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Article

In search of Versatility: The History of Music Through the Prism of Musicians' Specialization

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Keywords: versatility of creative activity, versatility of a musician, division of types of creative activity, musical professionalism.

Abstract. The article presents a new look at music history from the versatility of the musician's creative activity point of view, which manifests itself in the diversity of his talent, the multiplicity and cultural breadth of his creative interests. In the field of creative activity, versatility was an integral property of professional musicians both in various cultural traditions and in Western European music until the 18th century.

The research methodology is based on a combination of a comprehensive value method and comparative analysis, which helps to form a holistic idea of the creative versatility in a broad aesthetic, cultural, social, historical and scientific context. The phenomenon of combining the activities of a composer and a pianist in a modern context encourages the study from the standpoint of musical sociology. The exploration of piano style justifies the use of the provisions and approaches of the performance interpretation theory.

In modern conditions, the musician's self-realization in various traits is once again becoming relevant, which allows for the expansion of the field of creative self-expression and stimulates innovative thinking. Versatility of a creative person is influenced by the aspects of the ethnic worldview and is closely connected with oral proficiency, in which the original syncretism of creativity serves as the foundation for combining functions and expressing diversity. A long process of separating different musical types of activity was influenced by various historical, sociocultural and aesthetic factors. It is associated with two specialization sources – *the authorship personification of the oral tradition bearer* and *the standardization of the sacred music performance*, which subsequently led to the emergence of notation. The article also proposes a typology of the versatility of creative activity, due to the differences in psychological and cognitive-behavioral aspects: *the syncretic type* (oral tradition bearer), in which the roles of the composer and performer closely bound and can't be separated, and *the synthetic type* associated with personal desires and motives (musicians of the written traditions).

The results of the conducted study have shown that the final separation of the musical activity functions has not been fully achieved, and probably will not happen in the future due to the psychological nature of the musical process and creativity.

Contribution of the authors

Kadisha Onalbayeva – responsible for the initial conceptualization of the study, correcting the outline of the article, systematizing the material.

Aizhan Kalibayeva – forming the theoretical basis of the study, writing the main text of the article, preparing References.

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Мақала

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Әмбебаптылықты іздеу: музыканттардың мамандану призмасы арқылы музыка тарихы

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Тірек сөздер: шығармашылық қызметтің әмбебаптылығы, музыканттың әмбебаптылығы, шығармашылық қызмет түрлерінің бөлінуі, музыкалық кәсіпқойлық.

Аңдатпа. Мақалада музыкалық мәдениеттің тарихи дамуына музыканттың шығармашылық қызметінің әмбебаптылық тұрғысынан жаңа көзқарас ұсынылған, ол таланттың жан-жақтылығында, көптігінде және кәсіби қызығушылықтың мәдени кеңдігінде көрінеді. Музыкалық орындаушылық қызмет саласында әмбебаптылық XVIII ғасырға дейін әртүрлі мәдени дәстүрлерде де, батыс еуропа музыкасында да музыканттардың ажырамас қасиеті болды.

Зерттеу әдістемесі кең эстетикалық, мәдени, әлеуметтік, тарихи және ғылыми контексттерде шығармашылықтың әмбебаптылығы туралы тұтас түсінік қалыптастыруға көмектесетін кешенді құндылық әдісі мен салыстырмалы талдаудың үйлесіміне негізделген. Композитор мен пианисттің қызметін қазіргі контекстте біріктіру құбылысы әмбебаптылықты музыкалық әлеуметтану тұрғысынан зерттеуге мүмкіндік береді. Фортепиано стилін зерттеу орындаушылық интерпретация теориясының ережелері мен тәсілдерін тартуды негіздейді.

Қазіргі жағдайда музыканттың өзін-өзі әртүрлі қасиеттерде тануы өзекті бола бастады, бұл шығармашылық өзін-өзі көрсету аясын кеңейтуге мүмкіндік береді және инновациялық ойлаудың көрінісін ынталандырады. Шығармашылық тұлғаның әмбебаптығы этникалық дүниетанымның ерекшеліктерімен анықталады және ауызша кәсіпқойлықпен тығыз байланысты, онда шығармашылықтың бастапқы синкретизмі функциялар мен әмбебаптылықтың көріністерін біріктіруге негіз болды. Музыкалық іс-әрекет түрлерінің ұзақ бөліну үдерісі әртүрлі тарихи, әлеуметтік-мәдени және эстетикалық факторлардың әсерінен болды және мамандандудың екі бастауымен байланысты – *ауызша дәстүрлерді ұстаушының авторлығын даралау* және кейіннен нотацияның пайда болуына әкелетін *сакралды музыканың орындалуын стандарттау*. Мақалада сонымен қатар психологиялық және когнитивті мінез-құлық аспектілерінің айырмашылығына байланысты шығармашылық іс-әрекеттің әмбебаптылықтағы типологиясы ұсынылады: композитор мен орындаушының рөлдері бір-бірімен тығыз байланысты және бөлінбейтін *синкретикалық тип* (ауызша дәстүрді ұстаушылар) және жеке тілектер мен мотивтермен байланысты *синтетикалық тип* (жазбаша дәстүр музыканттары).

Зерттеулердің нәтижелері музыкалық іс-әрекеттің функцияларын түпкілікті бөлуге толық қол жеткізілмегенін және музыкалық үдеріс пен шығармашылықтың психологиялық сипатына байланысты болашақта болмауы мүмкін екендігін көрсетті.

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Статья

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В поисках универсализма: история музыки через призму специализации музыкантов

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Ключевые слова: универсализм творческой деятельности, универсализм музыканта, разделение видов творческой деятельности, музыкальный профессионализм.

Аннотация. В статье представлен новый взгляд на историческое развитие музыкальной культуры с точки зрения универсализма творческой деятельности музыканта, который проявляется в многогранности его таланта, множественности и культурной широте его профессиональных интересов. В сфере музыкально-исполнительской деятельности универсализм являлся неотъемлемым свойством музыкантов как в различных культурных традициях, так и в западноевропейской музыке до XVIII века.

Методология исследования основана на сочетании комплексного ценностного метода и сравнительного анализа, помогающего составить целостное представление об универсализме творчества в широком эстетическом, культурном, социальном, историческом и научном контекстах. Феномен совмещения деятельности композитора и пианиста в современном контексте располагает к изучению универсализма с позиций музыкальной социологии. Исследование фортепианного стиля оправдывает привлечение положений и подходов теории исполнительской интерпретации.

В современных условиях вновь актуальной становится самореализация музыканта в разных качествах, что позволяет расширить область творческого самовыражения, стимулирует проявление новаторского мышления. Универсализм творческой личности обусловлен особенностями этнического мировоззрения и тесно связан с устным профессионализмом, в котором изначальный синкретизм творчества создал основу для совмещения функций и проявления универсализма. Длительный процесс разделения видов музыкальной деятельности происходил под влиянием различных исторических, социокультурных и эстетических факторов и связан с двумя истоками специализации – *персонализацией авторства носителя устных традиций* и *стандартизацией исполнения сакральной музыки*, приведшей впоследствии к возникновению нотации. В статье также предлагается типология универсализма творческой деятельности, обусловленная различиями психологических и когнитивно-поведенческих аспектов: *синкретический тип* (носители устных традиций), в котором роли композитора и исполнителя тесно взаимосвязаны и не разделяются, и связанный с личными желаниями и мотивами *синтетический тип* (музыканты письменной традиции).

Результаты проведенных исследований показали, что окончательное разделение функций музыкальной деятельности не достигнуто полностью и, вероятно, не произойдет в будущем вследствие психологической природы музыкального процесса и творчества.

Вклад авторов

К. Онолбаева – концептуализация исследования, корректировка плана статьи, систематизация материала.

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Introduction

Versatility of a creative personality is a complex phenomenon that has piqued the interest of researchers in composition and performing arts. It is recognized as one of the most significant characteristics of a musician with a diverse background, allowing him to master the varied, multifunctional nature of musical activity. This quality enables a musician:

- to apply the knowledge, skills, and abilities gained during the learning process to various areas of musical and creative activity;
- to perform various professional functions, master related specialties;
- to adapt to rapidly changing socio-economic conditions.

All these features give him an opportunity to express himself in society in a variety of ways that are in demand in today's social interactions, cultural priorities, and educational needs.

In search for an explanation for the phenomenon of versatility in musicians' activities, let us first turn to its history. A look at the history of music through the prism of specialization and division of "responsibilities" transforms established scientific points of view in relation to a number of dyads and triads generally accepted in musicology. "Sacred and secular art", "professional music and folklore", "oral and written professionalism", and even the well-known musical-sociological triad "composer-performer-listener" do not seem to be clear-cut opposites, and the relationships between their parts do not always make sense in a straight line.

The categorization of musical activities is primarily linked to the emergence of the author's musical tradition as a form of individual composer's initiative, that is, the formation of the "composer's" figure in its modern understanding, functionally separated from the figure of the "performer". In its modern context, this evolution of the "composer" is functionally distinct from the figure of the musician-performer. This intricate and multifaceted process occurred within a unique artistic context, shaped by a multitude of general historical, sociocultural, and aesthetic influences. Stretching over millennia, covering different eras and civilizations, it comes to its logical conclusion in the European written compositional tradition. But once they have reached the peak of specialization, musicians do not lose sight of the versatility inherent in musical activity. Modern social institutions, as well as musical and cultural paradigms, only integrate and transform it further.

At the origins of "composing" lie two concepts located at different poles: on the one hand, the concept of personalized authorship, which develops within the framework of professionalism in oral traditions (mainly secular music-making). On the other, the idea of a unified interpretation of sacred primary sources, which led to the emergence of musical writing; and then, through secularization, the formation of a European type of professionalism in the written tradition. They became a unique reflection of the artistic and historical transition from oral to written tradition, from a collective to an individual model of authorship. This transition was carried out in the context of "parallelism, which involved the simultaneous development of two types of musical creativity, interaction, and mutual influence of two cultures (written and improvisational)" (Saponov 36). Yelena Alkon, the researcher who established the categories of "oral-written" and "written-oral" musical traditions, affirms that different types of traditions, coexisting

in parallel, are never completely separate (163). This interaction observes various ways of combining composing and performing musical creativity, thereby demonstrating the versatility of creative activity.

The emergence of "composing" as a cultural phenomenon can be attributed to the growing autonomy of music as an art form, the differentiation between composition and performance, and the evolution of authorial writing norms. The history of versatility illustrates the division of musical activities functions, encompassing:

- the formation of different types of media;
- the emergence of professionalism in oral and written traditions;
- the further specialization within written traditions, specifically the division between the creator and performer of music.

Bearers of Oral Traditions

Versatility has always been a phenomenon of multifaceted self-realization among musicians, dating back to the syncretism of creative activity in primitive society. Arnold Sokhor notes that, at this stage of human development, a functional division of means of communication has already emerged. If articulate speech offered numerous advantages in terms of communication, music played a more significant role in organizing joint labor and ritual processes, as well as creating an emotional impact on its participants to cultivate spiritual qualities. As the early communal (tribal) system fell apart, music became its own type of art. This was the start of "a long process of its gradual 'maturation' within the practical activities of people and the complex of proto-art, which at the same time hid the germs of music, dance, poetry, and other forms of art within itself" (Sokhor 50). Regarding music's communicative function, Genrikh Orlov notes that "it was unthinkable to separate music from the situation in which it arose and received meaning, or to 'transplant' it into a situation of a different symbolic meaning. What anthropologists usually call the 'social function' of music is nothing more than a manifestation of the organic living unity of music with its life context and natural environment" (185).

For a significant period in human history, musical activity was syncretic; it did not distinguish between the traditional "composers" and "performers," nor did it recognize the "listener" as a distinct category. According to Yedige Tursunov, "in Paleolithic society, all members of the primitive community were required to know well what we now call folklore and be able to perform it. Under these conditions, folklore creativity was collective in the full sense of these words" (15). Presumably, one of the first turning points, back in prehistoric times, was the emergence of the institution of shamanism. Shamans are the first bearers of traditions, combining the functions of author and performer of music, clearly opposed to the rest of society (listeners). In confirmation, we can cite the statement of Vladimir Solyarsky: "A shaman is not only a priest and a doctor, but also an adviser, a soothsayer, a representative of mysterious knowledge, the best storyteller, singer, and accordionist. Therefore, shamanism is... a combination of religious cult, primitive science, medicine, music, and poetry" (150). On the one hand, the shamanic tradition demonstrates versatility; however, the introduction of the shamanic institution separated the role of the tradition bearer from the listener

for the first time. This dialectical relationship between these two aspects of a musician's activity (specialization and combination of functions) continues to this day.

Our study suggests that shamanism was one of the first specializations in music and other human activities. As functions began to separate from this syncretic type of shaman, other types of carriers gradually emerged: performers-*akyns*, storytellers-musicians, and, in subsequent centuries, professionals of oral instrumental and song traditions. As a result, the separation of the musician's functions was inevitable. At the same time, the original syncretism predetermined the possibility of combining functions with professional versatility at any historical stage. As knowledge developed and accumulated, the need for further division of functions arose.

Assigned Authorship of an Unassigned Text

Later (until the middle of the 19th century), in the context of oral traditions, secular professionalism (both at court and among people) spread widely, which subsequently formed the institution of fixed authorship. The musical culture of the Arab Caliphate, Central Asia, Iran, India, China, Japan, and medieval Europe is distinguished by the oral transmission of traditions and monodic forms. It also involves the development of national and international systems of musical thinking, which incorporate well-defined modes, genres, intonation, and composition structures such as *mughams*, *maqoms*, *ragas*, and others. Violetta Yunusova asserts that in the East's classical music "the creative process's performing nature manifests in the synthesis of activities to create and perform music... All creative individuals whose names remain in the history of classics were necessarily performers" (16). Tatyana Sergeyeva also notes that a common custom among outstanding musicians was to demonstrate multifaceted talent and combine the musical field with other areas of activity. As she mentions, "According to Al-Isfahani, an outstanding musician of that time, as a rule, was not only a singer but also a performer on one or more instruments; in addition, he was gifted in composing prose and poetry; and, finally, his integral quality was multifaceted talent and broad culture" (Sergeyeva 182). Simultaneously, people record the names of outstanding author-performers in their memory, even in the absence of a fixed authorship of musical texts or a functional division of musicians' activities. For example, the names of the bearers of traditions are known: Abu-l-Hasan Ali Ibn Nafi (789–857), widely known as Ziryab (*Blackbird*), the founder of the Western Arab classical musical school. In Kazakh music, a similar example can be the figure of the semi-legendary personality Ket-Buga Zhyrau (1150–1225), a storyteller, composer-*kuishi*, and founder of the ancient literary art of the Kazakhs, whose name is associated with the creation of the *kui* "Aksak kulan" (*Lame Kulan*). Despite the oral transmission of the *kui* legend for 8 centuries, as well as various regional versions of this story, the name of the author of the *kui*, Ket-Buga, remained in the memory of the people. Surely, during his lifetime, he created more than one *kui* and *saryn*, but the melodies themselves have not reached us, but only the name of their creator.

It should be noted that preserving the names of music creators does not directly contribute to opus culture or the separation of the musical text from its author, i.e., performance itself. Even the exact form of musical notation does not guarantee

authorship, as in the European tradition of the New Age, or limit the use of this text by other authors or alienate artistic creation from tradition. This is supported by the "migration" of contrafactum techniques from oral traditions to written ones. We cite Mikhail Saponov's statement, which confirms this: "An original individual author's melody in someone else's mouth and someone else's playing permeates with familiar motivic formulas and decorations, not destroyed by them, but simply translated into a general professional language, gaining the opportunity for rapid dissemination and popularization as a new tune" (221). Regarding the Eastern classical music, V. Yunusova notes: "The interpretation of the 'author's text' is quite free. Any subsequent musician must introduce the appropriate elements, decorations, connections, and so on. The author quickly gets co-authors, and after some time, his name 'dissolves' among the number of gifted creative personalities who performed this classic sample. The author's text becomes a canonical, anonymous text..." (17).

A similar situation developed with the personification of the artist in the knightly and urban musical and poetic cultures of the European Middle Ages. According to M. Saponov, "during this period, amateur and semi-professional forms of chivalric music making, such as troubadours, trouvères, and minnesingers, were actively developing, alongside the creativity of urban artisans, such as mastersingers. 'Folk professionals' also appeared: storytellers, traveling artists – jugglers, mimes, minstrels, spielmanns, and buffoons. In their art, the author's creativity worked in harmony with both performance (usually by one person) and perception" (51). Researcher Tamara Jumaliyeva discovers resemblance of the improvisational art of European troubadours and minstrels with the creativity of Kazakh *akyns*, which "allows us to draw an analogy and talk about the similarities between cultural artistic phenomena of Eastern and Western civilization and the presence of extraordinary and original examples of comparable universal phenomena" (174).

Sacred Music: Pinned Text with (Un)pinned Authorship

Simultaneously, in a separate context, within the realm of the priestly tradition, the concept of precisely establishing a musical text arises. This concept not only becomes the primary catalyst for the emergence of a personified music creator known as the "composer", but also leads to the division of roles between composer and performer. Initially, the musical culture of the European Middle Ages developed in line with Christian spiritual traditions, within which the concept of individual authorship was unacceptable. Medieval music, not isolated as an independent form of artistic creativity, acted in inextricable unity with performance practice, simultaneously fulfilling spiritual and practical functions. The musical author served as a mediator and interpreter in the sacred sphere, and strict canonical rules determined his ethical position: "The composer (author) pursued an anonymous or universal truth. Like Christian 'personalism' in general, the author's personal achievement consisted in achieving the greatest adequacy to the Absolute and, consequently, the greatest and most valued trans personality, characterized by triumphant and confident humility. Thoughts and words ascended directly or indirectly to a single, divine source. They ultimately had one master. In this sense, the concept of authorship did not exist" (Batkin 33).

Later, the centralization of religious cults led to the need for standardized chants and elements of worship within religious rites, which subsequently became the reason for the isolation of the aesthetic function of music, intended only for listening. As a result, the first systems of written recording of music (cuneiform and alphabetic) appeared, although the dominant form of its preservation and dissemination remained oral. As is known, modern notation originated in Christian practices of recording tunes. As the cult's geography expanded, not only a single (Latin) language was required, but also a unified system of worship, including music. Like any cult, Christianity came about through the unification of chants and created several systems of non-mutual fixation. The original Gregorian chant was written using a non-linear, non-neutral notation, which led to the development of linear square notation in the 12th century.

Irina Konovalova notes that "the tradition of commenting on and interpreting sacred texts, which dominated medieval culture, significantly influenced the development of individual authorship" (293). Church musicians held the belief that enhancing monodic tunes within the early polyphonic genres was not a prohibited practice. This means that processing Gregorian chant in the Western European tradition was a strong push toward the development of written music as a profession. This professionalism slowly spread outside of the church because the system itself was so universal. Written texts not only helped to preserve intonation and linguistic expressiveness, but they also served as a communicative element and a factor in expanding cultural memory.

In addition, in the depths of Europe's spiritual traditions, there was a division between the creator of music and the performer, resulting in a special type of medium with a fixed authorship and a separate function of the performer. Thus, medieval musical creativity, which is the art of processing polyphonic melodies, led to the perpetuation of both the musical work and the name of the interpreter of the canonical text. Individual authors are gradually replacing the anonymous form of creativity by carefully arranging nameless canonical samples alongside their own unique creations. The realm of spiritual creativity links this to the rethinking and exploration of the subjective principle.

Alienation of the Text in Secular European Music and the Autonomization of "Composing" and "Performing" Institutions

Note that in musical activity, the division of functions and the crystallization of authorship are not linear processes. Thus, M. Saponov traces the relics of oral professionalism up to the 20th century. The general cultural trend of the 17th and 18th centuries, associated with the reorientation of art towards personality, partly caused the major shift that separated composers from performing musicians; under the influence of the philosophical ideas of the New Age, secular art flourished in the musical culture of Europe. New genres are emerging, designed specifically for listening: opera, instrumental concertos, suites, sonatas, and symphonies. The public becomes an independent component of musical culture, separating perception from creativity and performance. The Renaissance witnessed the emergence of the "new" in man, the realm of emotions and passions, prompting his art, particularly music, to explore new ways to express these feelings. According to Svetlana Shubina, "it is in this context that such culturally significant 'violations' of strict style become clear: on the one hand,

the mixing of imitation and invention; on the other hand, the Renaissance 'ease of style' – the free and subtle expression of individuality – force the text itself (style!) to express not so much specific content as the author's 'self' (9).

In addition, the internal development of medieval practices – church, minstrel, and amateur music-making that developed during the Renaissance – led to the need to create new musical texts, their mass distribution, and their replication through music printing. In turn, the activities of music publishers significantly contributed to the isolation of the composing function within the musical profession and the establishment of a new European art model, closely associated with the practices of individual authors and composers. Svetlana Ivanova remarked that "note printing attracted public attention to the figure of the composer, to a new understanding of the role and functions of the composer in the conditions of the emerging European musical art, associated with the self-sufficiency of music, with the written nature of culture, with the phenomenon of the concert, author's works, and tendencies to divide figures of the composer, performer, and listener" (14).

The first changes appeared in the era of classicism, which stimulated the growth of individual self-awareness among composers. These include the public institution of commissioning works, which includes the opportunity to become famous thanks to one's writing talent and receive a monetary reward; the activities of court theaters; and the development of music printing. In addition to receiving payment for their compositions, composers also earned income from positions at courts that required universal skills, from publishing their own compositions, and from teaching. Contrary to previous centuries, there is a growing use of the term "composer" to refer to composing musicians, yet their composing activities remain largely undifferentiated from other related musical activities.

Researcher Natalya Zhaivoronok distinguishes two eras in the history of European instrumentalism: the "era of playing creators" and the "era of creative virtuosos," pointing out that the leading musicians of the pre-Romantic era mainly focused their attention on composing, although they were brilliant at mastering individual instruments and sometimes several (J. S. Bach – organist, harpsichordist; W. A. Mozart – violinist, keyboard player; L. van Beethoven – pianist). By the middle of the 19th century, in connection with the processes of musical and social practice, as well as the development of salon and concert music, the performing principle became paramount and even determined the public image of a particular creator (Zhaivoronok 8). In this regard, the problem of musical performance can be considered in relation to the individualization of the composer's style. The composer's "inventions" in the field of virtuoso technique served as a means of attracting audiences. Perhaps the key impetus for the development of virtuoso performance was the new socio-economic conditions associated with the transition of society to a bourgeois-capitalist system.

For the new public, music no longer served as an organic component and a pillar of the communal way of life. It became an object of purely aesthetic contemplation. About this dramatic change in cultural life, P. G. Lang writes: "Public concert life began in earnest in the time of L. Beethoven. Numerous musical institutions, choral societies, orchestras, conservatories, and music festivals that appeared in the first third of the 19th century heralded the advent of a rich new musical life. The scale of this activity created

a need for an army of performing musicians, and composers, who in earlier times took care of the performance of their works themselves, were no longer able to meet this need: the composer and the performer separated, and the second gained independence" (967).

Of course, the renewed cultural situation favored the development of the composer's profession in many ways. It was a significant step forward compared to previous eras, despite numerous contradictions and negative aspects. But the same cultural situation gave performers, first and foremost, more status. For listeners who found themselves at the concert, the art of virtuosos was more visible, and therefore worthy of admiration, than the art of composers.

Note that "composing" did not shape a musician's performance as an independent function in parallel or simultaneously. The performer-interpreter cult is a relatively recent phenomenon in history. The performer's social, moral, and professional responsibility has especially increased since the end of the 18th and mid-19th centuries, when the performing arts "finally" separated from the compositional art and became independent and widespread. The personal individualism of the 19th century redefined the creative process for musicians, eliminating arbitrary combinations that had previously emerged due to the musicians' official roles in previous centuries. In the new conditions, the quality of creative versatility has become, first and foremost, the result of the musician's creative will, his desire for self-affirmation, the expression of his tastes, preferences, goals and aspirations, motivational attitudes, and internal needs. Similar to musicians from earlier eras, virtuosos fused the roles of performer and composer, yet the virtuoso principle significantly shaped their compositional work during the 1800s and 1840s. The 19th century saw a revival of the universal figure of the composer-performer of his own works, albeit with new modifications. On this basis, Aleksandr Alekseyev called this type of musician "virtuoso composers" and even "composers virtuoso" who act as propagandists of their own compositions (36). At the same time, the musician's high level of performance training became an integral part of his professionalism, which was a characteristic feature of the romantic era.

Two Types of Musical Versatility

Let us note that, despite all the similarities in the musical activities of oral tradition and romantic virtuosos, the ways of combining the functions of creator and performer differ significantly in cognitive-behavioral aspects. In the first case, they never separate; in the second, they rarely coincide and exist in different time conditions. Thus, we identify two forms of musical versatility:

- *syncretic (a synchronous combination of performer and composer)*. This type primarily includes bearers of oral traditions. Syncretic versatility takes on various forms in modern culture (not just mass culture).
- *synthetic (a diachronic combination of performer and composer)*. Musicians born into written traditions are representatives of this type, combining or not combining various functions at will.

One person can simultaneously combine both types of versatility. For instance, one can compare a "synthetic" virtuoso composer to a "syncretistic" universal musician when they improvise "on the fly" without intending to further fix the text. Thus, virtuoso composers

of the 19th century preferred to perform their music in person rather than publish their works. On the one hand, the desire to keep their art secret from other performers and remain unique explains this. On the other hand, such a practice of "live" performance on the concert stage is associated with the mastery of spontaneous imagination – the improvisation of musical works. Thus, it is right to say that there is no insurmountable boundary between the above types of versatility; the same musician can realize syncretic and synthetic types in different situations.

The Fate of Versatility After the Beginning of the 20th Century

The 20th century can be characterized as one of the most difficult, dramatic, and extraordinary, but at the same time productive, periods in terms of scientific progress and the intensity of development in the humanitarian sphere. In the 20th century, the complexity of the cultural system under the influence of globalization, along with the relationship between composer and performer, led to a new round of development in the problems of versatility. An obvious manifestation of these processes is, on the one hand, the emergence of a "universalist composer", universal in different senses (not only in the musical sense); on the other hand, going beyond the boundaries of classical "musical work", with a gravitation towards the phenomenon of open form and the demands of greater creative emancipation from the performer.

In the 20th century, musicians combined their functions through diverse activities. Firstly, the scale of the era gives rise to encyclopedic personalities, versatile not only in music but also in other, sometimes non-related fields. This is what makes many discoveries possible, inspired by the diverse interests of creators. The pathos of changing eras, new times, and new technologies, especially in the post-war years, again make the type of musician-encyclopedist relevant (O. Messiaen – performer, composer, teacher, theorist, theologian, ornithologist, orientalist; K. Stockhausen – composer, theorist, philosopher; I. Xenakis – composer, architect). The usual forms of combining the activities of a musician – composer-conductor (G. Mahler, R. Strauss, P. Boulez, Tan Dun, and others) are also preserved. At the same time, the 20th century introduced new features into the image of a "person who plays music," a performer, and an interpreter of musical works that performers of previous eras did not possess.

A breakthrough into the area of new syntax inevitably entailed a revision of the means of recording new musical material. The crisis of traditional notation, in which the composer could not adequately display the information he needed on music paper and the performer could not adequately reproduce it, led experimental composers to a compromise: they began to use a relatively inaccurate notation, which would provide greater freedom to the interpreter. Examples include the works of H. Cowell (*Mosaic Quartet*, 1935), E. Brown (*December*, 1952, *Four Systems for pianists*, 1954), J. Cage (*Imaginary Landscape No. 5*, 1952), and many others.

Furthermore, versatility is associated with going beyond the boundaries of musical art to create various kinds of syncretic actions, which is a common idea for many creators as a return to ritual. The tendency to recreate individual characteristic features of the mystery play, perceived as models, emerged in the works of many composers of the 20th century. Among the iconic figures are A. Scriabin, I. Stravinsky, K. Orff,

K. Stockhausen, O. Messiaen, N. Korndorff, V. Martynov, and others. Rituality has become one of the foundations of the so-called "instrumental theater" of the 20th century, which is based on the tendency to synthesize arts as well as an intra-genre classification that changes the functions of each object of the communicative chain "composer – performer – listener". As an example, we can highlight such works as *Autumn Music* (1975) for four performers by K. Stockhausen, *Anniversaries* (1979) for four drummers by S. Gubaidulina, and *Phantom Opera* (1995) by Tan Dun. According to researcher Sitora Davlatova, this trend is known as "neorituality" or "new ritualism", where composers focus more on conveying the worldview of their participants, the nature of ritual consciousness, and the experienced emotion than on presenting the structure and other characteristics of the ritual (118). Angelina Alpatova refers to such manifestations of archaic syncretism in creative concepts and images of composers' works as a phenomenon of modern culture, referring to it as "neo-archaic". This term implies "the revival of the archaic with the help of the latest sound expressive means and musical instruments" (Alpatova 155).

The phenomena of "open" text, ritualism, and neo-archaism presented new requirements for combining the functions of creator and performer and creating special conditions for creative self-realization. All of these forms of versatility are associated with A. Sokolov's concept of "new syncretism", represented by phenomena that do not fit into the traditional system of concepts and categories. In his opinion, the crisis of written culture in the 20th century and the emergence (rebirth on a new basis) of various forms of non-literate culture today are associated with the problem of a special kind of syncretism. "Analysis of the text is simply impossible due to... the absence of the text itself... All the 'basic' concepts of musicology, such as piece, composition, musical text, and performance interpretation, cease to function" (Sokolov 249). In such cases, the subject of discussion should no longer be a musical text (it does not exist!) but a collective creative act, an action that, due to a variety of circumstances, achieves or does not achieve its intended goal – spiritual merging with the "universum". The concept of "intuitive music" eliminates almost all the usual categories related to music, right down to the Art category. The concept asserts syncretic integrity in its worldview, yet it requires artificial stimulation to maintain it.

Musical art once again turns to understanding its fundamental principles: the phenomenon of sound, the phenomena of musical time and space, and the problems of interaction between performers. Their rethinking inevitably entails significant changes in all social institutions developed by the musical culture of recent centuries, including a reevaluation of the institution of "composing". Vladimir Martynov writes about this: "Turning to attempts to overcome seriality, we will see that all of them (modern composers) are in one way or another connected either with the destruction of the idea of a musical text, or with the destruction of the idea of a work as an integral and closed opus, or with the destruction of the idea of the subject as an author. From this perspective, we must acknowledge that Stockhausen and Cage, despite being composers, actively strive to undermine the concept of the text, the concept of the work, and the concept of authorship in their compositions. This implies that, despite their personal preferences, both Stockhausen and Cage embody an assault on the concept of composition, and their actions serve as a stark indication of the end of the era of composers" (142).

In light of the versatility problem, the "new syncretism" of the 20th century emerged as a new chapter in the history of musical activity, marking a significant return to the syncretic origins of art at a new level, which included the merging of creator and performer into a single individual. All this leads to the formation of a new type of syncretic universal musician based on a neo-syncretistic plan. By mastering improvisation skills and creating conditions for "open text", they strive to overcome the barriers that have arisen between these functions, recognizing their separateness. At the same time, "new syncretism" as a conscious attitude in the work of academic composers is not at all syncretism in mass art.

Speaking of versatility in oral and written traditions, one cannot help but dwell on the issue of combining a musician's activities in such musical and creative forms as jazz and other styles of pop music. With the rise of mass culture, a trend emerged that blurred the boundaries between composer, performer, and listener, thereby returning to the oral forms of music and the non-written nature of recording. On the other hand, an unfixed text tends to update itself with each new repetition, a phenomenon particularly evident in jazz music, which is an oral-written musical system. Jazz only uses partial musical notation during certain preparatory stages of work, and the final result fundamentally lacks full musical expression. V. Martynov emphasizes the significance of rejecting the musical text, stating that the primary characteristics of jazz and rock are not melody, harmony, or rhythm, but rather the concepts of sound, sound production, and articulation. These three components, according to the researcher, cannot have a musical expression or serve as the object of composer operations, as jazz cannot be "composed" but rather "played" (Martynov 178). It is no coincidence that I. Stravinsky argued that "jazz performance is more captivating than jazz compositions" (46).

The traditional categories of European music proved to be inapplicable to the phenomenon of improvisation, which is inseparable from composition and performance. Therefore, according to Dmitry Livshits, the widespread definition of improvisation as the creation of a work in the process of its performance is not accurate. The researcher, based on the thesis about the meaningfulness of the process, gives a definition: improvisation is the creation of music in the process of playing music, or, in other words, the creation of a text without fixing it (Livshits 11). One of the specific features of mass music is the nature of the relationship between the participants in artistic communication: the author (composer), performer, and listener. In contrast to academic music, the role and function of the author (composer) in mass music, as well as the issue of authorship in general, are highly flexible and subject to a variety of circumstances. Anatoly Tsucker asserts that "mass musical art does not emphasize the author's personality, but rather elevates the performer's role significantly. It does not matter who composed the music for the perceiving audience; what is important is its real, visually felt existence, i.e., the performance itself. It is no coincidence that composers working in the field of mass music are increasingly performing their own compositions, and the type of author-performer is occupying an increasingly important place in this area of music-making" (13). In other words, the performer becomes an actual co-author, and music, even individually authored and created by composers, is ultimately still born as anonymous, according to the laws of collective creativity. The researcher

draws an analogy with folklore, talking about the categories of mass music that include improvisation, multivariance, a lack of adequate written recording, and often "orality" in general.

Today, pop music occupies a leading position in the world of mass musical culture and belongs to the secondary genres of mass art, where collective creativity passes through the prism of the composer's concept. Modern pop music creation is a vast, continuous production process that minimizes individual authorship. Producers, sound engineers, and arrangers, who possess financial, economic, or technological levers and opportunities like television, radio channels, and recording studios, elevate not only creators but also other participants in the creative process to leading positions. Jimmy Page often quotes, "Our music is the folk music of the technological age," in reference to popular music. At the same time, this so-called "musical engineering" becomes another form of versatility. In general, mass art has signs of versatility, going back to both oral traditions and academic music.

Conclusion

The separation of musical functions has not yet occurred and will never happen due to the psychology of creativity and the musical process, according to the researchers. Moreover, building a successful career and gaining fame is possible through the syncretism of the oral tradition, which transforms into the versatility of the written tradition, as this variety is the manifestation of true musical talent. Existing practice and history from the last third of the 20th century and modern times indicate that the diversity of creative activity exists to this day. First of all, among composers who still combine performing with composing.

The history of versatility reveals the emergence of various types of performance and composition activities today, including syncretic, synthetic, and new syncretistic activities. However, this does not provide insight into the mechanisms underlying multifunctionality. Despite all the similarities in creative activity, for any musician who has the skills of composing music, improvising, and reproducing musical text, it is obvious that different cognitive mechanisms are involved. We should seek the reasons for combining different types of musical activities in human evolution, the psychology of creativity, and the sociological and cultural aspects of human life, a generalization of which lies beyond this article's scope.

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