

*Extended Abstract*

## **Informational Symmetry in Music: Between Depth and Superficiality**

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**Abstract:** The article deals with the problems of correlation of information and artistic image, of opportunities and sense of the notion of information in theory of art (basing on Yuri Lotman's ideas). As the examples of application of the informational approach, Alexey Losev's ideas about depth of music and Alexander Mikhailov's ideas about the «spherical sense» in music are studied. The last notion is positioned within the certain contextual sequence: depth – superficiality. The role of symmetry in musical texts as the carriers of information is especially studied.

**Key words:** music, information, symmetry, eidos, depth, superficiality, Y. Lotman, A. Losev, A. Mikhailov

### **Information and specific character of artistic message**

V.V. Medushevskiy in his article «Sense and Information» discussing with E. Enfiadzhyan talks about the position of information in art and in the existence, in objective reality, and about its role as the «tool» with respect to mental phenomena. Comparison of the two notions in the title of Medushevskiy's article is intended to highlight the priority the first notion – «sense» and strict especial instrumentality, accessory role of the second one – «information»: «...information is not the exhaustive notion, and all the most important lay beyond its borders – the existent being as itself»i(V.V. Medushevskiy, 2013). The discussion was arose by the question asked by Enfiadzhyan and also qualified by him as the «key one»: «Whether those technologies [musical-and-digital] might contribute somewhat «spiritual dimension» into music»ii(E. Enfiadzhyan, 2013). We will come back to this question later on, but now let us note that the discussion of our respectable colleagues was rather of some publicistic nature than of scientific one.

Certainly, information as itself in art is not of the most important in all, and as we will see, the value of a piece of art is not nowise proportioned to the quantity of information carried by it. Otherwise we

need to mean by the notion of «artistic information» somewhat specific or particular that does not coincide in full with common generally accepted notion of the information.

At the same time, inasmuch as art includes such compulsive components as language, technics, and as the most important for our theme, text, we cannot avoid the analysis for such significant part of the artistic sense as information; that would scarcely well grounded. There are lots of essential art scientific works in which this notion is used. Y.M. Lotman, who was one of the outstanding humanitarian scientists of the Soviet epoch and a prominent representative of Tartu-Moscow semiotic school, used the notion of information. He was the first one who has introduced the term «artmetry». Special attention to the problem of «information and art» was paid in works of G. A. Golytsyniii(1997), V. M. Petroviv(2004), and of a number of other scientists thoroughly understanding the essence and the specificity of artistic endeavor.

The problematics of information has its own specific peculiarities dependent on the certain kinds of art. For instance, it is absolutely obvious that pieces of painting, sculpture, literature, theater (including opera and ballet), and cinema, all of them communicate the certain non-artistic information either about contemporary life or history. No doubt, not all those evidences make the specific art information, but all of them are also included into the text, in the artistic form, and, let to say, are aggregated in art by that. Nevertheless, pictures and novels are created not only for sake of some or other facts representation (if not - this is not the real art as itself). Artist demonstrates his own views of the world and of human being, those which he tries to inculcate into the spectator's mind (reader's, listener's mind) as some kind of a program of spectator's transformation – this is the genuine task of real art. This is why a piece of art should carry first and foremost the information about this program. Let us agree to note art information is all that contained in the text and that is perceived by listener (reader, spectator) notwithstanding of the degree of the text perspicuity. It follows herefrom that information of specific art nature falls a long way short of information in its common sense because of it might not be reduced to communication of the certain unambiguous meanings and values only. Artistic text always teeters on the edge of information and entropy.

Preliminary we can articulate a number of statements:

- information contained in art is related first and foremost of all to the content of the art as itself (artistic information), and merely facultatively – vital reality beyond the art. This concept achieves its maximum in music as that practically tells us nothing about «life».

- a source of artistic information is an entire piece of art in full: a picture, a statue, a novel, a symphony, etc.;

- preceding thesis in the context of the works of art evolving in time (literature, theater, cinema, music), is added with the following: comprehensive content reveals itself gradually, and the very perceptual process is controlled by certain objective laws of information transmission; herein such notions as probability, ambiguity, redundancy, etc., become actual ones;

- an entire process of transmission of information has two sides: information about the events of art kingdom of an art piece, about its content: «material», «images», «ideas», and – information provided by the entire structure of the piece of art (information of an art structure about itself) – about the language, grammar, logical connections, composition, as Y.M .Lotman told «information about the code»v.

- artistic information is «procreant» with respect to the other information which is get by a spectator (reader, listener) as the result of the piece of art perception.

The latter of the statements articulated was always emphasized by Y.M. Lotman. The scientist writes about such forms of information for which the most crucial is not communication of facts but videlicet agitation of creative activity. Moreover, Lotman studies two types of information in which the volume of data does not increase.

One of those is transmission via the channel «Me – Me», in which «one can say about the growth of information, its transformation, re-formulation, at that no new messages but new codes are introduced, and here the transmitter and the receiver are consisted in the one sole person»vi(Y.M. Lotman, 1996). In this case, «the text carries threefold values: the primary ones – common lingual, the second ones – created due to syntagmemic reorganization of the text and resistance of its primary units, and the third – by virtue of inclusion of extra-textual associations of different levels either common so exclusively private ones into the message»vii(Y.M. Lotman, 1996).

Here Lotman makes the important conclusion: «There is no need to prove that the mechanism described by us might be represented simultaneously also as the characteristic of the processes making grounds for poetry writing»viii(Y.M. Lotman, 1996).

To the other type of communication of already known information Lotman has dedicated his work named «Canonical art as an informational paradox»ix(Y.M. Lotman, 1992). Canonical art here is understood as art based on the concept of «the aesthetics of identity» and that does not pretend to some novelty. Power and conciseness of ritual forms of art reside in their continuous repetitive accuracy in the unalterable manner. Lotman refers the medieval art and folklore to the aesthetics of identity, and we can add here from our side also many extra-European cultures. Moreover, let us amend that there is some intermediate epoch between the aesthetics of identity and the aesthetics of invention or novelty (and logically it cannot be otherwise. Probably, music of the epochs of Baroque and Early Classicism (and till the highest achievement of the Viennese Classicists) makes this intermediate period. And the prosperity of the aesthetics of novelty in music is connected already with the 19 and 20 Centuries.

Difference between those two types of art from the point of view of information approach is characterized by Lotman as follows: «The recipient of the piece of art of the 19th century is the listener first of all – he tends to receiving of the information from the text. The recipient of folklore (and also mediaeval) artistic message is only placed in favorable conditions for tuning in to himself. He is not only a listener but also a creator. This caused also the fact that this canonic system does not lose the information activity»x(Y.M. Lotman, 1992). And here Lotman makes very important note: «A listener of folklore is much more as a listener of a musical piece than a novel reader» xi(Y.M. Lotman, 1992). Putting it otherwise, all music (not only mediaeval and folklore ones) works for agitation of the listener's activity but not for transmission of information. At the same time, the aesthetics of novelty was revealed in the most vivid manner in the music of the composers from L. Beethoven to H. Lachenmann, and every created piece of art was introducing something significantly new. With regards to all mentioned, it is necessary at first to view critically to the thoughts of Lotman about the information action of the arts of opposite types, and at the second to reveal the information specific of music, even if in the most general terms.

In point of fact, literature of realism of the 19-th Century was organized so that it has contained much non-artistic information within its significant conceptual core: the information about reality environment – politics, economy, social sphere, etc. But even literature of this type did not abolish in full the effect stimulating the reader's creative process which might be compared with the effects of either folklore or music. The aesthetics of invention or novelty stimulates also the creative activity, but in realistic art it

might create the illusion only, as if all the meanings of things are inherently transparent and this is dangerous by the phenomena of skimming reading. Conceptual depth of the text is often hidden and it might be revealed in thoughtful reading that accompanied with generation of with stream of extra-textual associations.

Music of 19-th Century which value was also formed in to a considerable extent by virtue of extra-textual associations (first of all, the genre ones) has absolutely another destiny (rather than literature or painting art) as regarded to its relations with audience. Exactly if 19-th Century the idea of music of especial contextual depth and demanding by virtue thereof of full and peremptory listener's attention was firmly established unambiguously. Exactly if 19-th Century there took place the «earth-shaker» between the «deep» («real», «serious», «academic», etc.) and «entertaining» («superficial», «light», and even «vulgar») music. This noted breach is connected directly with the problem of informativeness of art, because it is clear that in this case we speak not about the quality of music, either artistic-and-aesthetic or mental-and-aesthetic ones (indeed, no one could have doubts about the brilliance and the highest serenity of Johann Strauss's waltzes), but exactly about somewhat referred to information content of the texts. This issue is directly connected with the role of symmetry in artistic utterance.

### **Symmetry, transmission and saving of information in art**

In two sides of transmission of artistic information mentioned above (information about the material including factual events, and on the other hand, information about the structure and its internal connections), the role of symmetry is diametrically opposed. As to Y. Lotman, «where saving of information is provided by symmetrical structures in the most reliable manner, generation thereof is connected with mechanisms of asymmetry»<sup>xii</sup>(Y.M. Lotman, 1996). When we hear some new musical material (some unusual chord never heard before) we receive absolutely new (i.e., advanced) artistic information. But when we look to the same chord from the point of view of material as itself, not of the structural connections, there we should find that this new sound infringes our customary perceptions, puts our expectations and assumptions to a nonplus, that is to say, minimizes availability of information about the structure. Otherwise stated, the more predictability of musical development the less volume of information content accepted by the listener, at the same time, the listener becomes more acknowledged about the form and structural connections. When D. Banney<sup>xiii</sup> (D. Banney, 2013) has written that the symmetrical structures of harmony introduce ambiguity, that means disorder, and also those carry minimum of information (because those allow the wide range of permissions), actually he had in mind the very information about the structure – i.e., only one sole side of musical informativeness.

On the other hand, Schoenberg reckoned that the less turns in music the less predictable it is, and the more of new material piled as «out of a clear sky» the more saturated the music becomes from the point of view of the information translated, and consequently the less understandable by listeners. In this case, Schoenberg talks about the other side of information – about material of a piece of art. N.O. Vlasova, when thinking about Schoenberg, uses the notions of «paradigmatics» and «syntagmatics»<sup>xiv</sup>(N.O. Vlasova, 2007), used earlier by L.O. Akopyan, those that are close to the sides of artistic information noted before: «As syntagmatically strong position might be understood as such position of the element where its sense is defined in general by inertness of the text development, by the large degree of its

cohesiveness [...], paradigmatically strong position is defined by the degree of the certain element «recognizability», by its associative potential allowing recognition of some beginning in it, such that might conjoin and combine it with other elements»xv(L.O. Akopyan, 1995). From all mentioned above it becomes clear that where the syntagmatics provides the information about structural connections, there the paradigmatics in its turn – about the material. The classical form has elaborated the mechanisms of balance of different sides of artistic information (either about structure or about material) which work basing on the principle of complementarity, and in ideal case those never achieve their maximal values and «give place» to each other.

Let us pay our attention to the fact that understanding of the structure of the whole during perception of music is connected in the greatest degree with saving of information in listener's mind needed for the holistic «simultaneous» imagination integrating the whole entire process of perception (let us recall Lotman's idea). Structure of the whole is developed during listening process in conditions of maximal possible saving of all consequently incoming information. Amongst the obvious facts contributing into saving of musical information during the process of its perception, and those which might be recognized as appearances of the various kinds of symmetry, are the following: beat and rhythmical regularity generally, composition recapitulation, regularities of syntax organization. Let us recall the well-known fact: remembering of ancient epic texts of oral tradition was possible due to rhythmical organization thereof only.

### **About the «spheroidal sense» in music**

Within the context of this article it is not unreasonable to recall one metaphor, even more preciously to say the image than the notion, used by A.V. Mikhailov: the scientist wrote about «sphericity» of musical sense thinking about the music of Saint-Saënsxvi(A.V. Mikhailov, 1998). Actually, Saint-Saëns in this case was the cause only, but this metaphor as it follows from the entire chain of Mikhailov's discourse might characterize the music of Mozart, Rimsky-Korsakov, Glazunov (and according to the context, this list stays open). «This is the sphere of the sense, or even the sense that became visible in full, and that became completely spherical due to its perfection»xvii(A.V. Mikhailov, 1998). The mentioned musical sense is the sense of music as itself, it has nothing common with meanings of music, in other words, extramusical meanings which are very facultative in music.

Let us try to the extent it is possible to analyse the metaphor proposed by Mikhailov. First of all, sphericity is the uttermost manifestation of symmetry, however, reading thoroughly the comments of A.V. Mikhailov (we need to say that those are very short and those rather are to coordinate the reader than to explain and to provide reader with more or less exact definitions), one can see that this refers to optimal concentration of information (but neither about its maximum nor the minimum) and about the most equal «distribution» of the sense in the musical utterance. Now, since A.V. Mikhailov has not done so, let us try to include this significantly exotic metaphor to the corresponding historic and cultural context since such had taken place and so A.V. Mikhailov's metaphor has not been derived «from scratch».

The first thing predicted by sphericity is the ideality of form, no doubt; at that, it seems to be appropriated to recall Plato's eidoses as the source of the metaphor mentioned above, and first and

foremost of all the spherical supreme eidos - the eidos of the Good. The ideal form or shape is revealed through completeness, through the ultimate eurhythmy, and moreover, not through the simple completeness as itself but through completeness achieving the «polished» degree (this word Mikhailov uses): exactly «polishness» of each of the smallest element of utterances one can hear in the music of Saint-Saëns. Similar style excellence was intrinsic in general to many French composers of different epochs: for this reason besides Saint-Saëns we could remember also F. Couperin, J. Offenbach, G. Bizet, L. Delibes, J. Massenet, C. Debussy, M. Ravel, F. Poulenc, O. Messiaen, and many others. Asafyev characterizes the features of French national style very precisely pointing out laconism of composition, exactness of utterance, and visibleness («ostensiveness») of musical idea: «Tone-painting [...] from old makes the main content of French music, and well developed senses of nature and realm of the composers always gives them the rise to air, light, play of colors, and to alteration of chiaroscuros. And further and consequently – to conciseness, exactness, and to flexible detailing»<sup>xviii</sup>(B. Asafyev, 1975).

The sphericity of sense in A.V. Mikhailov's text predicts also something much more specific: harmonized and balanced flow of sense without any «lacunas» and «clots», where the sense «does not protrude outside apart»<sup>xix</sup>. In this regard the scientist also makes one of few concretizing comments of history and stylistic nature: «Mozart did not incurred yet the temptation to segregate the sense as something self-contained»<sup>xx</sup>(A.V. Mikhailov, 1998). Origin of this idea is sufficiently obvious: this is Hegel's concept of the classical artistic form: the sense (idea) and the matter (vehicle, idiom) are harmonized completely. Hegel's «vestige» appears also in Mikhailov's idea that in the 19th Century «the art – in its entire «compactness» – has even expired»<sup>xxi</sup>(A.V. Mikhailov, 1998). Hence, Saint-Saëns's rise was appropriated by the researcher as «the miracle».

Next moment of extreme importance is the idea about transparency of the spheroidal sense, about unhampered insight of the listener in the depth of sense. Mikhailov even speaks about «the sphere turned inside out» - this metaphor is difficult to imagine visually, however, it is very important for the scientist's further considerations about the profundity of pieces of art. As some logical parallelism, we also may recall Maria Yudina's statement in the novel by B. Pasternak «Doctor Zhivago» which was compared by the pianist with «her beloved classicism»: with Mozart, Gluck, and also with the architecture of St.Petersburg: she said about the feeling «deeply sigillated under the clarity of form»<sup>xxii</sup>(M.V. Yudina, 2006). It has emerged that, «clarity» - that is to say, unconcealedness (aleteia), enlighteness, sereneness (claritos) – might «thoroughly seal» something.

Let us note also another possible aspects (and even provoking ones) of sphericity of musical sense. Those are, inter alia, amongst other appearances of harmony, the harmonicity of private and subjective, let say, extra-personal experience, where nothing that is extra individual also does not «protrude outside», where it is not any intention to singularity, but where is some distance (and can anybody can conceive the sphere another way but aloof?).

Finally, it is common to imagine that some spherical (i.e., maximally compact) and also transparent sense might be perceived as something single-step, as something ready for perception by the mind without any especial efforts.

Resulting from Mikhailov's ideas one could unwittingly remember Scriabin who creating preliminary «drawings» of his musical compositions often assign the lead role to the sphere. And in his turn, B.A. Zimmermann has created the concept of spheroidal musical time – as soon as musical time is the most important carrier of the sense, if even not the sense as itself, it would not be proper to forget about it. However, in his concept of sphericity Zimmermann pointed out almost nothing that could connect it

with Mikhailov's metaphor, excluding by the way the only one thing: the transparency (visibility) of all the time layers in the cohesion thereof. Also here we could recall the spheroidal perspective (space) in the painting art of Petrov-Vodkin.

But the main origin, or better to say, conceptual context of this metaphor was highlighted by Mikhailov himself: these is A.F. Losev's words about the opera by Rimsky-Korsakov «The Snow Maiden (Snegurochka)» extracted from his early work of 1916xxiii(A.F. Losev, 1995). Losev wrote that music of the opera «neither superficial nor profound»xxiv(A.F. Losev, 1995). This very characteristic was connected by Mikhailov with his image of spheroidal musical sense. That is why it is necessary to try to articulate what is generally mentioned by profoundness (or its lack) in art and in music, and in particular, what did Losev mean here? It is necessary to add, that the words “depth” and “superficiality” are used by Losev, Mikhailov and me in their common sense and do not relate to the notions known in linguistics as deep and surface structures.

### **«Profoundness» in music: between information and entropy. About the faces of artistic-and-imaginary information**

In his early work named «The feature story about music»xxv (A.F. Losev, 1995) Losev has almost come closely to artmetry approach by creating the hierarchic ranks of musical pieces written by various authors and of different styles from the point of view of the degree of development of some certain characteristics therein, as follows: tension, formatting (appearance), and individual actuality (these notions were introduced by Losev himself). The distinction of Losev's approach from artmetry as itself is in the fact, that Losev makes comparison basing on his own subjective feelings instead of measurable values. At that, he compares the «quantitative values» drawn, let say, «by rule of thumb».

In this case, the most interesting for us is what Losev understands as the profoundness of music, and so as its artistic informativeness. As to Losev, the more intensive is the appearance of essential specificity of music connected with ambiguity of its sense and with its fluid and chaotic nature, the more profound this music is. So, the most deep, profound music would have higher tension and less shape completeness.

The word «profundity», despite that it is very often used in conversations about the art, did not become the notion of musicology. Nevertheless, exactly within the context of informational approach the analysis of this notion would be absolutely full of decency. The most of terms and notions of musicology come from «the thick of common life», and so those are used liberally enough. But whatever might be more precious the words of ingenious poet – the words of Pushkin? Let us recall the poet's words said by his personage Salieri about Mozart's music: «What's the depth! What's the courage, and what's the harmony!»xxvi(A.S.Pushkin, edition of 1986). What is specific in this case in the meaning of word «the depth» when we do not connect this with the notions of genius, charisma, excellence, perfection and so on? Probably, it is some inexhaustibility of artistic sense, intention to approach to its comprehension again and again. As Lotman has found, in canonic art each new communication with the information already known restructures the human personality and the mental world all over again. But Pushkin's «The small tragedies» – are absolutely non-canonic art, more than that, even yet the theme of «Mozart and Salieri» is the problem of genius as an extraordinary phenomena that distinct it crucially from all his

other art. Obviously, Pushkin finds in Mozart's music not canonic and common-style profoundness but some individual, inimitable Mozart's depth.

The second word «courage» actually highlights the distinction of Mozart's music from common generally accepted canons, its increased informativeness. The third word «harmony» highlights the distinctively concentrated informativeness communicated by Mozart's music about its structure and structural connections.

It is also obvious that maximally succinct and laconic Pushkin's characteristic enunciates not only the opinions of Pushkin and of the hero of tragedy, but has also its own universal meaning. At that, the profoundness of Mozart's music is absolutely not the profoundness of the music of Beethoven, Bach, Liszt or Brahms. Mozart is the personification of the ideal of classical canonical form (in Hegel's concept too), so he «turned inside out» any profundity («led to the surface») any profundity, expressed differently, this depth or profundity is absolutely transparent, maximally artistically informative. A.V. Mikhailov talking about the music of «The Snow Maiden (Snegurochka)» by Rimsky-Korsakov, said: «deeper than the deep»xxvii (A.V. Mikhailov, 1998) (it is difficult to imagine such somebody speaking so about Saint-Saëns). The sphere of sense «turned inside out» comes laden with optimal information richness and harmony of different information flows including information: about material, about idea, about extra-textual interconnections, about structure, about style of certain epoch, about individual style.

Thus, the especial profundity or «depth» in music is possible – which is revealed on the surface in full and which does not emphasize itself. And we all understand that in general the situation with profundity is different now – the significant part of the information is closed, and it is not easy to get it (in such cases one can tell about «bottomlessness», inexhaustibility. Well, such is the case of Beethoven's music, especially with one of his later period, and of the music of romanticist too. Indeed, according to Hegel, romantic art formation foresees predominancy of the idea on its implementation, so in this situation with the profundity the cryptic nature of information becomes inevitable and inherent. It is interesting that Wagner has compared melody with the surface of ocean and the harmony with its depthxxviii(R. Wagner, edition of 1978). But such a comparison might come to mind of composer romantist only, to whom opinion the harmony as such manifests ulterior spiritual motions, realized and unrealized strivings (vexation, Sehnsucht), and often it not rather clear the logic of structure but riddles and challenges the listener by uncertainty of further way choice. Actually, music becomes more profound due to decrease of informativeness - as about the material so about the structure. At that, simultaneously the share of new information increases – the share of new unknown information which demands to search «keys» to understanding, also the density of extra-textual interconnections of ideas and senses increases too. All that mentioned makes the music so profound that it effects listeners some another way in each new turn, and every such turn it reveals its depths more and more, at that the felling of something that has not been seen yet never leave the listener – this feeling is inherent to romantic art form. We need to clarify that in this case we are not speaking about some persistent freshness of viewpoint inherent to any genius art (including the canonic one) but about principle opacity of the structure of romantic art and of later ones.

But what do we mind speaking about «searching of keys» for new musical information unexperienced yet (harmonies, modus, melodic idioms, rhythms)?

Its necessity of its comparison with the information base of listeners is obvious – with vocabulary of music idioms available for listeners which is to a greater or a lesser extent the projection of common

music idiom vocabulary of the epoch. The more distinctions of new text from the music idiom vocabulary of the epoch influence the more intensively creative work of a listener develops, including activation of extra-textual interconnections.

At that, profundity of romantic artistic appearance in music is created in conditions of new information growth (oftentimes, excessive one) accompanied with its suppression (profundity as the condition of chaotic nature, the consequence of multiplicity of senses and of incomplete statefulness). Thus, image-and-emotional effect of art as itself is based exclusively of the grounds of textual information, at that, all the information communicated by art idea to us does not require some logical explanations. As the sides and edges of this integral art-and-image information it is possible to distinguish such information flows destined to the growth of information in common non-artistic sense, i.e., the information clarifying either image hierarchy or language notions, or the structure. So, the main ones amongst those flows might be attributed to semantic and structural information.

In the 19th Century music there takes place crucial growth and saturation of artistic-and-imaginal information, and so individualization of utterance leads to specific decreasing of its semantic and structural sides (a lot of very different and even opposite opinions about semantics in music and its structure might be articulated). This particular creates most commonly the feeling of hardly conceived depth of a text, in contradistinction from the profundity of Mozart's music which is «deeper than the deep» and also which became absolutely transparent, «turned inside out» appeared as symmetrical («spheroidal») shape of the sense.

The certain deficit of clarifying information in saturation of information flow was already very common for the music of the 19th Century, but it has achieved its crucial value in the music of avant-garde in new 20th Century. In music of Schoenberg, Webern, and Berg, the art-and-image information and its density has grown to its maximal value. At that, the principle of avoidance of any traditional elements stated by Schoenberg led to the situation where the listener deals with the sound being far apart from common idiom vocabulary of the epoch. As the sequence, semantic information crucially decreases. The same thing happens with information about the structure: even the use of dodecaphonic technic, which might be simply found in the analysis, does not allow the listener to imagine the following stages of development and also about the essence of structural interconnections of the whole. O.S. Semenov wrote that in painting art of modernism information is minimal; as the most eloquent example of this here might be used «The Black Square» by K. Malevich: «However, such powerful signal in general carries the minimal information. This is not even the information as itself, but some initiating pulse»<sup>xxix</sup>.

At that, this minimum of information received by a spectator generates active creative process – the same effect we can see in music of New Viennese School where the maximum of art-and-image information transforms to its antithesis (near-zero semantic and structural information). And the very «near-zero» (just like «The Black Square») creating the principle deficit of information might in the certain conditions cause the tendency to generating of senses by listener himself, this is where the listener is brought in such conditions that he is encouraged to give some sense to some informational indefinite utterance (just like a foreign language utterance), i.e., to structure the sense all over again by himself overcoming informational entropy.

What are those conditions? The informational indefinite utterance should not be energetically amorphous. For the matter of that, this program of personal restructuring carried by generally known canonic art now is impressed to listener's (spectator's, reader's) mind using not only unknown texts, but

also by the text incomprehensible in principle which create their own language. Stating the case another way, the listener receives powerful impetus for creation of the program of self-transformation indoctrinated by an author.

The absoluteness and the completeness of spheroidal sense might be breached if the view of sphere is remained but the density of semantic and structural information suddenly decreases – the sphere becomes «saggy» and music – not deep, superficial. It is the structure of almost all pieces of «light», entertaining, popular music that is not intended for personal transformation but contrary for providing the person with freedom to live «by inertia», «downstream». We are very far from saying that it should be certainly should be condemned: beautiful music pieces are, for instance, the waltzes by Johann Strauss or I. Dunayevsky, might let a rest, relaxation, but primitively rude and foppishly vulgar music might only be somewhat as drugs. It is possible to suppose that it is not unreasonable to study effect of various types of music within the context of the topic named «informative energetics of music».

At that, it is the most important to understand that information is the powerful tool of art, but it is neither its essence not a goal in itself. Understanding this we could go back to the question asked by A. Enfiandzhyan: whether musical-and-digital technologies introduce «some spiritual dimension» into music? Here we express solidarity with V.V. Medushevsky: the non-spiritual (technologies) can contribute nothing spiritual, the same as the lifeless cannot give birth to the vital. It should be itemized that in the art any sense might not be separated from the means of its implementation, so all new means and technologies (ПОЭТОМУ НОВЫЕ СРЕДСТВА И ТЕХНОЛОГИИ (whether they are organ, symphony orchestra, pianoforte, rock band or electronic synthesizer) inevitably take part in implementation of new and newest spirit manifestations, place on their trace on those.

Let us highlight once again that reduction of the notion of artistic-and-imaginary sense (i.e., specific imaginary-and-emotional «information») to information in the ordinary sense of this word might initiate global humanitarian catastrophe, inasmuch as the hypothetical breed of humans who are not familiar with the basics of artistic-and-imaginary cogitation, create clear and present threat to the world culture.

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