

# Ontology of meaningful sounds in S. Gubaidulina's works (based on the choral cycle "dedication to Marina Tsvetaeva")

Kazan Federal University, 420008, Kremlevskaya 18, Kazan, Russia

---

## Abstract

© 2018, Universidad del Zulia. All rights reserved. The innovative search in the composition of the XX and XXI centuries is summarized in the rejection of the established musical means (like melody, harmony, tonality, form, etc.) in favor of other expressive means. Medium stories often stimulate authors to methods of composition and expression that are not related to the traditional sound system. This tendency is inherent in the works of Sofia Gubaidulina. The conceptuality and philosophical content of his works, the "bivalence" of the composer's style, the innovations in the sphere of musical language, the aspect of research is justified from the position of ontology and mythology. According to this research trajectory, the authors have to do with the choral cycle "Dedication to Marina Tsvetaeva" through the prism of the cosmogonic myth, which equates two methods of heteropolar vocal intonation (pure and with noise) with the categories of Chaos and Cosmos, inherent in this type of myth. The result of the study was a conclusion about the correlation of the deep drama of the Gubaidulina choral composition based on the dualistic principle of cosmogony with the synergistic systems of self-organization and its basic principle: "order from chaos".

---

## Keywords

Chaos, Cosmogony, Cosmos, Cultural, Gubaidulina, Music, Mythology, Natural, Ontology

## References

- [1] CHENG, W. (2006). A Conductor's Guide to Sofia Gubaidulina's St. John Passion. University of Cincinnati College-Conservatory of Music, Cincinnati (USA), p. 103.
- [2] DYGANOVA, E. A., SHIRIEVA, N. V., & YAVGILDINA, Z. M. (2017). "Sofia Gubaidulina's Dedication to Marina Tsvetaeva as the example of staginess in choral performance". In Proceedings of the 2017 4th International Multidisciplinary Scientific Conferences on Social Sciences and Arts. Vol. 11(6), pp. 207-214.
- [3] KARPOV, A. O. (2013). "Ontologization and Education". Voprosy filosofii, 9: 31- 42.
- [4] GUBAYDULINA, S. A. (2009). On Musical Material, Form and Time. Muzyka XXI veka. MGK im. P.I. Chaykovskogo, pp. 347-353.
- [5] KISE, L. (1999). Sofia Gubaidulina's approach to pitch centrality. Lambert Academic Publishing.
- [6] KHOLOPOVA, V. N. (2011). Sofia Gubaidulina. Monograph. Compositor Press.
- [7] NEARY, F. D. (1999). Symbolic structure in the music of Gubaidulina. Ohio State University, Columbus (USA), 196.
- [8] PLATO. (1994). Sobr. soch.: V 4 t. T. 3 [Collected Works: In 4 vols. Vol. 3]. Mysl', Moscow (Russia).
- [9] RAABEN, L. N. (1998). A Spiritual Renaissance in Russian Music of 1960-80s. Blanka Press.

- [10] RAKHMATULLIN, R. Yu. (2014). "Ontologisation as a Component of Scientific Cognition", *Gramota*, 12-1(50): 160-162.
- [11] REDEPENNING, D. (1994). "The Vision of Apocalypse". *Muzykal'naya Akademiya*, 3: 10.
- [12] REDEPENNING, D., (1999). "The Canticle of the Sun" by St. Francis of Assisi. Concerto № 3 for Cello by S. Gubaidulina". In *Art in the 21st Century: The Dialogue of Epochs and Generations*, pp. 98-120.
- [13] SHIRIEVA, N., & DYGANOVA, E. (2015). "Alleluia" by Sofia Gubaidulina as a synaesthetic experiment". *European Journal of Science and Theology*, 11(5): 207-216.
- [14] TSENOVA, V. S. (2000). *The Numerical Mysteries of Sofia Gubaidulina's Music*. MGK im. P.I. Chaykovskogo Press.