

The Fundamental Elements of Rhetoric and their Impact on Music Art

Oleksandr L. Oliinyk¹

¹Department of Folk Instruments, Odessa National A.V. Nezhdanova Academy of Music,
Novoselskoho Str., Odessa, Ukraine.

Abstract

The article is devoted to the fundamental positions of rhetoric and their embodiment in music, which corresponds to the modern conditions of performing art activity. The methodological basis of the article is the position of linguistic musicology, presented by the heirs of B. Asafiev's school in Ukraine, in which the concept of "musical vocabulary of the era" holds an honorable place. Particular attention is devoted to the features of stringed and plucked instruments, which make up the specifics and emblem of national Ukrainian art. The laws of rhetoric, especially the inventio principles, fixing the tone-sound specifics of expressive sound production were studied. The intensity of the artistic component in the creative construction of the instrumental playing and in the essence of the artist's performing position was determined. The scientific novelty of work determined theoretical innovation for the Ukrainian musicology of the problem of rhetorical inventio in music and its application in musicological discourse.

Key-words: Musical Rhetoric, Poetic, Rhetorical Components, Prolegomenas, Symbol.

1. Introduction

Problems of rhetoric as a compendium of the laws of "good speech" have always been an accompanying element of music communication theory. Especially since it concerns the current state of development of musicology dedicated to the modern dimensions of post-avant-garde art where "mosaic" criteria of the cultural relationships "blurs" the traditional borders of different types of art and their communicational elements (Moll, 2017). The rhetorical basis has become a home front for the music of the modern day, where as, rhetorical ornaments of music appear in the modern stylistic pattern structure, displacing the music significance in favour of the effective communication projects, shows, and events. It is the time of post-vanguard rise, from 1970s, when the music rhetoric publications (Druskin, 1972; Zakharova, 1983; Nosina, 1993; Civra, 1991) and other directions of

comparison of the rhetoric disposition and the architectonic composition in music. Outside of the researchers' attention, there remains a basic stage of rhetorical teaching called inventio, which by the very sound of the term encourages the interest of musicians, since the term is known to denote a certain genre layer, which is inalienable to the heritage of Bach's work.

In antiquity, two basic traditions of rhetoric were formed: the first tradition is most clearly presented in work of the ancient Greek philosopher Aristotle (IV century BC). Within it, rhetoric is defined as "the art of persuasion". In accordance with this tradition the main task of speaker is persuasion of the audience. The second tradition is most clearly presented in work of the Ancient Rome orator Kuintilianus (I century AD). In its limits, rhetoric is determined as "the art of speaking gracefully". In accordance with this tradition the main task of the speaker is beauty, refinement of expressing the idea. Persuasion comes forward as possible, but not as the primary objective of speaker (Kolotilova, 2007). The Christian tradition of rhetoric appears through central position of this science and art at the same time in the system of trivium (grammar, rhetoric, dialectics), where metaphysical normativeness of grammar appears and the ending is the philosophy of development. Rhetoric-poetics, thereby, have emerged connecting section normative-a priori knowledge and acquisition of the reason, just in XVIII century art. I. Kant referred to mediation between "Faith and Mind" (Markus, 1959).

Regarding the rhetorical filling of the language of the development of ancient authors in different directions, were taken into consideration in the Middle Ages and in the Renaissance. A rhetoric in a model that was bequeathed by Cicero was the art of stowage of language to the verbal specifics (Civra, 1991). This layer of ancient heritage was appreciated in the Middle Ages, at least in its Western European, in particular, Romano-German cultural tradition. For Byzantium, the Gallic-Celtic and, accordingly, the Slavic world, the tradition of Aristotle and Augustine was essential, that is, the tradition of poetic transformations of rhetoric, when the musical beginning became indissoluble with verbal expression. A great testimony to this is the monastic poetry of Ireland of the IX century. By the way, the image and style of this type of poems is a continuation of the Ukrainian spiritual poetry of the Baroque period, which absorbed this prayer.

Science and at the same time the art of rhetoric, that was conceived in the "cradle of the European civilization" – in antiquity, got new interpretation in *septem artes liberales* – the core of christian wisdom in time of Middle Ages. Afterwards lost the leading position, giving way to other philosophical-ethic priorities. Here an intensive revival unexpectedly took place in a past century, when a rhetoric again gets considerable distribution in a sociocultural environment and finds out the practical essence in the processes of modern communication. Researchers also pay attention to it,

marking the organic requirement of people of technocratic era in being of optimal forms of communication and specifying a few principal reasons of swiftly growing popularity of rhetoric. These reasons are in the different places of spiritually-public existence and have both intellectually-communicative and purely pragmatic characteristics.

First of all is the necessity of being a common denominator for difficult communicative processes, those subjects (new countries, new layers of society) that carried out the relatively reserved impermeable way of life before are gradually included in that also. V. Bondarenko (2008) resumes: “XX century is an era of personification of personality, the individual uniqueness of personality, the growing dissimilarity of each individual with others. Such increase of unlikeness results in complications in communication between them and thus predetermines the requirement of society in the science called rhetoric and what is required to teach people to communicate”. The second reason for the current actualization of rhetoric as a science is the expansion of the social spheres of oral communication, the increase in channels of broadcasting oral information (radio, television, and in recent years – public networks). “The importance of oral language has expanded significantly; a more significant role in society, which in turn leads to the need to find new ways of communication, to pay more attention to different styles of communication” (Bondarenko, 2008). In the end researchers name economic realities as the third reason of the necessity of mastering the art of rhetoric.

The topic of this article is the position of rhetorical *inventio* as the basis for the construction of a musical sound continuum and rhetorical disposition. Which is especially valuable for developing the skills of improvisation, which have received considerable demand from musicians of the last decades. At the same time, the article focuses on the initial positions of rhetoric, designated as *Inventio*, that is, the ability to extend music from sound to sound according to the laws of deriving themes from a rhetorical theme as a high abstraction of the level of musical symbols that have a sacred source.

2. The Features of *Inventio* and Disposition as the Basis of Musical Rhetoric

The structure of rhetoric takes into account the psychological nature of human perception, the thinking ability to line up a logical chain of understanding of every communicative object that appears in the spotlight of both author and recipient, ideally. Traditional five parts of rhetoric: *Inventio*, *Dispositio*, *Elocutio*, *Memoria*, *Pronuntiatio* are opened by the stage of the primary intention concentrated in knowledge and abilities of invention (Zakharova, 1983). They stipulate qualities of four further constituents of rhetorical unit: the art of “continuation” once given as a rhetorical theme

at the level of high abstraction. The linguistic orientation of rhetoric brings to mind the “ubiquity of legato” in the interplay of ethos and affect of rhetorical expression, which is the special content of the fourth part of rhetoric – *Memoria*.

Verbal specificity of rhetoric – after defining the main tasks in *Inventio* – is based on the doctrine of *Dispositio* (teaching) and *Pronuntatio* (action); in the first one, the logical differentiation of rhetorical speech is traced to the greatest extent, while in the last one, the physical specifics of verbal presentation (facial expressions, diction, declamatory principle, gesture, etc.) are elaborated. Application of composition principles of rhetoric is in different industries of human activity, including art, music, and envisages careful preparation and professionalisation of process of selection of the sort of activity, in any case related to communication and broadcasting, and wider by correct exposition of coherent text. This constitutive property of rhetorical principles is clearly outlined already on the first stage: the *Invention*, as requires such location and structure of initial idea in a verbal (or unverbal) form, that will be convincing and clear in the further process of exposition and argumentation.

Invention is the first division of classic rhetoric, the stage of intention, intentions, ideas, formulation of hypothesis of future performance is developed in that. On this stage a speaker must systematize their own knowledge about the real objects, phenomena or abstractions in the select industry, that will become the article of speech, then to confront them with knowledge about other and determined, what object and what volume a speaker can present in speech. The main thing in the invention is the successful, appropriately chosen subject of the conversation and the intention to present and open it, so as to achieve the realization of the plan (Matsko, 2006). The musical filling of that rule of verbal rhetoric is possible, keeping in mind the value of rhetorical theme in music, which is an abstraction of musical symbols that is born by the church-temple start of music exposition: *The Cross*, *Circle*, *Climbing-anabasis*, *Descent-catabasis*, etc. These symbols, which indicate their religious etymology, can be supplemented by numerical and interval symbols, embodying the more physical, which is the metaphysical values of the Faith. These symbols concentrate a high generalization of expression, next to which the thematic expressiveness of classical music constituted a certain “grounding”, being saturated with the embodiment of affects and speech intonations.

A “stringing” of the specifics of the themes-images on the abstraction of the rhetorical theme is discussed in V. Medushevskiy (1976) book. The rest referred to as one that “leads to perception”, bypassing the specifics of the program-story shedule – provides continuity of teaching. The high abstraction of a gamma-shaped movement or passage, the “playing” of the interval, etc., embodying the sacral generalization of the symbol, technologically and verbally, easily combines separate

thematic and motive constructions that can be drawn by analogy into a musical presentation. Hence the clearly high content load of “general forms of movement”, the sacred purpose of the virtuoso, which gives out the beauty of passages. Because these symbolic meanings are value-ethically and aesthetically superior to the corporeal and physical manifestations of speech appeals and imitation of the sonic reflections of the outside world, which are fixed in themes-motifs, themes-images of the traditional classics of the modern day.

The importance of inventio as “invention”, “fiction” in musical expression is based on its high symbolism of the so-called “general forms of movement”, in relation to which the specificity of human passions embodied in the themes-images becomes secondary and so “elevated” to heights of “ethical steaming” despite the household of little things that spawned them. Teacher-artists realized through knowledge or through musical instinct of trust to the High, special meaningfulness of those “general receptions” of expression. Famous for his pedagogical achievements, Ukrainian violinist-teacher P. Stolyarskiy found in the school programs (“game of gammas”) a reason for “High Day” so that children in this “music training” would become aware of the skill as an appreciation of the spiritual (Kolotilova, 2007).

In the context of inventio, the concept of “disposition” is of particular importance. The word “disposition” has two meanings in rhetoric – as a stage of preparation of the speech that occurred after the invention, and actually, the structure of the future text, its composition (Matsko, 2006). That is the purpose of “proposing a whole set of provisions and in such a sequence that they do not contradict each other, but are specifically moved from one part to another until a legitimate conclusion” (Matsko, 2006) – first of all puts before itself the second section of rhetoric, disposition. It is responsible for the stages of development and delivery of the main ideas formulated and outlined in *Inventio*.

Disposition is the embodiment of mentally-dialectical presentation of character, as 7 divisions (exordium is an entry, narratio is exposition, propositio is determination of theme, partitio is a division, confutatio is refutation, confirmatio is confirmation, digressio is retreat, peroratio epilogus is completion). After all, we talk about the emergence of a certain antithesis-contrast (confutatio), followed by confirmation fixing the original thesis-idea. The rest partly coincides with the reprise of the composition, but, in general, different from it: reprise is the brainchild of the composition. On the one hand, inventio dynamism is eliminated by the theatrical sharpening of contrast, and on the other hand – by the extension of musical specificity of the cycle of thinking.

Elocution is the third division of classic rhetoric, the laws of language expression of the article of communication open up in that. The main content of the elocution from classical rhetoric has gone

into modern stylistics and has become the basis of the doctrine of styles and the doctrine of tropes and figures. Developments of the first and second stages – inventions and dispositions – in elocution acquire linguistic figurative expression and as a result – additional substantive, evaluative, emotional, and volitional effects. The doctrine of styles evolved at the stage of elocution, which caused this section of the rhetoric to be called the most beautiful and effective. Upon completion of review of the rhetorical stages concentrated specifically on the last, fifth level, *Pronuntatio* or actions. This too is exceptionally important for rhetorical principles of musical art, as, being the process of pronouncing of text, rhetorical broadcasting, causes a direct analogy to musical interpretation.

The important predispositional use of rhetorical principles in relation to the carrying out of art is establishment on the stage of *Pronuntatio* of exceptional role of unverbal facilities of influence id est, those facilities that present the essence of musical interpretation, those that report to the listener text of a piece of music by means of individually selected performer receptions. At the stage of haranguing as musical performance exactly the unverbal receptions of influence of an artist on an audience, play an extraordinarily important role (Kolotilova, 2007). An important remark for musical rhetoric is further distinguished exceptionally: “Almost all of these languages have national specificities, they are different in different cultures. Therefore, no one should be carried away by the unambiguous interpretation of individual non-verbal signals. They should be considered in their entirety, with the text of the speech” (Kolotilova, 2007).

Rhetorical basis of the European artistic professionalism and musical performance, in particular, are historically evidently presented: exactly the sphere of sacred music became the main cell of increase and maintenance, stimulus for professional perfection of musicians. The basis of worldview was developed by the theology in unity with the philosophical knowledge, which was advanced by the Byzantium stage of being of the Christian world, in which the “spiritual beauty” was the highest level of religious outlook (Lihacheva, 1986). However, historical context of ascent of rhetoric into the leading place in the musical art of Renaissance and in post-renaissance artistic space, there is evidence of certain specific of rhetorical self-affirmation of art on a background of the roots of the musical secularizing. In a number of primary symbolism of thinking the basic place was obtained by the abstractions of a circle, an arc, a line and they determine the possibilities of melodic-heterophone musical expression (Gudman, 1995). Figures of a rectangle, triangle, etc., associated with the geometric “materiality” of their discovery, bypass the musical world, at least on the stage of *Antiquity – Ancient* manifestations of human culture.

A Pifagor table appears to be an embodiment of the ideal essence of music highdiatonics in that celestial ideal presentations and “elements” (water-fire-air) of the “rarefied matter” deserve

implementation in music: “diapason spiritus” (a – b – c), “diapason medium” (d), “diapason materialis” (e – f). That marks however “diapason materialis” can be “a rough material”, but by the “nebulized” material display afire, water and air (Gudman, 1995). The above demonstrates “musical metaphysics”, abstract expressiveness as a transmitter of “unearthly pappiness”. Any “approaching to earthly” in music required a presentation, that like a fluidity of material displays elements.

Accordingly, the most significant symbolic figures of the rhetorical account, as shown in O. Zakharova’s (1983) book, are the following: “rotacio” is a rotation, circle, “suspiratio” – “breathing”, arc, “anabasis-catabasis” is an ascending handing down line, contains the figure of “fuga” also – “hurried”, id est “movement-distribution” of height is on the different levels of “conditional spatialness” of music. In these stages of rhetorical symbolics recognisable are levels spiritus-medium-materialis: circular arcs – symbols of All, God, lines are a “border” of worlds, fugue – “element of tone” that “moves” up melodious energy of motion (by E. Kurt) in artificiality of musical space. However, these basic and “elementary” figures of musical rhetoric do not create the essence of the possibilities of the “art of good speech”: reality of subject semantics of verbal language, ability of the last to attract picture-visual presentations-offences in music, testify to the specific of rhetorical development in music in its non-church setting.

E. Wilson-Dickson (2003) clearly distinguishes the formula: the rhetorical aspect of music, in addition to the “symbolic” and “ecstatic”, which are inherent in the spiritual realm – is responsible for embodying the emotions and directly related to the possibilities of emotions in general. However, emotional expression itself is something that is unacceptable to church impartiality. In the history of music, the development of rhetorical positions in it coincides with the Renaissance orientation to the self-centered individuality, and full “blossom” comes in the era of Baroque Musica poetica.

It is directly underlined in the book of F. Civra (1991) that humanism polemics against abstraction of logical school and strictly spiritual status of music-canon pulled out by the “alternative of rhetoric” as “science of language”, that “submerges” in the variety of “sizes and quality of the real”. The historical projection draws on the identification of poetics and rhetoric traced from Plato and Aristotle to Campanella, pointing to the organic presence of philosophical knowledge in poetics, especially in sophistry. Central to the rhetoric belongs to *Elocutio*, as the doctrine of verbal figures, the techniques of the tropes, ie verbal combinations-carriers of super-verbal semantics of “colorita”, “ornata”, “fiorita”. These general terms of rhetoric are given here to accentuate the poetic load of language art, which determines the historical pattern of replacing rhetoric with poetics as a specifically artistic sphere, when there is no balance of ethos and pathos. The marked borders of time

are kept according to the stages of domination the vocal-opera type of music and the stage of instrumental-symphonic “conditional singing of instrumental theater” of Vienna classicism.

The ethical core of poetics-rhetoric, from which all the variety of precisely poetic (skillfully masterful) transformations of rhetorical theme are derived, was alienated by the concept of the theme-image, the individualized-specific author’s self-centered expression in terms of composition. The marked receipt by the ethic component of independent place in rhetorical presentation of language came true by intonation means, inherent to the melodious sphere of music but taken grammatically in the abstract, without violating the verbal specificity of expression. At the same time, analysing the historical stages of development of musical rhetoric, realize the necessity of the very differentiated going near transference of rhetorical receptions in modern musical science.

The carried over definitions of rhetoric – as sciences and as arts, and especially reasoning in relation to the features of application of category vehicle of rhetoric in the analysis of musical artefacts – convince, that rhetorical terminology, as well as, formed by her, it follows to take the approach very self-weighted and carefully thought out. From the other side, the methodology of analysis of musicologist, based on rhetorical approaches, gives convincing results and allows to exposure of some deep layers of maintenance and logical mechanisms of construction of work.

In an article devoted to the composer-performance interaction of the modern process of academicization and professionalization of the art of playing domra, mandolin, guitar, bandura and other string-plucked instruments, the use of rhetorical categories seems appropriate to justify the basic provisions. At the same time, of all the variety of rhetorical components that have formed and theoretically crystallized in the musical-aesthetic heritage over several centuries, only some of the most convincing and necessary evidence pieces of the article are selected. To them belong:

- Invention as a fundamental impulse of the creative process – both composer and performance; it envisages a previous ideal (it is concentrated in ideal intention of composer or performer) model that consistently will be incarnated in the fixed musical text or carrying out conception;
- The concept of rhetorical disposition as a structure-forming primordium, which provides the logic and integrity of musical construction (in accordance with the above-mentioned interpretation about this special division of rhetorical science, sent foremost to correct organization of text, providing of irreproachable logic of its composition);
- Transfer to the composing and performing process in the domra art of the rhetorical component of the correct composition – ellocation, since it involves an individually creative component of the construction of the text, (“the content of speech is within the area of

paralogy, which allows the use of words and expressions in the figurative sense”), and seems natural and necessary in the compositional principles of artistic, including musical, artifacts;

- It is taking into account all riches of un verbal complex of rhetorical element of “action – Pronuntiatio” – in the field of interpretation, as one of fundamental in forming and theoretical realization of the rhetorical loading of separate carrying out receptions of playing the strings-pinch instruments, including domra.

As we can see, from the whole rhetorical compendium of the categorical apparatus of the article are involved primarily those concepts that characterize the logical arrangement of the elements of construction and refer to the rhetorical loading of playing techniques on string-plucked instruments, including domra. Their use turned out to be necessary in view of the fact that the incorporation of rhetorical principles into the logical canons of constructing a musical work – both fixed (composer level) and sound (performing level) – marked (beginning from the Renaissance and Baroque eras) the attainment of a new level in the evolution of European music, the consolidation of a self-sufficient, logically justified structure in purely instrumental creativity. Therefore and their application in stringly-nip works and in carrying out, confirms a tendency to professionalization and academization of the folk instrument.

3. The Analysis of the Church and Secular Prolegomenas of String-Plucking Art

Giving a term “prolegomenon” in the name of subdivision, that was entered in the philosophy of I. Kant, and that means “reasoning that formulate an initial concept and give previous information about the article of studies; explains introduction to the study of that or other science that has for an object a previous acquaintance with her methods and tasks” (Dyinnik and Yobchuk, 1957), we want to emphasize the need to clarify some of the more important prerequisites for the historical development and establishment of domra as an academic folk instrument and domra performance that are necessary to substantiate their rhetorical components. These considerations primarily pose the problem of the origin of the name of the instrument domra in all its historical and genetic dimensions.

As I. Zinkiv (2013) showed the etymology of the name of the instrument is related to the word of ancient Iranian origin with the root “dumb-”, which is preserved in the language of the foothills of Tajiks, the Iranian-speaking people of Central Asia. It means the “tail of the lamb”, the sacred animal (Aries) of ancient Iranians, including the Scythians who once lived in both Central Asia and the lands of modern Ukraine (“Golden Scythia” Herodotus). This word-symbol, as well as a musical

instrument, were associated with symbols of royal power, power and grace (Farn, Hvarno). The marked reasoning foremost put the problem of the name – name of instrument domra in all its historic and genetic meaning, as understanding of this “cultural genetic code” creates pre-conditions for the artistic options of present time. Understanding this “cultural genocode” creates the prerequisites for the attitudes of today, pointing to the deep origins of domra on Ukrainian lands. On the one hand, concert and pedagogical practice in every way academies domra, treating in line with the academic instruments, where the piano is the “king” (“orchestra substitute”) and other instruments (bandura, kobza, bayan). On the other hand, like other folk or “exotic” instruments, domra can be included in experimental compositions of avant-garde or post-avant-garde direction. A Post-vanguard in general is formed independently semantically and stylistically in opposition to classic and romantic music of modern times, orienting composers and performers on a preclassical art, on the archaic layers of sacred and secular music.

In connection with the question raised at the beginning of the article about the neo-Renaissance-neo-Gothic dimensions of art of the last century and the present, it should be reminded that it is precisely in the specified time dimension of the XXth – the beginning of the XXI century, which for a long time remained outside the limits of composing and performing interests, and which was born of the Gothic-Renaissance tradition, such as the genres of madrigal, mystery, and passion. The last genre became extremely involved in the age of the scientific and technological revolution. The especially last genre became extraordinarily popular in the age of scientific and technical revolution, that, after the supervision of E. Markova (1990), marked the genre – the archetype of passion. In this context of the said revival of interest becomes appropriate in the mandolin-domra specific of the musical sounding, while XIXth century is often perceived as “golden age” of European musical culture, categorically walks around the indicated timbres in an academic sphere.

Thus, academization of domra, which was among other so-called folk instruments, was widespread among professional musicians until the XVIIIth century, for today closes up with attention to “ancient instruments” on the whole, throw-away the epochs of rationalism, unpretentious in relation to mysticism a new catholic culture and “renewed” protestantism of XVII – XVIIIth centuries. As given out, by a substantial impulse to new interpretation of domra – mandolin their connection becomes with sacral tradition. The sensual load of classical symphonic instrumentation, its ability to model speech pathetics in “wave” oscillations of crescendo – diminuendo made a stark contrast to the “terraced” dynamic juxtapositions and “textures” of works written for ancient instruments. There is a fundamental distinction between the extended spoken intonational phrases of

the music of the “classical tradition” and the “pointillism” of the plucked “sound” of the domra strings, even if it imitates the said speech models in trembling.

V. Dal (1979), discussing the meaning of the name of the instrument “domra”, in relation to his linguistic experience of words-meanings, did not dare to connect this meaning with non-Slavic sources. In relation to the value of the name of instrument “domra”. V. Dal (1979) feels the linguistic experience of correlation of words and senses, did not weigh to bind to the extraslavic sources. In addition to the above, we also draw attention to the combinatorial permutations of ringing and deaf sounds and letters denoting their correlation in words [torban = domra]. It is in favor of such an interpretation of domra art as related to the Renaissance culture represented by the Grand Duchy of Lithuania of the XIV-XVth centuries, comprising Ukraine (90 percent of its territory) during the Renaissance and where the observance of Greek Orthodoxy and Ancient Ukrainian language was supported by state laws, indicating the existence of a Slavic center of life of this instrument. Such an aspect of cultural emblemization of the domra play appeared several centuries later to be actualized by the recognition of the Torbans by the broad sections of the population of Ukraine, and later by Russia in the XVIIIth century.

The best proof of this interpretation of the word domra in Slavic cultural circulation is the prevalence in Ukraine of a mandolin played as a certain organic part of national music, both solo and ensemble with other instruments – compared to the mandolin and guitar ensemble in Neapolitanmusical practice, similarly as in Ukraine, it is largely related to the Greek-Byzantine models of culture. For all of these priorities, the choice of a particular instrument of home music has a certain urgency for the national hearing, which is indicative of the educational and cultural orientation of national thinking. Cossack-knightly training in Ukraine was based on the virtues of religious-Orthodox and military service, for which the symbolic-emblematic load of the meaning of musical activity, in particular playing on one or another instrument, formed an essential aspect of engaging in behavioural, existential and spiritual positions of the “warrior” and the “believer”. The rhetorical and poetic education of the Cossacks in the Cossack state became a sign of national existence. After all, in the schools of Zaporizka Sich, operating from 1659 at 16 churches, taught Latin, poetics, rhetoric and music (Korniy, 1996).

Separately the rhetorical factors of expression exactly, although in heard in the confession of main postulates and confession of virtues of Orthodox Faith of homilethic principles, seem substantial also. It is clear that the mentioned humanitarian and musical scholarship inspired the artistic expression of the Ukrainian chivalry, and similar artistic excerpts in different forms define the national cultural position even today. Remind us that a rhetoric directed cultivation and “cultivating”

of feelings, while homiletics was concentrated on extatic gladness, passing the antitheses of narratio and confutatio.

In this article we try to trace rhetorical principles of the instrumental thinking of domra-player, that, in force of certain historical terms, saved the unbroken carrying out of the composer's activities, that in playing the other academic instruments were mediated by professionally-civilization narrow specialization. Although a considerable part of a majestic composer's opening folded by the efforts of artists that connected ability of composer's and congenial carrying out creative activity – those names are too well known, to repeat them, – nevertheless, classical music of the XVIII through the whole of the XIXth century was aimed at determining the prevailing importance of composer texts. However, in view of the revival of the traditions of unity of composition and performance of music, in the stage and concert practice of rock operas, instrumental collectives of pop, rock, folk direction, we emphasize the active revival of church Orthodox music. The experience of local art in the combination of composer activity and performance emerges as a very important model of creative realization in the field of musical art.

In support of this thesis, a rhetorical section was chosen to combine the spiritual and secular music spheres, since the symbolic and ecstatic components that dominate temple music do not occupy a leading place outside of church music. Just a rhetoric supplied to the wide democratic audience emotional models that formed behavioural skills of activity of existence of representatives of those or other nations. But as a base in that time a very valuable erudition comes forward: for this purpose, for example, in Cossack schools taught the Latin and Greek languages and brought over to rhetorical-poetic experience of outer confessional and extra national value.

This applies not only to the professional music of the European West, but also to the professionalism of the so-called folk tradition, since it is a high level of instrumental skills of the song-buffoons who participated not only in hidden pagan rites and activities but also actively engaged in Christian rituals (Keldysh, 1978). We would also like to remind of the similarities of professional musicians on the murals of Sofia of Kyiv (1037), who are depicted with their instruments at the time of performance (Logvyn, 1971). Once again, we emphasize the deep connection of the Cyril and Methodius tradition with Orthodoxy of both the Western and Eastern Orthodox Churches: “Exactly ideas of unity of churches, equality of all people and faith tolerance were major in Cyryl and Methodius Methody traditions ... Presented the Orthodox studies however more light and optimistic religion basis of Cyryl and Methodius tradition, than in the East, that answered native principles of Slavic perception of the world” (Perevezentsev, 2006).

This tradition proved to be particularly consistent in Ukraine, whereas in the Muscovite circumstances, the late Byzantine-post-iconoclastic principle of religion was affirmed with the corresponding rigor and austerity of the emotional tone of service and relations in the church hierarchy. These changes took place in parallel to the establishment of the Yosiflian State tradition, which did not in any way coincide with the humble spiritual teachings of Holy Russia. The indicated religious traditions had an indirect exit on political options, but, to all appearances, exactly the last became the real reason of massacre of the Novgorod buffoons in a middle XVIIth century: not the “pressure of the church” at all, as it was customary to comment on the destruction of the smaller settlements in 1648, and the resistance controlled by the monarchy to the church hierarchy by the remnants of the supporters of the Nile-Cyril precepts in the era of Oleksii Mykhailovych (1645-1676) was a true cause.

In fact the followers of Cyryl and Methodius tradition in the orthodox Christianity “proof adhered to that bishops are in christian communities ... elected, but not appointed from above”. This is a feature of the early Christian (pre-iconoclastic) era, a striking expression of which was the Irish-British Church, where “the church hierarchy was not recognized at all” (Perevezentsev, 2006). By the way, the aforementioned painting of St. Sophia of Kyiv with the image of musicians-buffoons, including in the illustration of an article on the Buffoons, referred to above, depicts artists playing on the harp, which was a sacred instrument in the Christian heirs of the Druids (Pokrovskaya, 1994).

It's noted that the marked defeat of buffoons, that happened on the principality of Moscow on a background the frank fight of tsar's power against traditions of liberties, took place almost simultaneously with the defeat of bards-christians in Britain (1642) with the royal houses of that from times of “westernizer” Ivan IV (Terrible) very close political contacts were supported. The victims of massacre of druids-christians in England, that were the heirs of heathen and Orthodox bards in the Vth – XIth centuries, but in XVIIth, a century that became the subjects of actions of catholic and anglican confessions, formally by co-religionists with public agents. Yet, in essence, they embodied the cultural foundations of early Christian service. The behavioural stereotype caused the most cruel violences, including with elimination of instruments that personified their social position.

From comparison the obtained historical information over such previous conclusions-generalizations emerge:

1. The earlier tradition of Kievan Rus was organically connected with the traditions of the ancient Christian church, marked by special religious ideas of the Cyril and Methodius tradition, the expression of which is found on the frescoes of Sofia of Kyiv.

2. Its presence in connection with the European tradition of highly professional training of Christian bards, former bearers of the idea of intra-church equality of the early Christian Apostolic Church, concentrated in the early Cossack era within the Kievan Rus and the Grand Duchy of Lithuania in the XIIIth – XIVth centuries. The musical sign of which was the lute-like instruments – domra and kobza (later torban) propensity to play, which remained in Ukraine until the XIXth – beginning of the XXth centuries.
3. The string-plucking performance of buffoons in the context of early Christianity is perceived as being involved in the traditions of spiritual music, as opposed to the later, especially late- Byzantium, installation of Orthodoxy (Catholicism in the period of Counter-Reformation) for simplicity of instrumental culture.
4. Historical interlacing of religiously-social, religiously-political principles of life and musical work in Ukraine. Where a rhetoric of instrumental art is, that territorial straight emulated skills and abilities formed in Kyiv Rus, laid down the educational base of activity of nation, expressed in original aspirations of instrumental game.

It is known that the adoption of Christianity by Byzantium, not Rome, as the most powerful argument, advanced the very beauty of church Service, especially church singing, the perfection of which became the pledge of the attachment of human essence to Heaven, to the God's essence. Here again we note the importance of the early Christian tradition, by the way, the vocal singing of the Irish monks who christened Kyivan Rus (Lihacheva, 1986). Church Fathers, Rhetoricians and Hymnists Andriy Krytskyi, John Damaskin, John Chrysostom and others in the purity of the musical expression of the syllabic verse and its intonation-inspired embodiment in the singing of hymns saw the essence of manifestation of the Christian mood of the soul. If the law of God first formed the Word, and the clarity of the verbal presentation of the text was and remains the basis in Orthodox Christian singing, then its musical embodiment has always been an integral component of this verbal form as a sign of inspiration and excitement of expression: the universal church does not accept everyday speech in its walls.

The rhetoric of reading the sacred text begins with the intricacies of its sounding. The psalm reading of such a text was saturated with an attachment to the Highest by the very tone of the sound. For it is the supernatural tonality that deliberately distanced such a sound from life's "sonar filling", which is the basis for the religious symbolization of what the text proclaims. The rhetorical ornaments of the sacred text, laid down by the practice of hymn singing, which distinguished the Eastern Church tradition from the prose of rationalized liturgical activity born in prose in Western Europe, were high signs of involvement in the Higher. It is a decoration of word (not in the value of

existence), it was added exactly by music, its tone, eventually, bore a church “aria” that was preceded opera and testified to inspiration of reading and singing of the verbal, written in verse lines. After all, the first troparians emerged from the free poetic translation of biblical images, forming the tradition of the Christian East, while the introduction of the tropes into the Western Church, stimulated by the heirs of Byzantium in the St. Gallen Monastery, became the starting point for the development of artistic ornaments. The very beginnings of the composition, that is, the elements of the composer’s work, stood out in the process of composing the tropics, because by composing verses for the established alleluia chants in the Western Christian version, or forming kondaki from a set of verses in the Orthodox tradition, the singers built a form that was different from the original-canonical.

The rhetorical principle of the composition began with a “rhetorical emphasis” by musical means, which is a repetition of meaningful appeal and gave a “fugue” effect in the polyphonic texture. One way or another, the musical outputs in the presentation of the text during the liturgy process performed and perform an independent important meaningful function. Although it is “elementary” (in terms of artistic possibilities of imitation of life sound expression), psalmodyuation, it is the embodiment of the high sense of the One as a manifestation of the high capacity of the ideal-intellectual tension of the energy of thinking that exists outside the defined world of facts and concepts.

4. Conclusions

The basic elements of rhetoric as a language of speech were laid down by public actions of the ancient world. They were transformed by Christianity of the Middle Ages, reorienting themselves to the preaching of the Eternal. Hence the organic use of music in the rite. The Holy Fathers of Byzantium and Europe were, in general, highly trained rhetoricians and hymn creators in one person. Studying the rhetoric of the trivium-quadrivium of the sciences and the arts, they paid special attention to speech affiliation in addressing the environment. Accordingly, the first parts of rhetorical doctrine, the doctrine of *inventio i dispositio*, occupied a fundamentally leading position in the use of rhetorical skills. The doctrine of *inventio nourishes* the ability to improvise and seek expression as a whole, generating in the music the continuum of the High and saturating it with vital themes and images.

Academization of string-plucked instruments in the XX and in the first decades of the XXI century aggravated the problem of improvisation in the presentation of material, the search for non-compositional methods of assimilation of sound expression. Reaching rhetorical positions in

their organic connection with the symbolism of music, which has its obvious sacred roots, encourages creative inventions, unconventional creative outputs of musical communication and human communication in general.

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