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Structural Archetypes in Composition: Monteverdi, Mozart, Martynov

Let us begin with clarifying our concept of archetype. In this context it is treated according to the analytical psychology of Carl Gustav Jung, i.e. as motifs and their combinations existing in the conscious and the "unconscious" and characterized by their ubiquity (Ubiquität), specifically, those surviving in the myths and cults of different ethnic groups, in the forms of thinking and in man's dreams. Hence, archetypes constitute an anthropological property generally inherent in the human mind. It reveals itself in the forms of behavior, perceptions of the external and internal world, and in structural codes of the rational and the irrational.

According to Jung, archetypes are schematic patterns shaping man's perceptions. An archetype is a "formal element" existing outside the subject matter, "a priori innate ability… to shape perceptions"[1]. But as a figure existing outside the subject matter, an archetype carries a prime core of the meaning which, while entering into the mind, "is filled with the material of conscious experience", emotional tones. Archetypical figures, embodied in the forms of perception, can impress, suggest and captivate owing to their force of suggestion, infusing into the mind of the perceiving person also through archetypes.

The shaping of meanings and forms in arts is realized through the same models of archetypes, which are also ubiquitous and eternal. In order to formulate them, let us turn to an archaic ritual where these archetypes are exposed most conspicuously.

When analyzing the sources of literary plots and genres in the structure of myths, archaic rituals and in their semantics, Olga Freidenberg points out[2] that archaic thinking, though it rests on the sole category of identity, unfolds in a diversity of concrete ritual forms and mythological plots. Out of the numerous examples cited in her book, we can distinguish three genre groups whose structures, in our view, are fundamental and archetypical. Even though this scholar is preoccupied primarily with rituals, literature and the theatre, the ideas developed in her book are significant not only for this field of research since we can clearly discern the prototypes of musical forms in her descriptions of ritual genres. The analysis of structural logic in modern music also reveals certain regularities inherent in structural archetypes. Below we are going to discuss these structural archetypes.

Herewith we offer the ritual theory of encoded structural archetypes unfolding in the history of musical forms.

Scheme 1

Genre, ritual	Invocation	Agon	Roundel
Spatial-temporal structural archetype	Series (row)	Opposition, symmetry	Circle, cycle
Functional system	Monomial	Binary	Summary
Number	1	2 = 1	$3 \rightarrow \infty = 1$

Series represents a successive row of units identical in meaning and structure. A simple repetition or a sequence of similes mean a rhythmic organization of time, its periodic structure. Series is a metaphor of growth. Its stylistic forms embrace **invocations**, i.e. incantations, such as summons, laments, dirges, and litanies.

Agon represents the principle of opposition, expressed in the form of antinomies, such as day/night, beginning/end, and good/evil. The struggle, a contest, and the play of contention embody the assertion of life, its victory over death.

Circle represents an integral set. A series in closed form with all its members interconnected according to the common law (of rhythm and number) is used as a mixed metaphor of the structural wholeness

1 *Jung C.G.* Von der Wurzeln des Bewusstseins. Zürich,1954. S. 96.

2 *Freidenberg, O.* Poetica sujeta i genra [The Poetics of Plot and Genre]. Moscow, 1997.

of the Cosmos. A circle the same as a cycle expresses the entirety of all aspects involved, the winding up of coverage. It pertains to the form of processions, roundels, and refrain songs, symbolizing the Sun and a constant flow of life. The structural fundamental principle of a circle is identity. The principle of series/circle gives rise to the form of folk games: *addition* (a series of units augmenting by a constant) and *subtraction* (diminishing series).

As a series, agon and a circle are parallel metaphors of the same identity, duplicating one another, their forms are easily combined in invocations, antiphons and cycles.

It is essential to take into consideration that structural links in ritual forms are brief and, therefore, their regular change, the principle of repetition produces the effect of mounting energy and unifying force, their stream becoming all the more powerful with the growing number of participants involved in a ritual. The energy stream of a series, agon or a roundel, where the total energy of all participants joining hands is augmented by refrain repetitions (circle), rhythmic exclamations of the protagonist, taken up by the choral replies (agon), possesses a great force of suggestion. Let us assess the manifestations of structural archetypes by drawing on the following examples.

MONTEVERDI

His style of composition is built up at the junction of two doctrines: modal and early tonal, polyphonic and homophonic music. Monteverdi's early pieces are completely modal, and his style of writing corresponds to the motet form, which he calls *prima prattica*. The motet form dating to Monteverdi's early pieces still upholds the tradition of cantus firmus (although being already devoid of cantus) and it is built up according to the series principle, following text: sector by sector – A, B, C, D, E …, each presenting new thematic material. The movements perform one and the same function, i.e. not differing in the type of writing. All of them, so to say, are expositional, being equal in their function and, therefore, ranking in a series on a par with one another.

But here you observe an interesting regularity: in the transitional periods of culture, structural archetypes become more visible. During the renouncement of old forms, until the new forms have not as yet taken shape, the archetypes come to light and act with clear-cut openness. This occurs at the turn to the 17th century when textual-musical forms of polyphonic motets and madrigals give way to the simplest couplet-type forms, generating the new principles of structuring proper musical forms. Composers have always turned to folklore when, upon exhausting the resources of a certain style, they found themselves at a crossroads. At the end of the 16th century, the Renaissance borrowed from folklore the vertical harmonic mode and the simplest structures based on the ritual archetypes of forms. The phenomenon of "new simplicity," which is associated with Monteverdi's Canzonets for three voices, has revealed itself in the primitive folk-like couplet structure of these new songs written by the master of polyphonic music. There is no trace left of polyphony here, but at the same time the dynamics of alternating couplets carried a new charge of energy contained in an open extended form when a rhythmic interchange of couplets came to be used instead of the flowing mass of sounds in polyphonic madrigals. The novelty lay in the rhythm of form, which directly expressed the principle of a series. The category of time constituted the novelty which was called forth by that age. But instead of the folk mythological "everlasting" time, the composers discerned the time extrapolated into the future. There appeared the linear time directed "from… – towards the indefinite time in …". The new concept of time gave rise to new forms (couplet-strophic in origin): variations on basso continuo (on the definite sequence of chords), variations on basso ostinato and variations on basso figurato. This type of form expresses the principle of a series consisting of identical links fulfilling one and the same function.

The new principle, though in the not so clear-cut form, passed on to the opera *Orpheus* (1708) and *Vespers* (1710), i.e. "high" genres, wherein it proved to be quite fruitful. Upon undertaking his "second practice", Monteverdi launched into experimenting with contrasts and repetitions, adding the principle of refrain/ritornello to the couplet-type of writing. His *refrain motets* are built up on the alternation of strophes and refrains delivered in different ways: a sharp textural contrast arises from a change of polyphonic horizontal relationships in strophes and vertical relationships in the "simple contrapuntal" technique used in refrains. Instrumental ritornellos enhance a contrast in timbre and genre. The principle of agon manifested itself in the concerto, which turned into a symbol of baroque art. Thus, a refrain motet appeared as the founder of instrumental baroque concerto based on the archetype of agon, that is, a contest. It is realized through dualism of all the parameters: strophe – ritornello, piano – forte; vocal – instrumental, solo – tutti,

left-side chorus – right-side chorus, male voices – female voices, recitative – cantilena; horizontal and vertical types of relationships in texture.

Scheme 2. Monteverdi. *Ave maris stella*

Verses and ritor-nello	I	II	Ritor-nello	III	Ritor-nello	IV	Ritor-nello I	V	Ritor-nello	VI	VII
Per-for-mer	cho-rus I+II Motet Tutti	cho-rus I	inst-rum. cap-pella	cho-rus II	inst-rum. cap-pella	sopra-no I solo	inst-rum. cap-pella	sopra-no II solo	inst-rum. cap-pella	tenor solo	cho-rus I+II Motet Tutti

Refrain forms go back also to the roundel, easily predicting the rhythm of form, but these forms are more intricate than the couplet types owing to the presence of going away and comeback, which makes them all the more intriguing. The recurrent alteration of movements in various modes forms an interchange, a dialogue between them – verbal, musical, spatial-plastic. It comprises the elements of a ritual, game and theatre.

MOZART

The use of structural codes in the heyday of classical forms is a specific subject to discuss. But when turning to Mozart, we cannot pass over the very essence of his talent, i.e. the fundamental element of game, in particular, his playing upon words. It is common knowledge that his passion for games revealed itself vividly even in his letters, including the distortion of words, transposition of letters, retrograde writing, all leading to the formation of a new meaning or funny nonsensical verbal derivatives, such as Oktober-rebotko, Mozart-trazoM. All of this is nothing but combinatorics and variations, which is the fundamental property of a series. But with Mozart, the archetypical game is associated with structural combinatorics. He builds up long series: "You are writing, You are expressing your opinion, You are opening your heart, You are announcing, You are informing me, You are declaring, You are hinting..."

Or: recurring phrases – refrains. The text of a letter in the form of rondo turns into a verbal abracadabra for it loses the narrative function and turns, from the viewpoint of linear logic, into a game of the absurd. And like any game, it is built up according to the ritual laws. "Why not?" ("Warum nicht?"). This refrain combines the phrases unrelated in their meaning but familiar to both correspondents in a paragraph extended for over nearly a page.

There are palindromes of numbers, e.g. 12345678987654321, made up of straight and retrograde series: addition and subtraction, variations of series. It is identified with agon and a closed circle.

Or: the succession of rows, their alternation dictated by the change of a criterion: a series of rows, or a cycle of cycles. Here is a remarkable passage: "May the lightning strike dead the skies, thousands of devils, the Croatians' hard lot, demons, witches, kikimoras, a battalion of the Crusaders, and overthrow all the elements, air, water, earth and fire, Europe, Asia, Africa and America, the Jesuits, Augustines, Benedictines, Capuchins, Minorites, Franciscans, Dominicans, Cartesians and Crusaders, canons regular and irregular, and all the idlers, villains, swindlers, insolent fellows and scoundrels of all kinds, asses, buffalos, oxen, fools, simpletons and dim-wits!" (Mozart's letter to his cousin of November 13, 1777). His passions ran so high just because his correspondent had failed to send him her portrait. In its intricate hierarchical structure, this passage is akin to litany in archetypical sacral ritual form.

The principle of series in Mozart's music. In his **Fantasia c-moll**, KV 475 (preceding the sonata) harmonic development of the *initial theme* is determined by the genre of fantasia, i.e. not by the stereotyped harmonic formulas but the individual principle selected for the given movement, namely: basso continuo by the chromatic scale. It is striking that chromatic progression was already treated by Mozart hardly

as a rhetoric figure passus duriusculus with its relevant imagery, but rather as a structural pivot akin to cantus firmus. Harmonic progression is determined by the bass, the same as two centuries earlier it used to be dictated by the tenor. Let us recall the words of Sergei Taneyev asserting that "each chord may be followed by any other chord". Here we observe the same. The road of development is similar to wandering in a labyrinth wherein the bass line is meandering.

Clearly, this progression is led not by tonal logic "from... – towards..." because the key tonality is sustained only at the very beginning by two chords, never to recur again. In this case the principle of harmony involves the principle of a series since each sound of the chromatic scale is functionally *identical* to each other sound, whereas the chromatic scale does not point to the center of tonality. There are certain gravitations of chords but their resolutions fall short of expectations because of their retrograde motion from the tonic rather than towards it.

Verbal games and harmonic fantasies show that the laws of linear development designed to convey a message and tell a story fail to act in this case. The classical form is not built on such harmonic development. But here we have a classical fantasia, or the composer's play of fancy, which is governed by its own laws.

The archetypes in operatic plots, quite the reverse, are absolutely classical. We can distinguish Mozart's three operas where one of the three archetypes is predominating.

Don Giovanni is subjected to the principle of a series. *The Magic Flute* is based on the number 3 and, therefore, it is cyclic (the structure of a circle). *Cosi fan tutte* is built up on opposition.

The emblem of Don Giovanni is listing. It opens with the aria of Leporello enumerating his master's victims as if in a catalogue. The principle of a series applies to the recurrent plot lines (four scenes of enticement), as well as a gallery of female characters. It is striking how the structure of Don Giovanni's own aria with champagne persistently adheres to this principle. It is almost entirely made of the phrases of equal duration (in two measures) with its mono-rhythmic configuration akin to ostinato. Its monostructure somewhat reminds of patterns used in a minimalist composition. It is striking because the principle of periodicity – "obstinate repetition" – is not typical of classical forms. It would be hard to cite another such case in classical music. But then in its message this aria represents the same listing, enumeration, which reflected itself in its specific form.

The Magic Flute is not the only opera among Mozart's masterpieces that has been subjected to the stage directors' boldest interpretations. But in contrast to any other opera, such treatment is quite justified in this case owing to the mythological quality of its semantic structure. Mozart together with Schikaneder, the librettist, have created an ideal mythological structure entirely consisting of plotline archetypes, which (as shown by Freidenberg and Lévi-Strauss in the structures of myths) underlies the logical foundation of many plots. These archetypes can be easily adapted to the various stage modernizations; perhaps, it is one of the reasons why this opera enjoys such great popularity with modern stage directors. Its mythological structures include the archetype of binary oppositions and the archetype of a circle, that is, cyclicity.

Oppositions are traced in horizontal and vertical relationships, displaying night and day, life and death, the male and the female, duplicated at the three levels in the hierarchy of worlds:

Supreme world: gods, kings, and high priests: Sarastro (light) – The Queen of Night;
Medium world: humans, Tamino and Pamina;
Lower world: half-human–half-birds, Papageno and Papagena.

All are dominated by the chief ethical opposition of good to evil.

The nonlinear nature of the plot is delineated in *cyclic repetition* of logical binary and triple structures. The number 3 (a ritual figure, and not solely the known Masonic symbol) plays a structural part: three worlds, three temples in a holy grove, dedicated to Wisdom, Reason, and Nature, groups of three ladies and 3 boys. Cyclicity is expressed in ritualism (in place of linear narrative): three trials, etc.

The Magic Flute, therefore, involves action, rather than narration. Hence, it becomes clear why the nonlinear logic of its plot caused allegations about the imperfection of its libretto. The underlying message of *The Magic Flute* cannot be reduced to its story line: a certain protagonist finds himself in a certain country where he goes through some trials and gets awarded for his feats by a beautiful bride. This story line is archetypical, making the basis of numerous plots, such as *The Mastersingers of Nuremberg*, *Turandot*, and *Snow White and the Seven Dwarfs*. The point is not in a story line but in its structure: each fairy tale is based on a cosmogonic myth. *The Magic Flute* being a fairy tale is regarded in the modern theatre as a metastructure. And irrespective of whether it displays modern socio-political realities viewed through

the prism of present-day mass media (Graham Wick), speaks in the reference language of a circus (Achim Freyer), exists in the forms of modern fantasy (Uwe Schwarz) or a puppet show (Katya Pospelova), its mythological structure displays a certain picture of the world.

The principle of agon permeating Mozart's opera *Cosi fan tutte* may be delineated in the following scheme:

Scheme 3. W.A. Mozart. Opera *Cosi fan tutte*

I act			**II act**		
Ferrando+Dorabella Gullelmo+Fiordiligi ↑ ↑ Alfonso Despina	Ferr Gull ↓ ↑ Alfonso	Ferr → Dor Gull → Fior Alfon→ Desp →	Ferr → +Fior Gull → +Dor	Ferr → Dor Gull → Fior ↑ ↑ Alfon + Desp	Ferr+Dor Gull+Fior

So, their form-shaping action at all times reflected the character of their cultural paradigm in conformity with its program and tasks. In the case of Monteverdi, the archetypes of identity transformed time from metaphysical "everlasting" (Renaissance) into metaphysical linear time by dividing it into equal durations (Baroque). In the case of Mozart, the same mechanisms allowed him to switch over from linear time to metaphysical (*Fantasia*) and mythological time (*Don Giovanni's* love "record"), where it was necessary to make linear discourse all the more dynamic (*Cosi fan tutte*) and even work on both temporal conceptions concurrently (*The Magic Flute*).

Each sphere in the avant-garde and post-avant-garde arts of the 20th and 21st centuries has expanded its intra-lingual space. Its perception and assimilation leads away from a literary plot line, cause-and-effect linearity and thingness to autonomous systems of language. As a result, in nonlinear thinking pure color, the timbre of sounds, the phonemes of speech, and plastic figures feel the effect of universal prime structures of a series, agon and a circle as ritualistic-mythological archetypes, unfolding them in temporal and spatial categories, which proves to acquire a highly topical and novel weight.

The logic of series or a series of rows (a cycle of cycles) turns into the new principle of meaning- and form-shaping in modern literature.

The Blue Copybook No 10 by Daniil Kharms (1937) provides an illustrative example of the absurdity aesthetics, when the action of narrative and structural archetypes find themselves in a clinching situation:

Once upon a time there lived a red-haired man
Who had neither eyes nor ears. He had no hair either,
So he could hardly be called a red-haired man.
He could not speak because he had no mouth.
He had no nose either. He had no even arms or legs.
He had neither a stomach nor the back, nor the spine,
And no intestines, either. He had nothing at all!
So it is not clear whom we are speaking about.
So it would be better not to speak about him any longer.

The structural logic of a series underlies the logic of narrative. The ab-surdity arises from combining two logics: of the narrative ("Once upon a time there lived a man") and that of a game – "the diminution of elements in a se-ries" (subtraction). For Kharms alogism as a transfer to the "the unconscious" (Roland Barthes) meant the penetration into "pure" "supra-individual" reality. And the principle of a series with its innate objective orderliness, a sign of "pure" reality, was designed to overcome individualism.

When translated into the musical language, Kharms' text may be presented as a twelve-tone series from which all the 12 sounds diminish one after another. The composer of the diminishing series is Manfred

Niehaus, who set this poem by Kharms for voice and chamber ensemble in his incidental music to the play *A Red-Haired Man*. His dodecaphonic structure provided an accurate scoring of Kharms' game code.

Another example in its form reminiscent of Mozart's above-cited letter is a fragment from the novel *A School for Fools* (1976) by Sasha Sokolov. The fictional master Leonardo gives his pupil the following homework: "… *describe* the crocodile's jaw, the mouth of a humming-bird, the stalk of a bird cherry, the curve of the Lethe river, the tail of a township pet dog, the night of love, mirages over the hot asphalt, a lucid midday at Berezovo, the face of a giddy person, the hellish foliage, *compare* a colony of termites with an ant hill in the forest, a sad lot of leaves with the gondolier's serenade, *convert* a cicada into a butterfly, turn rain into thunder, day into night, *give us our daily bread today and for all time*, a vowel into a hushing sound, prevent a train crash while the train driver is sleeping, repeat the thirteenth of Herculean labours, give a cigarette to the passerby, explain youth and old age, *sing me a song about a titmouse going in the early morning to fetch some water*…" (italics are mine – *M. K.*).

Any enumeration by using commas, simple designation of objects makes them functionally identical. Any enumeration turns into the description of daily existence. In this respect let us recall the exhibition arranged by Peter Greenaway "100 objects To Represent The World" (1997) and concurrently all his films marked by their archetypical series structure, motto themes and figurative sequences. The same is true of paintings drawn by Andy Warhol. Sasha Sokolov unites disparate categories with operational criteria (describe, compare, transform), rather than with hierarchical or material measures as it was done by Mozart. That's why Mozart's picture of the world is well-ordered like a litany, full of life, no matter how playful it may seem; whereas the stream of consciousness in the fantasizing widely-read teenager from Sasha Sokolov's novel describes the picture of the world as chaos and labyrinth, embracing the particular and the general, the mythical and the ordinary, the exquisite and the banal, the colloquial and the bookish...

MARTYNOV

The composition method of Vladimir Martynov gives an example of the conscious adherence to the archetypes. Only in his treatment, series and agon are defined as "*repetitiveness* and *binary oppositions*". As for the principle of a circle, cyclicity, though undefined as such, it is consistently used by the composer as a *conceptual message* through a number forming cycles or series of cycles.

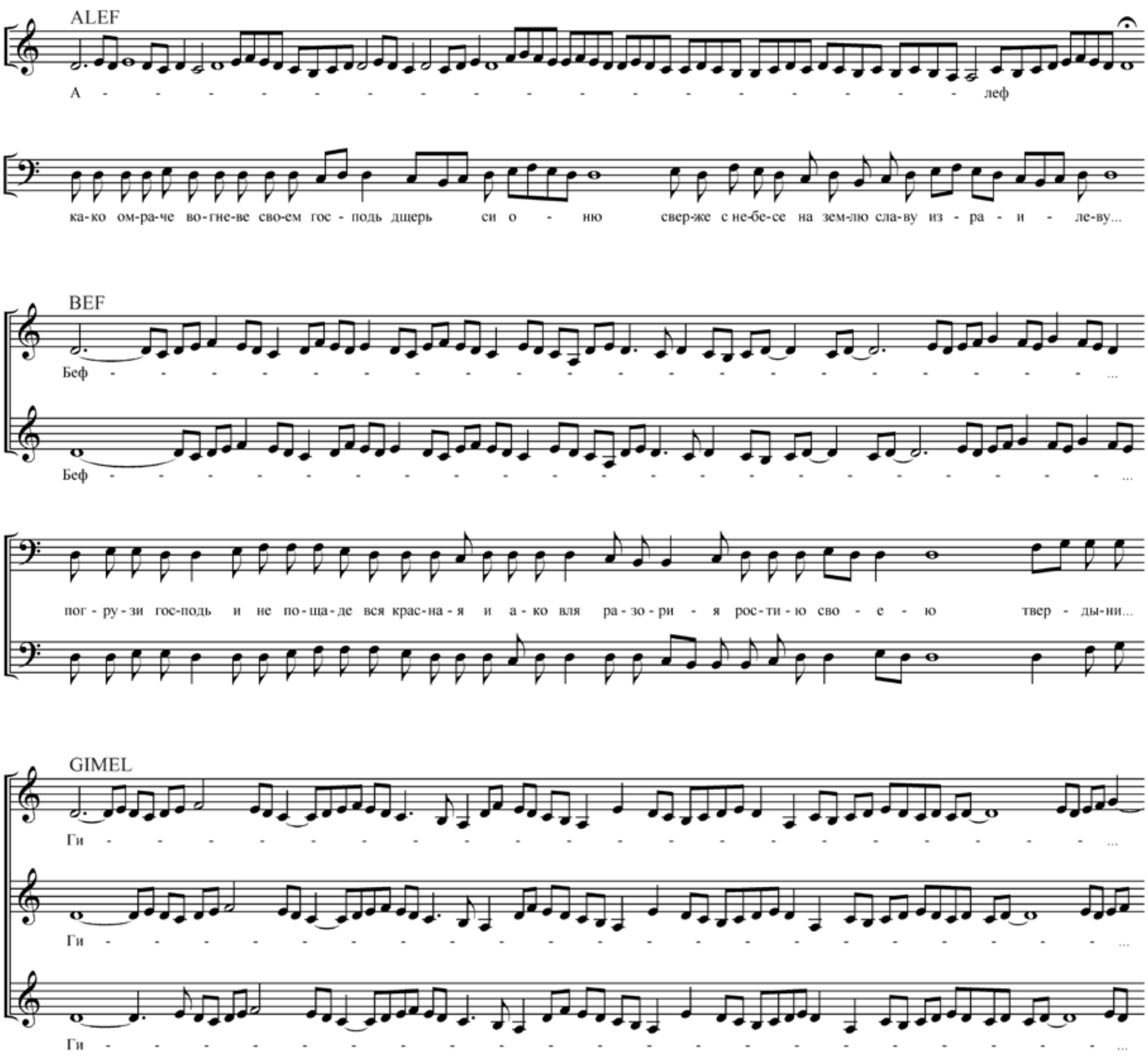
The Lamentations of Jeremiah (1992). Disputing the tradition of sacred music from the "new period" – the 17th–20th centuries – from Monteverdi, Bach and Mozart to Ligeti, Schnittke and Artyomov, i.e. the tradition in which sacred texts are given an emotional and psychological treatment, Martynov instead treats the text in a canonic manner. To set the book to music or to sing in accordance with the book means to reproduce its sacred significance through its structure. The structure of the *The Lamentations of Jeremiah* in the Old Testament is unique: its five chapters contain 22 verses – the number of letters in the Jewish alphabet – and every verse begins with a letter-word. The structural idea is that of a repeating circular acrostic using the letters of the alphabet but without any repetition of the verses. The alphabet and the subjects spelled out in the acrostic express the world-order – they are all united by the lamentation: out of the many appears a single whole. The total lamentation is revealed through the fullness and order of everyday life. Hence, we have Martynov's "lamentation over Jerusalem, as over the universe".

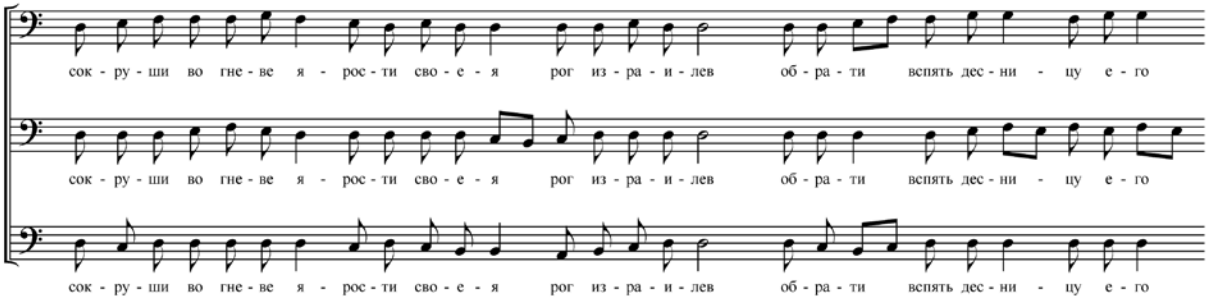
The music of *The lamentations of Jeremiah* repeats the structure of the ancient book. The composer transfers the alphabet as a symbol of the plenitude of the world into a numerical equivalent in Christian symbolism this is the number seven. In each of the five chapters the 22 verses are grouped into three cycles of seven verses plus one (as in Chapters 1 and 3) or into seven cycles of three verses plus one (as in Chapters 2 and 4). The sound equivalent of the symbol and of the number seven is the diatonic scale with its seven degrees. The numerical and musical analogies are developed in *The lamentations of Jeremiah* as a transparent structural principle: the whole musical texture is permeated by this sacred numerical symbolism. Numbers determine the inter-val, the diapason of the melody, the number of voices, and the degree of the scale. The word which reveals the letter and the number is sung before each verse, and the note on which it is sung provides the pitch for the chant, the in-terval, the diapason, the quantity of degrees contained in the verse melody and, in the second chapter, the number of voices.

Scheme 4. Vladimir Martynov. *The lamentations of Jeremiah.* Chapter 2

Modus	Numbers Alphabet	Letter-word – verse Number of voices, voices female – voices male	Number of cycle
re	1 Aleph 2 Bet 3 Gimel	1 — 1 2 — 2 3 — 3	1
mi	4 Dalet 5 He 6 Waw	1 — 1 2 — 2 3 — 3	2
fa	7 Zajin 8 Chet 9 Tet	1 — 1 2 — 2 3 — 3	3
sol	10 Jod 11 Kaf 12 Lamed	1 — 1 2 — 2 3 — 3	4
la	13 Mem 14 Nun 15 Samech	1 — 1 2 — 2 3 — 3	5
si	16 Ajin 17 Pe 18 Zade	1 — 1 2 — 2 3 — 3	6
do	19 Kof 20 Resch 21 Schin	1 — 1 2 — 2 3 — 3	7
re	22 Taw	3 — 3	Coda

Example 1. Vladimir Martynov. *The lamentations of Jeremiah.* Chapter 2





The singing of this music is a ritual; it neither represents nor expresses, but *existential* taps in to that "*energy flow*" (Martynov) which, in the words of the composer, represents ancient prophetic lamentation.

The meaning of prime structures for Martynov is the same as for Kharms, i.e. the rejection of individualism in favor of an the objective order and "pure" reality. All these factors make up the constituents of what is most essential for the composer, namely, – rituality. It may be viewed as a return to archaism and syncretism.

Santrauka

Struktūriniai archetipai komponavime: Monteverdi, Mozartas, Martynovas

Įvairių menų sąveika visada yra reikšminga. Nuo pat atsiradimo iš archajinių ritualų, kuriuose jie egzistavo kaip sinkretinė vienybė, visų rūšių menai niekada „nepamiršo", kad jie yra vienos kilmės bendrybė. Šios „atminties" pėdsakų menų sintezės ar simbiozės formomis randama įvairiausiose jų sąveikose. Tačiau bendras šaknis galima pastebėti taip pat ir tada (o gal net ypač tada), kai jie pasireiškia grynomis ir laisvomis nuo visokių išorinių įtakų savo kalbos formomis. Dar daugiau – jų ryšiai pasirodė tokie tvirti, jog galima manyti, kad jų sinkretizmas tęsiasi ligi šiol.

Nors muzika visada seka paskui žodį, tačiau jų derinimas skirtingose epochose buvo paremtas skirtingais bendrumo kriterijais.

1. Sintaksė. Sintaksė – esminis kriterijus. Iš jos kilo tekstinė-muzikinė sintaksė, kuri iki pat Naujųjų amžių išliko visų tekstinių-muzikinių formų (neišskiriant nė vadinamosios motetinės kompozicijos) pagrindu.

2. Retorika. *Retorika idiomų lygmenyje* leido išplėtoti moderniąją muzikos kalbą, pagrįstą melodinėmis formulėmis, retorinėmis figūromis ir nusistovėjusiais posakiais, skirtais perteikti žodžio prasmę – sąvokas, simbolius, emocijas. Ji nulėmė savaiminį muzikos formos plėtojimą. Retorika į muziką įnešė siužetinio tipo linijinio mąstymo principą „pradžia– vidurys–pabaiga". Taip pat ji suformavo muzikos tėkmės trifaziškumą – „nuo... per... iki..." – ir loginius dėsnius, padedančius atskleisti „priežasties–pasekmės" ryšius ir jų siužetinį nepakeičiamumą kaip vientisą dinaminio plėtojimo liniją.

3. Struktūriniai archetipai. XX–XXI a. avangardiniame ir postavangardiniame mene šalia naujų tarpusavio sąveikos tipų paieškų plečiasi ir kiekvienos meno rūšies vidinė meninė kalba. Jos suvokimas ir asimiliacija traukiasi nuo literatūrinio siužetiškumo, „priežasties–pasekmės" linijiškumo, nuo daiktiškumo į autonomines kalbos formas, tokias kaip gryna spalva, garso tembrai, žodžių fonetika ir plastinė figūra.

Nelinijinio mąstymo sąlygomis naujų formų susidarymas atskleidžia pirminių struktūrų vaidmenį, visoms meno rūšims bendrus ritualinius-mitologinius archetipus. Struktūriniams archetipams galima priskirti *seriją*, *agoną (opoziciją)* ir *ratą (ciklą)*. Jų vaidmuo susidarant formai visada atspindi jų kultūrinės paradigmos specifiką sutinkamai su jos programa ir tikslais. Šiandienos mene, kai pirminiai kalbiniai elementai, tokie kaip garsas, gestas, ritmas, yra savarankiškai reikšmingi, šios loginės laiko ir erdvės struktūros, kilusios iš archajiškų ritualų, vėl tampa aktualios. Jų pagrindu formuojasi tai, ką mes vadiname *naujuoju sinkretizmu*.

Minėtų struktūrinių archetipų veikimas demonstruojamas pasitelkiant Monteverdi, Mozarto ir Martynovo kūrybos pavyzdžius.