he is; for the first time a Democrat sees his Fairy-Tale; Dormidont Ivanovich is coming back from the service. Thus, in the first part of the symphony, a sonata allegro, characters are introduced and depicted in the most active manifestation of their thoughts and spirits.

The second part of "The Dramatic Symphony", in terms of character and content, contrasts with the first: it takes the reader into the world of sublime lyrical images. The main content of the music of the second part of the symphony is usually love or (more rarely) philosophical lyrics. In the Andante part of the symphony of Bely, we are faced with the moonlessness that unfolds, "the moonlit nights gave way to the moonless ones", a haze hangs over Moscow, everything holds its breath. Dormidont Ivanovich receives his nephew Grisha and they are having tea with mint ginger

cookies; in his lonely apartment on the third floor, a middle-aged man is sitting behind a samovar, calm and knowledgeable, he is finishing a second cup of tea; Fairy-Tale with her sister, Half-Fairy-Tale, both "in spring Paris garments" are discussing the dress of Countess Kaeva; Moscow naturalists and doctors are giving dinner in honor of Max Nordau; "white loaves are coming up in the bakery of Savostyanov"; "somewhere a waltz of snow flakes is played". "Everyone's soul was whitened to the snow"; at a flower festival, Fairy-Tale learns of the death of a Dreamer-Democrat, "coral lips trembled, and silver pearls rolled down pale marble cheeks." The reader sees pictures of love. Thus, in our opinion, the second part of the symphony fully corresponds to the second part of the sonata-symphonic cycle "adagio/andante".

The third part becomes the realm of satirical, grotesque and even demonic images. This part is the grotesque Scherzo. Ascet-Goldenbeard goes "to his brother, to the estate to rest after the winter turmoil." Sitting among the suitcases, he flies to his brother racing with his fantasies: he reflects on the fate of Russia and Europe, west and east. Further on, all summer long Ascet has been watching his brother's drunkenness and understands that he, Ascet, is "on the other side of life". At the end he receives a letter and returns to Moscow. The letter brings him a hunch that "foggy mortality is coming from the west ... But we will still fight ...". In this section, the bloodiest, most egregiously sad events of the historical past were gathered, when "the prophets slept in the hearts of men." The artistic technique of grotesque characteristic to Scherzo, a combination of the incongruous, is manifested here in the following: the rest from winter turmoil and summer mood coexist with frightening fantasies and descriptions of present reality and historical facts.

The fourth part of the classical symphony is the Final, a way out into the sphere of positive, in this case, constructive images. The intonation of the author here is more serious: a world of the fourth dimension, which is not there, is revealed to him; answers to some questions come up; secrets, which don't actually exist, are revealed; the protagonist listens and hears the priest: "Love and pray: universal love wins everything!". In our opinion, two more important circumstances testify to the culmination of this part. Firstly, in this section, the only expanded author's monologue is heard through the dialogue with other characters. The clear presence of the author is felt most of all on the pages of the fourth chapter. Secondly, in accordance with the symphonic logic, in the final part of "The Dramatic Symphony" the "rondo" technique is used, the return to the beginning, to the thesis of the narrative, to the spring with which it all began, though to spring with a new mood: "And again it was a young spring." "The future was revealed before the eyes of Fairy-Tale, and she lit up with joy ... She knew."

The fact that all four parts of "The Dramatic Symphony", as well as refrain images and leitmotif episodes are interconnected by a continuous narrative, also testifies to the symphonism (and more broadly - musicality) of "The Dramatic Symphony". The parts are not isolated from each other, but are connected by smooth transitions from one to another. The narrative is not interrupted anywhere, like the flow of a musical work. Various themes and motives smoothly replace each other, and a harmonious musical form is built up, not torn by interruptions in phonation.

On the inner layer of the symphonism in Bely's work: the technical device of repetition and counterpoint

The exit to the "symphonies" for Bely was not so much the result of a conscious, purposeful search for a new genre, but was the natural acquisition of an adequate way of self-expression. The unique genre of a poetic symphony arose by itself, through expanding lyric passages and combining individual moods into more complex and multi-themed formations, which were transmitted in the development, repetition, collision and interweaving of microparticles that make up the whole; it arose because Bely, in his literary experiments, took the risk to completely capitulate to the musical element that dominated him.

The symphony was chosen by Bely as the genre fundament, with its repetitions of musical phrases, with a harmonious combination of many colours, which corresponded to the spirit of the poet-thinker. According to the recollections of the author, the symphonies were written on a horse: it was then when "gallop in the fields was besieged by the gallop of phrases and the dynamics of the passing-by flickering images"; and therefore "symphonism" as a quality of the internal organization of the text with its thirst for a ramified, multiple system of connections, multi-tonal structure was not just identical to that work of thought, which "felt connections between the words with the foot, ear, eye, hand," but partially owed to the brain work that "cut out the elastic word from the elasticity of muscles", when rhythms laid "the basis of verbal phrases" [31].

Immersing the readers into his jets of living and dead [32], using the combinatorial practice of polyphony (mainly picture-descriptive, as in silent cinema), Bely creates the technique of polyphonic writing. And this "soundless", but obvious polyphony breaks through individual musical phrases that inhabit the symphony of characters, each located on their own tier, having their own characteristic tonality and tactfully controlling their modality. By fixing fragments of polyphony with spotlighting landscape sketches, which serve as melodic intervals, the author allows the molecules of some phrases to flow through others, not mixing, but as if arbitrarily diffusing in the dramatic confrontation of existing and non-existing (ghost) reality.

The independent distribution of the born symbols and metaphors on the parodied images of mystic prophets and their adherents creates a special dynamics in the whole narrative, representing **counterpoint** as a collection of different melodies.

Bely, like a skilled conductor, puts repetition into the text for a more harmonious sound. Those devices are not striking to the eye of the reader, but meanwhile, they are a connection of everything with everything. Cosmos can manifest itself in the cobblestone of the pavement, and the global Sun can narrow down to the limits of the back of the cab.

The development of musical themes and leitmotives is manifested by Bely's recurring phrases and refrain images, which organized disparate episodes and scenes into a single "symphonic" whole [33]. The images of eternity, madness, flower and bird are found throughout all the texts, constantly supplementing and revealing the melody.

Traditionally for the prose, words repetition is considered unacceptable. In Bely's symphonies, this is necessary “to the same extent as repetitions of motives, rhythmic and textured formulas in a musical work” [34].

Conclusions

The basis of the four symphonies of A. Bely is formed by the principles of the organisation of artistic material that are non-traditional for literature. The development of the verbal and musical themes is carried out on the basis of the Bely's universal method of repetition (in particular, using leitmotifs), and also thanks to the musical device of counterpoint, which allows to organically combine various themes (the return and the eternity, dawn and the eternity, madness and death-resurrection and etc.). The main verbal and musical themes develop over all four parts of the symphony, combining them into a single whole.

Based on the undertaken short analysis of the four-part symphony of A. Bely from the point of view of organic embodiment of the musical principles of organizing the work, we came to the conclusion that the writer was able to create a model of synthetic art - the work in which a harmonious combination of music and literature was achieved.

All symphonies of Bely were highly appreciated in a circle close to Bely. At present, the interest in them is beginning to revive both from researchers and readers. The musical principles of organizing a literary text, developed in Bely's symphonies, had a significant impact not only on the further works of the writer, but also testify to the wide possibilities that open the way to the synthesis of various arts.

V. The practical application of symphonism in a poetry performance “So, What Is Your Question” (*work-in-progress in collaboration with Sara Maino*)

The author of the article tries to analyse the way symphonism is applied as a creative method of composition in a certain lyric poetry piece and the theatric performance of it. This includes both: (1) the ideological side (content) and (2) the special formation of the internal organization of the artistic work (form). The author proves the hypothesis that in the named composition - 'So, What is Your Question' - the structure of a symphonic cycle and the music qualities are reproduced distinctively enough. The given statement is proved to be true both by the judgements of the authors of the performance and by detailed comparison of various parts of «So, What Is Your Question» with the structure of a classic 3-movement symphony.

In the first part, we will analyse the realisation of the method of symphonism that occurs through symphonic dramaturgy, the main feature of which is such logic, in which each successive phase-contrast or repetition follows from the previous one but at a new level, carrying out the development 'according to spirals'. Briefly, this can be denoted as: thesis - antithesis - synthesis.

In the second part, we will delve into the internal symphonic composition of the work (the composition of the first part in a sonata form: an exposition, a development, and a recapitulation) and the musical methods of repetition, contrapunct, etc.

All in all, in this reflection, we will try to cover all 5 features (aspects) of lyric poetry that the author is focused on in her PhD research, which are:

- form;
- music qualities;
- figurative language;
- non-narrative, vertical investigation of the situation;
- and the first-person point of view.

Intro: ‘So, What Is Your Question’

‘So, What Is Your Question’ is a 2019-formed collaboration between the two artists Sara Maino (Italy) and Marina Kazakova (Belgium). Sara Maino is multimedia artist, performer and director (theatre, video, installations, poetry and research). Marina Kazakova is a Russian-born Belgium-based poet-performer.

SO, WHAT IS YOUR QUESTION

A performance in three acts,
which is a reflection on a
creative relationship and
process.

A poetic dialogue / made
visible / through interactions
with oneself, with the other,
with the audience.

**By and With
Marina Kazakova & Sara Maino**



‘So, What Is Your Question’ is a live poetry performance in three acts, which is a poetic reflection made visible through interactions with oneself, with the other, with the audience.

On the whole, the performance “So, What Is Your Question” is uneventful. The plot boils down to a dialogue between the two poets: Sara Maino and Marina Kazakova. The main conflict is the clash of the visible and the invisible, the inner and the outer, the internal and the external worlds.

On the stage: a square table and two chairs.

The table is in the center of the stage, the two chairs are one in front of another.

On the table: a typemachine Olivetti Lettera 32; a small speaker connected to an audio system; a pile of white paper hands cut by hand; a feather or two; Greek incense, a coal disc, a matches box, a little stone from a garden, a leaf or two; a table light.

In the first act, the two poets interact by reciting poems and doing some actions: few movements on the stage - as in the case of Marina, typing words on the machine - Sara.

In the second act: they move the chairs around the table. The audience is invited to receive the instant poetry created by Sara on the type machine: one for each person sitting in front of her. Marina observes the action.

In the third act, the two poets move the chairs around the table again. Now they interact by looking each others, one in front the other, by reciting poems and doing a unique action: touching the hands.

At the end of the performance, they leave the stage by switching on the sound installation on the table: the type machine is speaking poetic words in Italian, English and Russian, as an echo of what has already happened.

The point of departure of their artistic creation is (1) the internal monologue of the protagonist, (2) the interplay of the two selves (two poets) as well as (3) the interplay between the performing poet and the audience. The duet reflects on the idea of a conversation as the core of a creative process, dialogic structure as the heart of our creative thinking, and also of building relationships. The authors show poetry as a response to our inner selves, poetry as a response to the presence of someone else in our lives, poetry as a response of a human being to the universe, in general.

The plot of “So, What Is Your Question” boils down to a monologue seen through a dialogue between two poets: Sara Maino and Marina Kazakova. The main conflict is the clash of the visible and the invisible, the inner and the outer, the internal and the external worlds.

Part 1: The realisation of the method of symphonism that occurs through symphonic dramaturgy: the external level of symphonism

We have already defined the symphonic development in the artistic work as a whole in such philosophical categories as the dialectic of the development of opposite principles and their unity (the dialectic of synthesizing development).

In turn, this dialectic of the development of the opposites can be expressed in both: “internal” and “external” levels of symphonism. This can be found in the following.

The external level of symphonism in the work is expressed in the contrasting interaction of the first part of Allegro (with its more complex internal structure) with the subsequent parts of the cycle - Andante, Finale (Con Moto).

The internal level of symphonism in the work is traced in the compositional structure of the first part 'Allegro': exposition, development and recapitulation. In addition, the internal dynamics and the rhythm and the tempo of each part is emphasized by the content, composition and various musical techniques, corresponding to the specifics of each part. We will talk about the internal level of symphony in the second part of the article.

One of the elements of the implementation of the method of symphonism by the authors was the dramaturgy that reflects the dialectical development and interaction of ideas: thesis - antithesis - synthesis. This is characteristic to the symphonic development of the piece: from contrast to synthesis.

In the first part (thesis), we see the poet's outer - the observer, who's dreams, thoughts and imagination are verbal and out loud.



In the second part (antithesis), we see the inner, claiming its place and revealing itself through the smell, the emotion of fingers over a typewriter, through the poet's eyes and, most importantly, through her magic interaction with the spectators.



In the final part (synthesis), there should be revealed the balance between the two: the visible (Marina Kazakova) and the invisible self (Sara Maino), the poet and the spectator, us and the universe. Here, the poets appear in multiple superimposed positions, focusing our attention on the problem of the balance.



As in a classic symphony, we see the progression from Homo agens (part 1: allegro), through Homo sapiens (part 2: andante) to Homo ludens and Homo communicus (part 3: finale - con moto).

The contrast of the parts is manifested both in the ideological aspect, and in the audiovisual representation of the content on stage. Due to the cyclic format, the action moves from character 1 to character 2 and then to the face-to-face interaction of the characters. Based on this, the method of symphonism allows the authors to reflect the different facets of one's 'I' and its relation with the outer world due to the specifics of each part of the cycle, the facets, which develop and interact with each other.

In this case, we are dealing with the lyric-monological type of symphonic drama, where the development of the cycles is aimed at internal growth, the unity of the emotional development of the artistic images. It is due to the fact that we are working with 'symphonism in lyric poetry', and one of the features of lyric poetry is non-narrative, vertical investigation of the situation. It is opposed to the horizontal development in traditional narratives of drama, which appears very often in direct forward-backward action. Vertical investigation, on the other hand, does not move forward or backward, but rather upward and downward. Example: literary speaking, what happens in our poetry piece is the movement of thought and feeling, not so much visible to the outer world. Therefore, the performance boasts almost no action and is focused mostly on eye play, hand play, body gestures and the sounding of the performers.

By borrowing the fundamental principle of symphonism, ideologically speaking, the authors tried to create a work - a philosophical embodiment of one's "I" in the sounds of dark and light pages, pages of eternal struggle, doubts, sorrow of the inner "I", among which joy and happiness flicker like a fleeting lightning flash.

Not only structural, but also substantial (content) features of "So, What is Your Question" bring it closer to the symphonic cycle. According to Becker, the symphony as a genre "is for the artist a way of communication with a wide range of perceiving masses with the help of instrumental music. The artist, when creating the plan of the symphony, along with this creates the ideal picture of an audience actively sympathizing with him" [35]. This statement by the German musicologist P. Becker about the symphony may well be applied, in our opinion, to "So, What is Your Question", where the image of the "participating audience" is recreated extremely vividly through the direct involvement of the audience in the performance. The text of the work contains a clear idea of the "perceiving side", the image of which appears in the first poem, when the author turns to the muse, and plays an important role throughout the cycle. Authors constantly speak to the other selves and the muse, then to each other, then to the audience.

Thus, "So, What is Your Question", where the image of an active listener is recreated, fully corresponds to the definition of the symphony "as a means of organized communication between the composer and the mass" [36]. The statement of P. Becker that "he [the composer] creates in his imagination at the same time an ideal picture ... of the perceiving mass" [35, p.19], as it seems, can be fully applied to "So, What is Your Question".

The stage space in the performance is by no means limited to the stage alone. It is changing between the 2 perspectives, the external and the internal, as well as it involves the spectator who is either a part of the scenography or sitting in front of the poet who is writing a poem, here and now, for the spectator. In this interactive part of

the show (Second part 'Andante') the poets pose the following questions: which role does the audience, the spectator involved have in the action of being observed? Does he/she have any questions at all?

The symphonism (and more broadly musicality) of “So, What is Your Question” is also evidenced by the fact that all the poems of each part of the symphony, as well as the parts of the symphony, are meaningfully connected by a continuous vertical investigation of the situation, continuous narrative. Various themes and motives smoothly replace each other, and a harmonious musical form is built up, not torn by interruptions in sound or movements.

Part 2: The internal symphonic composition of the artistic work and the musical techniques

The first part is Allegro. In this part, we conventionally distinguish three layers that can be compared with the three-part sonata composition of Allegro.

1. The first layer is “exposure”. Here, the spectator sees Marina (the external ‘i’) standing in front of Sara (the internal ‘i’), back to back. So that, from the audiences' point of view, Marina is visible, Sara is quite hidden behind Marina’s body. We define Marina as “the main theme” (1). She appears in front of the audience against the background of Sarah’s back and folded umbrellas, which act as a “side theme”. Marina recites a poem standing still.

2. The middle layer - dominant over the entire first part - embodies the "development" layer of the Allegro. It is presented in a different perspective, more voluminous. Marina moves one step to the right, opening Sara’s back to the audience. In this part, the audience not only starts seeing Sara's back directly, but also hears her voice for the first time reciting the poem. Marina closes her eyes. Stands still in silence. Further on, Marina starts moving around the stage while reciting the texts, she takes one umbrella after another, opens them and puts them on stands. The audience sees white open umbrellas with “dripping paper hands hanging on them”. When opening the last umbrella, Marina takes one of the spectators by hand and brings her onto the stage.

In this regard, we note that the first "exposition" layer is static in nature, in turn, the "development" layer is characterised by dynamics, movement. This emphasises the contrast of these two layers in relation to each other.

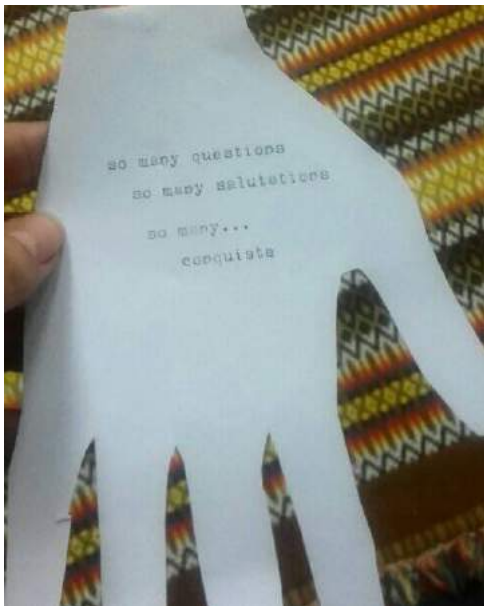
3. The third layer is “recapitulation”. We again return to the initial scene but from a different perspective: Marina stands still and recites a poem. But now she is not alone. Next to her stands the spectator. And she is not standing in the centre of the stage anymore. In the central part of the composition, among the paper hands and umbrellas arranged diagonally, is Sara’s back. The attention has shifted from Marina to Sara. The ‘reprise’ technique is used in this closing part: the poem ends with the same 4 lines it started:

"My hand trembles,
I can scarcely write,
I have so much

to say to you".

All these techniques, namely: the contrast of the main and side themes, three-layer sonata composition of Allegro part, the growth and the internal impulse in the "development" layer - are common to the methods of symphonism. We observe them in almost all classical sonatas of the Allegro part of the symphony.

The musicality and symphonism of "So, What is Your Question" is also revealed by the presence of leitmotifs in this cycle. One of the most obvious cross-cutting images of the story are hands: Hands that rain the truth. Hands that speak. Hands that speak the truth. Handshake as the first point of contact. Hands as articulators of inner rhythms. Hands as a fundament on which a relationship is developed. Hands are present in each of the three parts of the poetry piece: either paper hands, or the actors' real hands or hands typewriting the music. A short throw-back to one of the basic characteristics of lyric poetry - figurative language - which Marina is trying to translate in audio-visual medium. Here, the authors use paper hands and umbrellas to bring the dominating figures of the narrative forward. Another feature of lyric poetry - the first-person point of view/ a self-reflexive speaker - is also reflected in the performance. Since most of the poems are told in the first person, the authors directly put them into the mouths of each poet.



In addition, the very image of the author, which pervades the entire narrative, has the leitmotifical meaning, and plays the most active role in the first part of the performance and in the final part, while the middle part is dedicated to the interaction with the audience. Moreover, the first words of the performance are echoed in a sound installation at the end of the show as the memory of the already happened.

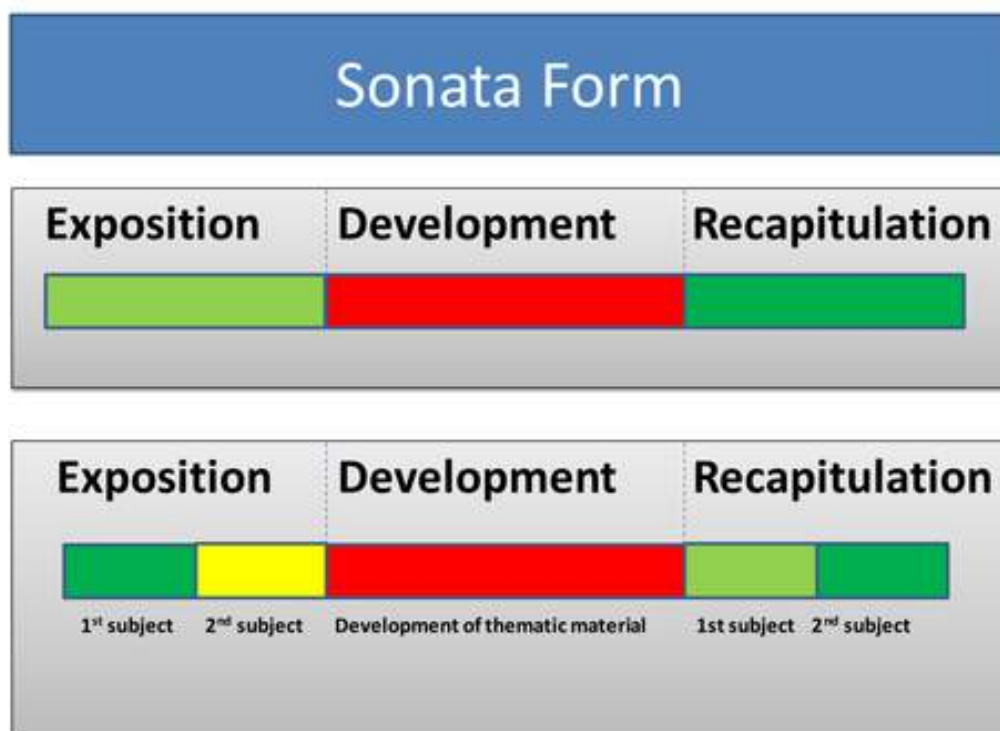
In general, the image of the lyric 'I' in "So, What is Your Question" is ambiguous. The relationship with oneself, with the muse and the audience is not easy, they are full of hidden drama. The 'I' speaks in three different languages: English - the external self, Italian - the internal self, and Russian - the unconscious self. The authors' task is not to literally reproduce in their work the language they speak and write, but to understand and reflect the ideas of the work. It seems that this work of the authors with the languages is aimed at expressing a state adequate to what is happening in the human soul and mind.

VI. The practical application of symphonism in the visualised poem “On How The Palace Bridge Opens up its Hands...” (work-in-progress in collaboration with Bart Dewolf and Diren Agbaba)

The sonata-symphonic structure (1), the principles of counterpoint construction of a lyrical composition (2) and the polyphonic thinking (3) in the poem - the features that form a type of lyrical consciousness, which is associated with the creation of equivalents to symphonic thinking in music called symphonism.

The sonata-allegro structure of the poem

Sonata-allegro form, is an organizational structure based on contrasting musical ideas. It consists of three main sections - exposition, development, and recapitulation - and sometimes includes an optional coda at the end. In the exposition, the main melodic ideas, or themes, are introduced. In the development section, these themes are explored and dramatized. The recapitulation brings back and resolves the two original themes by placing them both in the tonic key, which is the main tonal center of the piece and almost always the key in which the piece begins and ends.



According to the Russian musicologist M.Kazinnik, one of the greatest scientific discoveries in music of the last three hundred years is a sonata-symphonic form [37].

Sonata-allegro form is a musical form used in thousands of musical works, states Kazinnik, including:

- all first parts of all Haydn's symphonies (there are more than a hundred of them);
- all the first parts of all Mozart's symphonies (there are more than forty of them);
- all the first parts of all symphonies of Beethoven, Schubert, Brahms.

What is surprising is the fact that the greatest creators of XX century music from Shostakovich and Prokofiev to Hindemith, Stravinsky and Schnittke, despite all their innovations in their musical language, retained, nevertheless, a sonata form, which has not still exhausted itself [37, p.2].

The principles of musical composition in prose have attracted a lot of the attention of researchers. It is enough to recall two types of artistic organization of the prose work, which M. Bakhtin defined in his monograph "Problems of Dostoevsky's creativity": the "monological" type and the "dialogical" ("polyphonic"). O.Huxley goes even further in recognizing the musical principles as the basis for building of the epic form. He called this phenomenon «the musicalization of the fiction: not in the symbolist way, by subordinating sense to sound, but on a large scale, in the construction» [38].

The study of the symphonic poem "On How The Palace Bridge Opens up its Hands..." will allow us to see the presence of a sonata allegro form in the structure of this short poetry piece.

As we have already said, the sonata form consists of three sections: exposition, development and recapitulation (reprise).

The contrast of the main and side themes, traditional for the sonata allegro form, is expressed on the figurative-thematic, phonetic and lexical level. If the core of the main theme is an active wordplay that reflects the battle between the present and the past in the spirit of the word-battle, then the nature of the side theme is clearly connected with the lyrical digressions into the memories.

The method of symphonic development based on the lyric-monological type of symphonic dramaturgy is embodied in the poem "On How The Palace Bridge Opens up its Hands...". Its peculiarity is the lack of effective development of the dramatic conflict, traditional for the conflict-dramatic type of symphonic dramaturgy. The author prefers the alternation of images and plans (situations) that reveal the general course of the figurative development of the poem. This approach helps to identify the main idea of the work in the poem - the struggle between the present and the memory within oneself.

The role of the first section, the exposition, in this work is essential. First of all, it tunes the listener to a specific narrative mood and introduces the two contrasting themes: the present and the memory. The wordplay of contrasts is important, because these themes will keep returning in other sections. The protagonist is not yet evident to the reader, but bridge that he is observing is introduced. Secondly, the exposition has a purely dramatic function - it appears not only at the beginning of the poem, but also at the end, forming a dramatic and thematic arch (reprise).

Небо нелетное, многоснежное, многосложное, малословное, безнадежное.
 Молоком облаков утекает год.
 Многоводный итог: восход, и еще восход, да, не один восход,
 но один-на-один у мостов Петербурга.
 Монолог, три дня монолог, монолог, да, не один монолог,

но один-на-один, бок-о-бок с лигурийским морем;
портрет, нет, автопортрет, портрет-ответ, не один, а сто,
но всегда один-на-один с лицом моим, бесследным в слюде Брюгге.

The development is where the action occurs. In this section, the new themes appear. It is dynamic and vivid, taking the listener on a whirlwind aural memory journey that is loosely based on the themes established in the exposition. When these themes appear, they are usually fragmented, turned inside out and upside down, but not difficult to recognize.

Шаг, и еще раз шаг, вперед-назад, туда-сюда, да, не один, а пляж шагов,
на mer Du Nord, по снегу с солью.
Год и еще один год, эпилог, опять эпилог, да, не один эпилог,
но один-на-один, vis-a-vis, a deux с жизнью...
Норманди, вдох, Норманди, еще один вдох, вдох-новенно ждет новый год
сердце русское в атлантике многогрустной..
Онфлёр? Один-на -один со временем, с Прустом, конечно, с Саган,
французский шарф белый по коже неба тащит усталый железный баклан за собой...
Семь многоликих, но однозначных вод – 2010 год.
Последний день его закрою глазами, у ворот особняка, где кажется, была, сидела у Саган в ногах, под стук
машинки – свидетелем была...
58-ой, 70-ый, 2004-ый – год..
Круг, один еще, один, все повторяется, все возвращается, но ощущается по-новому:
многодневный, многолюдный, многокнижный, многотрудный..
Из года в год прикосновенья рук, глаза, слова из губ сливаются в одно, в одно большое полотно, в котором ни
имен, ни дат, ни лиц, которое как небо многоснежно, многосложно, малословно, безнадежно – нелетное такое
полотно, открытое для всех, доступное для никого..
Неважным стало кто и что, по улицам каким, по поводам, под небом голубым все карты сжеваны, вся память
скрыта толстым слоем снега..Восстановить ее попробую из пепла.

After the development, the recapitulation brings the character 'home', literally to the same location where the poem started - to the Palace Bridge. In this section, the original themes from the exposition are repeated, although this time, we see the qualitative change: the protagonist is directly presented to the reader in third person point of view, and the bridge observed by the protagonist "is opening its hands".

Начало: человек стоит за Эрмитажем, не улыбается, однако, счастлив –
коллаж из губ, которых нет уже чуть больше, чем пять лет (сто лет), он чувствует на собственной щеке.
Теперь они, как призраки из скважин памяти, гуляют по его лицу, стоящему за Эрмитажем.
И от чего ему все также страшно осознать, что безвозвратно течет вода, что многолетняя мечта является
иллюзией ума??
А “если бы”, а “как бы” – сослагательное наклонение становится слагаемым забвения.
Прожить пять лет, как сто, в предчувствии того, что больше нет,
стоять на берегу Невы в рассвет и наконец понять, что это хеппи энд:
Дворцовый мост разводит руки, открыты воды, слышно звуки уплывающего корабля...

The principles of counterpoint construction of the poem and the polyphonic thinking

It can be stated that for music in general, and for music of the twentieth century with its increased interest in the revival and development of all kinds of polyphonic forms, *the principle of counterpoint* is especially characteristic, that is, the combination of several relatively autonomous and parallel current lines in time along which the text develops. Psychologically and symbolically, this whole process can be interpreted as overcoming the linear flow of time.

As we have mentioned already, there are two types of artistic organization of the prose work, according to M. Bakhtin, defined as follows: the “monological” type and the “dialogical” (“polyphonic”).

Usually, the lyrics adopts the monological type of construction. However, the lyrics also know, according to L. Ginsburg, "different degrees of distance from the monological type" [39]. At the same time, B. O. Corman introduces the term "poetic polyphony" [40], which "is the result of including of a text, which is organized primarily by a phraseological point of view, into a text, which is organized primarily by a direct-assessment point of view. This inclusion is not accompanied by a change in the subject of speech: the texts organized by different subjects of consciousness (different points of view) have one subject of speech" [40, p. 157].

So, the same effect of *non-linearity* (or rather, "split" lines), *multivoicedness* and *polyphonic thinking can be used in lyrics as well as in prose*, which for some time were mentioned only in relation to prose fiction.

In a broad sense, a variety of phenomena can be counterpointed: the movement of the seasons, a change historical epochs, the movement of human destinies, the rhythm of various poems meters and different forms of storytelling.

Turning to the poem "On How The Palace Bridge Opens up its Hands..." , let's take a closer look at the paradigm of the counterpoint overlays in it.

The first lines showcase the combination of spatial layers: the sunrise near the bridge in St.Petersburg, then immediately the conversation with the Ligurian sea, followed by the talk with the waters of Brugge.

1 Небо нелетное, многоснежное, многосложное, малословное, безнадежное.

2 Молоком облаков утекает год.

3 Многоводный итог: восход, и еще восход, да, не один восход,

4 но один-на-один у мостов Петербурга.

5 Монолог, три дня монолог, монолог, да, не один монолог,

6 но один-на-один, бок-о-бок с лигурийским морем;

7 портрет, нет, автопортрет, портрет-ответ, не один, а сто,

8 но всегда один-на-один с лицом моим, бесследным в слюде Брюгге;

These three spatial dimensions, like three lines of polyphonic composition, overlap in the first 'exposition' part of the poem.

The next combination is the counterpoint overlay of two images: the image of the real and the fictional.

13 Норманди, вдох, Норманди, еще один вдох, вдох-новенно ждет новый год

14 сердце русское в атлантике многогрудной..

15 Онфлёр? Один-на -один со временем, с Прустом, конечно, с Саган,

16 французский шарф белый по коже неба тащит усталый железный баклан за собой...

17 Семь многоликих, но однозначных вод – 2010 год.

18 Последний день его закрою глазами, у ворот особняка, где кажется, была, сидела у Саган в ногах, под стук машинки – свидетелем была...

In lines 13, 14 and 18 the real event is called - the protagonist is in Normandy, and at the same time we see the appeal to a subconscious impulse - a leap to Proust and Sagan, and all this - in a single time frame. Here, no doubt the situation is reflected when one writer thinks of another, and, most likely, in the significant moment of life.

Artistic time, rhythm, is also included in counterpoint constructions. Within the boundaries of one work, short and contrast-styled (first seventeen) lines and long (last twelve lines) are combined. Epochs move in different rhythms: in the initial first 17

lines, the memory is active, episodes from the past change one after another, the second part of the poem is already a conscious reflection of the time lost, a different type of thinking.

As a result, we have an interweaving of various thematic and figurative lines, which are briefly listed below:

- the effect of overlapped spaces and times;
- temporary overlays (present-past time);
- different rhythms within the boundaries of one poem.

Thus, the driving force of the lyrical plot in this poem is the interweaving of counterpoint lines.

The “counterpoint” system allows for the simultaneous coexistence of different versions: be it the simultaneous sounding of voices, overlapped spaces and times, polyphonic harmony of ideas, imaginative layers. Such a paradigm of various phenomena, which, when superficially examined, can easily be mistaken for chaos, makes sense as soon as its "counterpoint nature" becomes clear.

The work includes the following layers:

1. **The text** of the poem (*ready*).
2. **The audio visualisation:** the voice-over and soundscape (*ready*).
3. **The drawings in ink-and-aquarelle** (the visualisation of the poem is currently *in progress*. Bart Dewolf (visual artsit) is putting the poem into the drawings in ink and aquarelle (summer 2020).
4. **The film:** Diren Agbaba (cameraman) is going to film the drawings to bring still images to life (by the end of 2020).

We use the classical animation technique in which each shot is drawn by hand.

Production Process

1. The poem is written.
2. The poem is voiced-over and sounded.
3. The literary source material is converted into an animation film script, from which the storyboard is derived.
4. The storyboard has an appearance somewhat similar to a comic book, and it shows the sequence of shots as consecutive sketches that also indicate camera movements, angles, and framing.
5. The model sheets are prepared for all important characters and props in the film; these are used to help standardise appearance, poses, and gestures. These model sheets show how the characters and object look from a variety of angles with a variety of poses and expressions so that the artist working on the project can deliver consistent work.
5. The final drawings are produced at 4:3 aspect ratio. Once the drawings are ready, the filming starts.
6. The film is made in a 2D format.

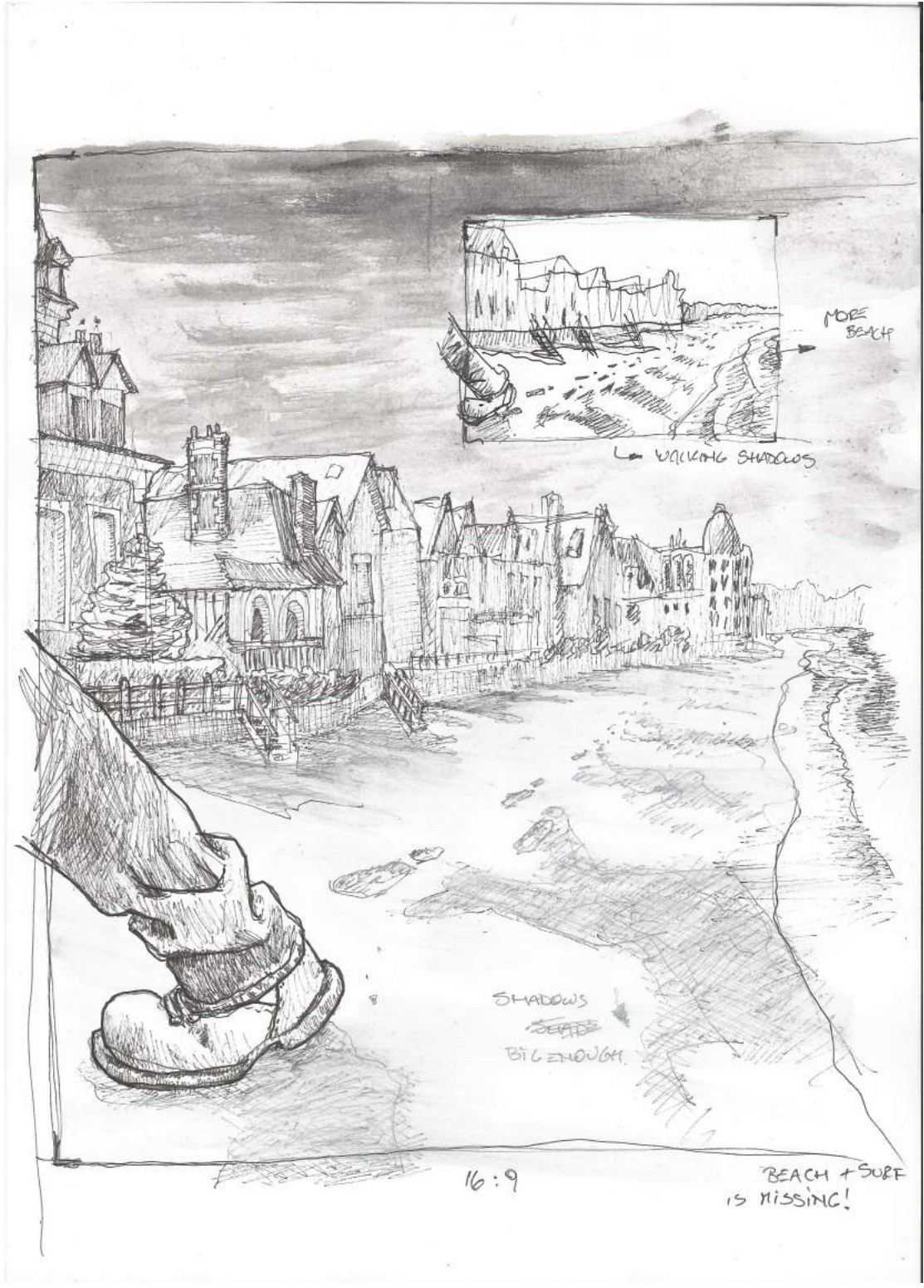
Below you will find the visual outputs of the work-in-progress with bart Dewolf so far.



① THE PALACE BRIDGE
ZOOMED IN FROM TROBETSKOY BASTION PRISON, OVER NEVA RIVER

PAN UP TO ~~WATER~~ CLOUDS



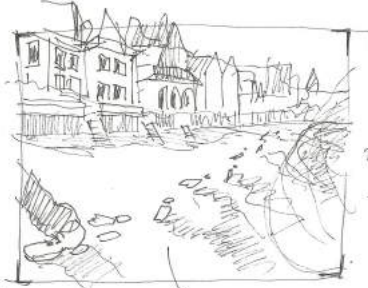




④ VIEW OF LIGURIAN COAST

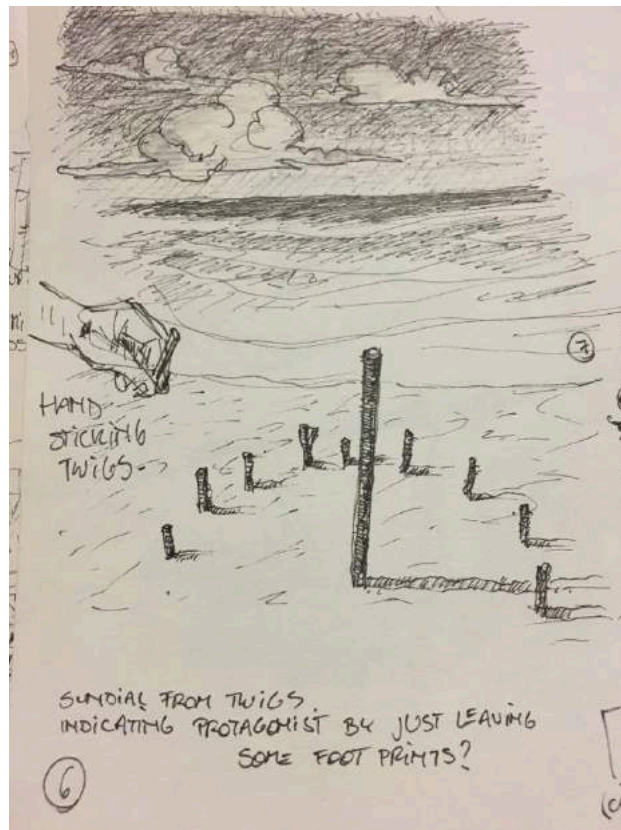


⑤ BRUGES ZOOM INTO REFLECTION
→ STUDY REQUIRED!



BEACH!
MORE BEACH!

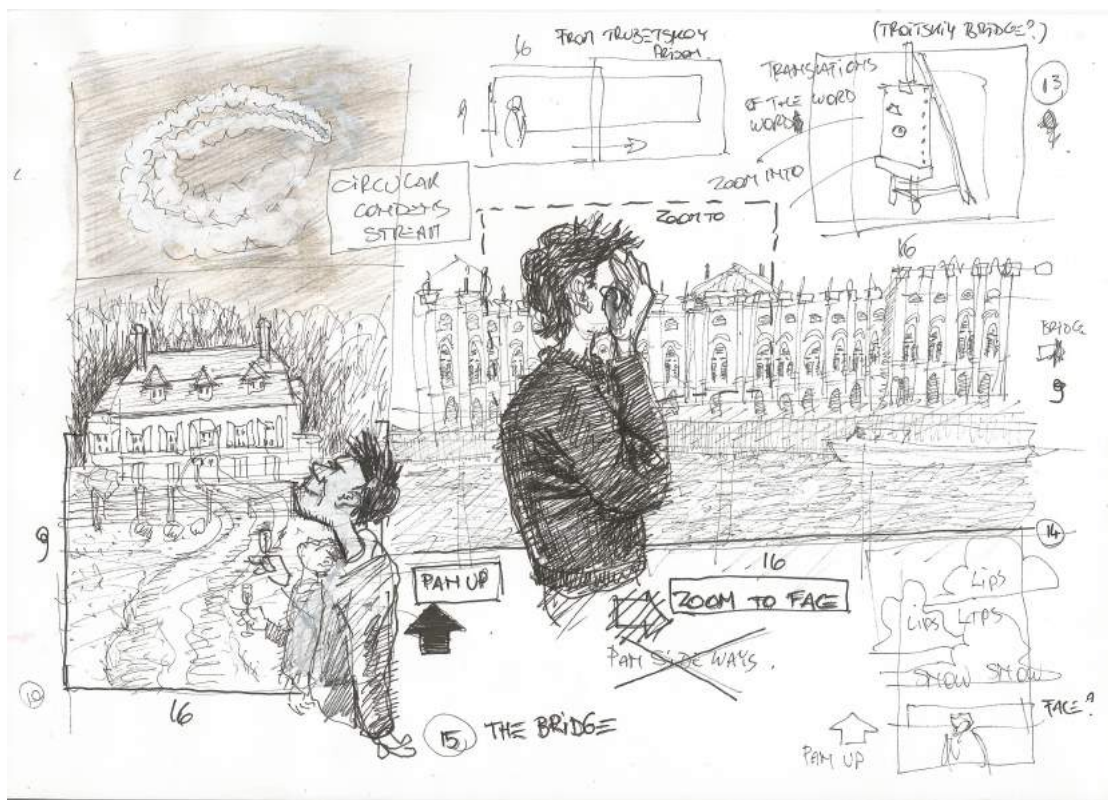
⑥ NORMANDY
FOOTSTEPS + SHADOWS REQUIRE STUDY!

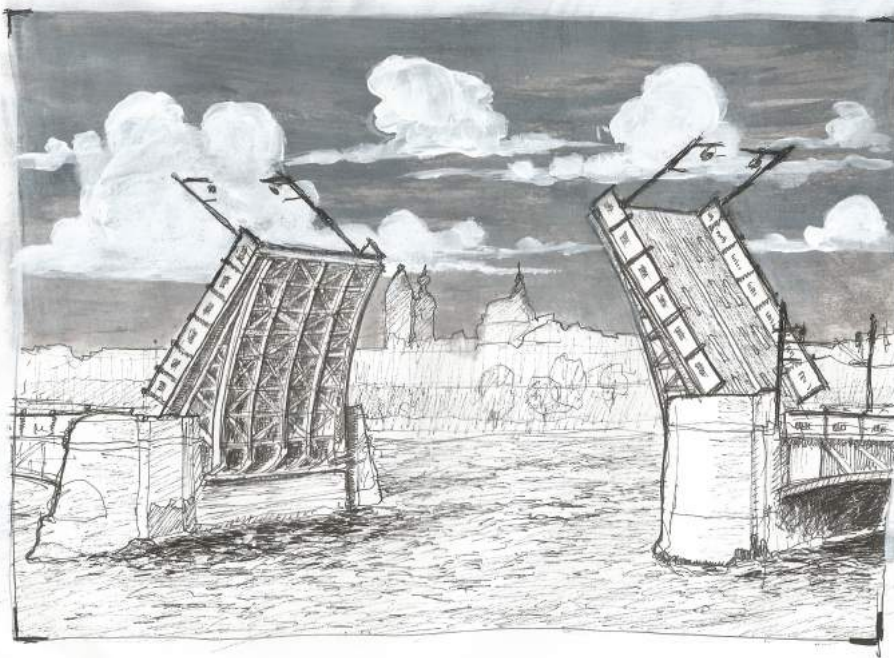


HAND
stickin
twigs

SUNDIAL FROM TWIGS
INDICATING PROTAGONIST BY JUST LEAVING
SOME FOOT PRINTS?

⑥





17 THE PALACE BRIDGE IS THROWING UP ITS HANDS,....

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