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MYTHOLOGICAL THEME IN FRENCH FLUTE MUSIC

Abstract

The article is devoted to the issues of the embodiment of mythological themes in French flute music. The author, based on the works of A. Losev, K. Levi-Strauss, M. Eliade, Y. Zuev, S. Kondybay, Z. Naurzbaeva, examines characteristics common to myth and music, emphasizes the relevance and specificity of musical works on mythological themes.

The article notes new ways of actualizing the myth in modern humanitarian knowledge, including the use of myths as a basis for the scientific reconstruction of historical events, cultural representations of the people, philosophical, aesthetic and musical concepts. Important characteristics of the flute are also indicated, sharpening the significance of the topic for this particular instrument: the prevalence of flute instruments among the peoples of the world, the abundance and variety of myths about the origin of the flute. Based on the analysis of flute works by K. Reinecke ("Undine"), C. Debussy ("Afternoon of a Faun", "Syrinx"), A. Jolivet ("Song of Linos"), compositional and performing receptions. The personal interpretation of myths by French composers is provided by new ways of organizing sounds, a peculiar choice of means of musical expression gives rise to new meanings, recreates a new interpretation of myths.

Keywords: flute, myth, mythological themes, French music, new reading of myths.

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ФРАНЦУЗ МУЗЫКАСЫНДАҒЫ ФЛЕЙТАҒА АРНАЛҒАН МИФОЛОГИЯЛЫҚ ТАҚЫРЫП

Аннотация

Мақала француз флейта музыкасында мифологиялық тақырыптардың іске асу мәселелеріне арналған. Автор А.Лосев, К.Леви-Штраус, М.Элиаде, Ю.Зуев, С.Қондыбай, З.Наурзбаеваның шығармаларына сүйене отырып, миф пен музыкаға тән ерекшеліктерді зерттейді, музыкалық шығармалардың өзектілігі мен ерекшелігін атап көрсетеді. мифологиялық тақырыптар бойынша.

Мақалада мифті қазіргі гуманитарлық білімдерде өзектілендірудің жаңа әдістері, оның ішінде мифтерді тарихи оқиғаларды, халықтың мәдени идеяларын, философиялық, эстетикалық және музыкалық концепцияларды ғылыми түрде қайта құрудың негізі ретінде қолдану көрсетілген. Флейтаның маңызды сипаттамалары көрсетілген, бұл аспаптың тақырыбының маңыздылығын арттырады: флейта аспаптарының әлем халықтары арасында таралуы, флейта шығу тегі туралы мифтердің көптігі мен әртүрлілігі.

К.Рейнекке («Ондине»), К.Дебюссидің («Фаунның түстен кейін», «Сиринкс»), А.Жоливеттің («Линос әні») флейта композицияларын талдауға негізделген, композициялық және орындаушылық қабылдаулар. Француз композиторларының мифтердің жеке интерпретациясы дыбыстарды ұйымдастырудың жаңа тәсілдерімен қамтамасыз етілген, музыкалық мәнерлеу құралдарының ерекше таңдауы жаңа мағына береді, мифтердің жаңа интерпретациясын тудырады.

Түйінді сөздер: флейта, миф, мифологиялық тақырыптар, француз музыкасы, мифтерді жаңа оқу.

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МИФОЛОГИЧЕСКАЯ ТЕМАТИКА ВО ФРАНЦУЗСКОЙ ФЛЕЙТОВОЙ МУЗЫКЕ

Аннотация

Статья посвящена вопросам воплощения мифологической тематики во французской флейтовой музыке. Автором, на основе работ А. Лосева, К. Леви-Стросса, М.Элиаде, Ю. Зуева, С. Кондыбая, З. Наурзбаевой, рассматриваются общие для мифа и музыки характеристики, акцентируются актуальность и специфичность музыкальных произведений на мифологическую тематику.

В статье отмечаются новые способы актуализации мифа в современном гуманитарном знании, в том числе - использование мифов как основы для научной реконструкции исторических событий, культурных представлений народа, философских, эстетических и музыкальных концепций. Обозначаются и важные характеристики флейты, обостряющие значимость тематики именно для этого инструмента: распространенность флейтовых инструментов у народов мира, изобилие и разнообразие мифов о происхождении флейты.

На основе анализа флейтовых произведений К. Райнеке («Ундина»), К. Дебюсси («Послеполуденный отдых фавна», «Сиринкс»), А. Жоливе («Песня Линоса»), выводятся свойственные для флейтовой музыки на мифологическую тему композиционные и исполнительские приемы. Личностная трактовка мифов французскими композиторами обеспечивается новыми способами организации звуков, своеобразный выбор средств музыкальной выразительности рождает новые смыслы, воссоздает новое прочтение мифов.

Ключевые слова: флейта, миф, мифологическая тематика, французская музыка, новое прочтение мифов.

Among the oldest instruments in the history of mankind, the flute or flute instruments are always mentioned. Simple construction, portability, unlimited expressive possibilities, specific timbre - the various characteristics of the flute are associated with thousands of unique stories and, of course, myths. The mythological theme in the flute repertoire is most vividly embodied in French music, which can be explained by the high level of development of the French flute school as a whole. Myths (from the Greek mythos - "legend, legend"), having arisen in primitive society, throughout the history of human development, provided a stable psychological, moral, value base and determined the understanding of the structure of the world, the nature of human character and the norms of relationships. The best minds of mankind were engaged in the search for the correct understanding of the myth already in the period of antiquity.

Today, the main branches of scientific knowledge, for which the study of myths is characteristic and important, are literary criticism, philosophy, cultural studies, folklore studies, ethnography, anthropology, sociology, religious studies, musicology and others. Due to the fact that all representatives of the above scientific disciplines are trying to give their understanding of myths, there are a huge number of definitions of what a myth is. Russian philosopher, writer, prominent figure in Soviet culture A.F. Losev seeks to ontologize myth, giving it an understanding of being: "Myth is the most necessary — it must be said directly, transcendently necessary — a category of thought and life; and there is absolutely nothing accidental, unnecessary, arbitrary, invented or fantastic in it. This is a genuine and maximally concrete reality"[1]. This definition by A.F. Losev gives from the point of view of the myth itself, the mythical consciousness, and not the scientific one. For a long time, science has considered myth as invention, fiction and fiction. That is, many researchers studied the myth as an ancient fairy tale or legend. The best minds of mankind already in the period of antiquity.

French ethnographer, anthropologist, philosopher and culturologist, member of the French Academy Levi-Strauss - is the founder of the structuralist concept of myth, which is based on the use of structural analysis. Levi-Strauss offers his understanding of the myth: "A myth is a code that must be deciphered. Deciphering succeeds when in countless variants of the myth certain and

constantly repeating patterns of a logical nature are found" [2]. In the understanding of K. Levi-Strauss "Myth always refers to the events of the past:" before the creation of the world "or" at the beginning of time "- in any case," a long time ago. " But the meaning of the myth is that these events that took place at a certain moment in time exist outside of time" [3]. In the course of his reflections, Levi-Strauss gives music a privileged place in comparison with poetry and painting, and finds the greatest number of points of contact of myth precisely with music: "Music poses a much more complicated problem, because we do not know all the mental conditions of musical creation ... Music, without a doubt, is a language of messages that can be understood by the vast majority of people, although only a few are able to create them" [4]. In other words, Levi-Strauss, recalling the sacred nature of music, identifies its function with myth. In addition, both the myth and the piece of music are transmitted and received by the listener, at the same time, they unfold in a time sequence, but this is not an ordinary, flowing time, but time that has stopped, similar to "immortality".

Another influential researcher of mythology, philosopher, ethnographer and writer Mircea Eliade, in his book *Aspects of Myth*, attempts to structure and define the functions of myth. Myth, as well as music, has to do with "creation", cognizing a myth, a person learns the "origin" of things, "in one way or another, the myth is "lived" by the audience, which is captured by the sacred and inspiring power of events recreated in memory and re-actualized" [5]. Thus, the main functions of a myth can also relate to the functions of music.

The attitude to myth and mythology in general in scientific knowledge acquires new nuances in the XX-XXI centuries. The works of Yu.A. Zuev show that plots and motives from the mythological heritage can become the basis for the historical reconstruction of events that actually happened, but were not recorded for various reasons. G. Ageleuov notes that often "... a mythical projection is based on real historical events associated with the emergence of nomadic state formations" [6]. Most of the details in the mythological heritage of the Turks, according to Z. Naurzbaeva and S. Kondybai, are quite historical. "WITH. Kondybai wrote: "The works of the Kazakh historian Y. Zuev demonstrated the possibility of solving historical problems of periods, poor in written sources, with the help of mythological materials. The works of Yu. Zuev, who devoted many years to researching the history of the Steppe, in particular the works of recent years that have seen the light of day ... represent a radical upheaval, a revolution in the study of the history of Kazakhs, Turks in general ... Thus, the analysis of mythological material also has methodological and methodological potential for modern humanitarian knowledge "[7].

Mythology and music are also united by the presence of sign systems - articulate speech and the musical language itself. B.V. Asafiev, developing the theory of intonation, formed his own definition of music: "Music is the art of intonated meaning" [8]. So, the motives that make up a musical theme can be called a musical speech. And the myth, which combines a story and a sacred legend, was naturally embodied in musical works.

In addition, both myth and music, being a means of communication, do not have territorial and temporal boundaries. Almost every nation has mythological images intertwined with music in folk sources. So, for example, in Kazakh music a huge layer is occupied by kuis-legends in instrumental music and songs-legends in traditional song culture. The Kazakh researcher of folklore and mythology Serikbol Kondybai rightly believes that mythology carries important spiritual information, myths contain the most necessary ideas for a meaningful life in the future. "Mythology is the main key that opens the door to a magical, sacred, amazingly beautiful country, to our Eternal Motherland, forgotten by us" [9].

There are also many myths surrounding the origin of the ancient flute. In one of the versions of the myth of Pan and Syringa, Pan is told how Pan in anger slashed the reed, which was turned into a nymph. Realizing that he was cutting not a reed, but the body of his beloved, he began to kiss separate parts of the stems, accompanied by sobs and heartbreaking cries. It was then that Pan heard that reed segments of different sizes emit different sounds [10].

In world musical culture, mythological plots are inexhaustible. "Operas, ballets, oratorios and cantatas of the 17th – 18th centuries are especially densely populated with mythological characters. They are much less common in the music of the 19th century. And again, their number

is noticeably increasing in Western European music of the 20th century. Many mythological images appear several times - in different centuries and in different musical genres" [11].

French musical culture has developed in close interaction with other European cultures. Historically, the appearance of mythological themes in music is associated with the era of romanticism, or rather, with the Heidelberger Romantik school. Within the framework of the ideology of searching for the "folk spirit", romantics began to show an increased interest in the national cultural and historical tradition. It was within the framework of Heidelberg romanticism that the first attempts at scientific understanding of folklore appeared - a mythological school based on the mythological ideas of Schilling and the Schlegel brothers. This period also played a fundamental role in the development of music, in which mythological motives began to appear more and more.

In France, composers from Lully to Xenakis turned to the images of ancient Greek mythology. The mythological theme attracted C. Gounod, G. Berlioz, J. Massenet, L. Delibes, G. Fauré, A. Bruno, T. Dubois. Jacques Offenbach wrote his interpretation of Orpheus in Hell, the exploits of Hercules were captured in the symphonic poem The Youth of Hercules by Saint-Saens, in his work The Suffering of Orpheus, D. Millau transferred the myth of Orpheus to the modern era, S. Frank wrote the symphonic poem "Psyche". If in the works of the pre-romantic era, mythological plots were simply retold, then from the 19th century composers began to use mythological plots and images as a tool for self-identification, searches and the formation of national identity.

A number of works on mythological themes were written for the flute. **Undine** is a sonata for flute and piano by Karl Reinecke, based on a story by Friedrich Mott-Fouquet. Undine is a mythological magic figure with a fish tail, similar to the Slavic mermaid. In the story "Undine", translated from French, the spirit of the waters marries a knight named Huldebrand in order to take possession of his soul.

This tale was a resounding success at the time of publication, became very popular throughout Europe and inspired many artists to create many canvases. Several operas have been written on the theme of Undine, including the opera "Undine" by E.T.A. Hoffmann (1816), after de la Motte-Fouquet's story was translated into Russian by V. Zhukovsky, a number of Russian works appeared on this topic: the opera "Mermaid" by A.S. Dargomyzhsky (1856), opera "Undine" by P.I. Tchaikovsky (1869). The Mermaid by A. Dvořák (1900) has a very similar story, the plot of Undine formed the basis of the works of I. Seyfried (1817), K.F. Girchner (1837), with this name there is a piece from M. Ravel's piano cycle "Gaspard at night", a piece for piano from the second book of preludes by K. Debussy, a study for piano by A. Rubinstein.

The sonata for flute and piano by the composer Karl Reinecke was first published in 1882, opus 167. The sonata consists of 4 parts:

- **The first** movement is written in traditional sonata form. The main key is *e moll.* Noteworthy is the modulating development (*Cis dur, As dur*). Repeated exposure allows you to find the main key in *E minor*, before the deviation into the key *E dur*. You can see that the composer is working on the arpeggio motif in the first theme. The main focus is on the flute, and the piano acts more as an accompaniment.
- **The second** movement is a playful, perky *intermezzo* in the key of *h moll.* This is the most virtuoso part of the Sonata. The composer pays special attention to the rhythmic pattern built on numerous jumps of quarts and quints within the framework of the tonic arpeggio. The second part in *G dur* contrasts with eighth notes with two dots (the so-called humor of Dvořák). Then comes the return to the opening *intermezzo* before another equally contrasting and much more singing part in *H dur*, designated *pui lento quasi Andante* (piano accompaniment in triplets). Finally, the chorus reappears, completing the movement.
- **The third** movement is the slow movement of the Sonata, written in the key of *G dur*. Here, attention is drawn to the main theme, based again on the movements of the tonic arpeggio. It reveals a melodic and expressive melody located in the rather low register of the flute. An unexpected contrast ensues further, the music suddenly panics (noted by

Molto vivace), modulating in *h moll* with piano triplets before a quick return of calm and expression in *G major*.

- **The fourth** movement is the final *Allegro molto agitato*, in some respects reminiscent of the first flute chateau, with large phrases. The flute part contrasts with the arpeggio-based piano part.
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The « **Prelude a l'après midi d'un faune** » is a symphonic work written between 1892-1894, based on the eclogue of Stéphane Mallarmé. In this work, the flute and flute part become the central image and the main element of musical expression. The flute solo immediately introduces you to the pastoral world of ancient antiquity. The theme containing the tritone *cis – g* will run through the whole piece, but harmonized differently by Debussy. In number 1, it is by alternating numbered *D7* (with a large seventh) and numbered +6 (changing the dominant 7th) that Debussy harmonizes the theme, and in number 2 it is an *E6* chord (*C # minor* chord), then a natural *C5* chord (*C # major* chord). It is in the richness of these various chords harmonizing the melody that Debussy's style is found. The musical background changes, but the pattern and melody remain the same.

At 31 measures, the part becomes more dramatic, beginning with a short repetition of the rhythm on the piano. The tension is increasing. In the 51st measure, this drama falls. In measure 63, the piano part takes on an expressive melody with a great uplift, and the flute repeats a small motive in triplets (like a call).

In bar 79, the faun theme reappears, but this time the E and the newt disappear. Now, the dissonance is receding (as in the 86th bar). Obviously, this change should be noted at the level of interpretation. At clock 94, *C #* returns, and this time the tritone is present. In measure 106, the melody is filled with a beautiful E major color, chromatically colored by the harmonization of parallel chords of the faun theme. At the 108th bar, there is a kind of time dilation (caused by Boulez in this piece), the flute lands on *G #*.

Syrinx is a work by Debussy for solo flute in one movement. He wrote it in November 1913, and it was published after his death in 1917. This was a commission from Gabriel Moorey for his play *Psyche*. *Syrinx* is stage music, but according to the idea of the piece, the flutist does not go on stage, he plays backstage.

The piece opens with a theme typical of Debussy. The flute in a sonorous register plays a descending melodic line from *b*. The key signature seems to indicate the key of *Des* or relative *B*, but the melody is not tonal. The lengthened second between *E* and *Des* is very impressive. The second sentence takes the beginning of the first one before the comment from *b* in middle case. In the third sentence there is a notation, to perform at the tempo "a little restless". Here is a pentatonic scale with 5 notes in bars 11 and 12: *b, des, es, ges, as*. Two bars later, the scale changes and becomes chromatic with Es in the bass, and with a transition to *Des*. Then the theme takes us to bass with a rhythmic slowdown: triplets of doubles, sixteenth notes, triplets and quarters. An enlarged second *E – Des* is present when the melody line is interrupted by *Des*. In the last three measures, which we call the coda, the scale sounds in tones: *h, a, g, f, es, des*. Therefore, in this piece, Debussy uses several modes: chromatism, pentatonic scale and whole tone mode.

The French composer André Jolivet has a special relationship with the flute. He actually wrote a lot of pieces for flute. For example, such works for chamber music as: "Conjuration" for solo flute (1936), "Little Suite" for flute, viola and harp (1941), "Pastorales de Noël" for flute (1943-1958), Sonata for flute and piano (1958), and of course the Concerto for flute and string orchestra (1949).

In 1944, Andre Jolivet, continuing the "magic" line of creativity, wrote the play "**Chant de Linos**" for the flutist competition at the National Conservatory of Music and Dance in Paris. Returning from the war, where he was mobilized at Fontainebleau, Jolivet was inspired by the myth of Linos.

The piece lasts from 10 minutes to 11 minutes, depending on the version. The Leduc edition has the following words in the title: "Chant Linos was, in Greek antiquity, a kind of *tren*: funeral lament, lamentation interspersed with shouts and dances." Thus, the work is permeated with darkness, lamentations, and Jolivet also indicates that there will be an alternation of depressive episodes and dance episodes.

You can pay attention to the fact that the work is divided into different contrasting parts. The piece opens with an introduction: the piano plays a musical motive on the *fort* 3 times, starting from G and developing in successive semitones. The flute responds to the piano and the G note becomes polarized in the intro for both instruments. With *Meno*'s indication, the first part opens, which, as the author announced in his title, is dark and in a mood of uncertainty. Piano dynamics are played without the heaviness of the piano, where every chord is measured. The flute sings an endless song. This part ends on a pole note: *salt*. Starting with the letter B, there is a contrasting episode: the music reflects the excitement. The pace is accelerating (up to 104). It's almost a dance episode, the composer uses "*Flutterzung*" on the flute. The *Meno* episode returns on the letter C, but this time the flute melody is in high register. The climax has yet to be reached in this tense song. Again on the letter D there is an episode of excitement, on the dynamics of the piano dense fabric, with large arpeggios. As announced, there is an alternation of dark episodes and slow dancing and anxiety episodes.

A new motive and a new episode open from the letter F. It is a dance of a certain stability in its piano accompaniment (the same), but at the same time asymmetrical due to the use of measures 7-8. On this rhythmic canvas, the chatty flute carries us away. A new episode on the letter L with a new formula on the piano using eights. We notice that from the very beginning it is the piano that announces the new sections and directs the music in a contrasting way, the flute plays the role of the soloist in the melody, but not in the selection of episodes. In this part, the pole is rather the note D.

The examples considered indicate that works on mythological themes represent a significant, valuable and integral part of the repertoire of French flute music. French composers have never stood aside from world musical trends, absorbed the folk musical traditions of many regions of the country, at the same time, interacted with other European cultures, giving their music a special French style.

As a result of the analysis of the flute works of French composers on mythological themes, some aspects can be identified. The novelty of the interpretation and musical design of mythological plots is emphasized by such means of musical expression as a variety of modal systems, a wealth of rhythmic patterns, modulation techniques, the use of contrasting dynamics, as well as the desire for sophistication of style, transparency of texture. For example, in the prelude "Afternoon of a Faun" by C. Debussy, the mythology of the world perception is conveyed thanks to bright harmonious colors, increased moves, and frequent change of modal systems. The composer uses chromaticism, pentatonic scale, whole-tone scale. In Carl Reinecke's Sonata for Flute and Piano *Undine*, all parts of the Sonata contrast in tonal, tempo and rhythmic relationships. In *Chant de Linos* by André Jolivet, all three parts are in contrast to each other. The composer uses rhythmic variety, dynamic, register contrasts, different tonal poles, complex technical elements in the flute part. The piano part not only accompanies as a background, but also takes on the role of a solo instrument, performs complex arpeggios and other elements.

Thus, it can be noted that, referring to mythological themes, French composers offer their own interpretation of the mythological plot. New ways of organizing sounds, a peculiar choice of means of musical expression give rise to new meanings, recreate a new reading of myths.

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