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Music Genotype as the Concept of the Theoretical Epistemology*

Muzikos genotipas kaip teorinės epistemologijos konceptas

Abstract

The article explores the ontic discourse of the historical “music genre” category in the context of art music composition and theoretical epistemology of the late twentieth through the twenty-first century. The author’s intention to cover the most important theoretical interpretations of the tradition of typology and taxonomy of art music has transformed into an authorial theoretical model of the music genotype, which is exhibited in this research through the most important aspects. The principal position of the author is the methodological approach of the General Systems Theory (GST) theoretical paradigm, which contributed to the substantiation of both the conception of the music genotype (the author’s concept) itself and the state of the “chromatic” intersystemic change in the (macro)systems of music genotypes.

Key words: music genre, music genotype, General Systems Theory (GST), self-organization, system, (macro)system.

Anotacija

Straipsnyje gvildenamas istorinės kategorijos „muzikos žanras“ ontinis diskursas XX a. pabaigos–XXI a. muzikos kompozicijos bei teorinės epistemologijos kontekste. Autorės nuostata aprėpti svarbiausias akademinės muzikos tipologizavimo ir taksonomijos tradicijos teorines interpretacijas transformavosi į autorinį muzikos genotipo teorinį modelį, kurį svarbiais aspektais eksponuoja šis tyrimas. Principinė autorės pozicija yra pasirinkta Bendrosios sistemų teorijos (BST) paradigmos metodologinė prieiga, kuri padeda argumentuoti tiek paties muzikos genotipo (autorės taikoma sąvoka) sampratą, tiek ir „chromatinės“ tarp sisteminės muzikos genotipų (makro)sistemų kaitos būseną.

Reikšminiai žodžiai: muzikos žanras, muzikos genotipas, BST, saviorganizacija, sistema, (makro)sistema.

In the late twentieth through the early twenty-first century, both in art practices and the theoretical discourse, the genre phenomenon, similarly to most traditional categories of art, has been experiencing not so much the post-genre stage as the traumatic state of its theoretical conception. This shift can be metaphorically described as the fall of the category that escaped from the postmodernist field of knowledge possessing certain defined concepts, terms, or implied laws into the field of postmodernist musing covered by the “ruins” of order. At the same time, this situation expands the very concept of the typologizing phenomena of sound art. Any renovation of their theory is impossible without a fundamental renewal of theoretical approaches. All this encourages the author to look for new theoretical approaches that would enable the integration of the research objects into the framework of modern theoretical constructs. To this end, in the present study, another complex feature of the analyzed phenomena – a systemic nature – will be brought to the theoretical horizon of musicology. It has been revealed in studies of natural historical change in music genres and its interpretation from the perspective of modern metatheory, the general systems theory (GST) (Pouvreau 2013), and synergetic theories as its variants. In this respect, the evolving, self-organizing, and constantly

transforming typological phenomena of art, both elements-systems and their macrosystems, experience different levels of canonization and the dynamics of change in their development. This thesis is exposed in both art history and literary science texts, each field developing its own active concepts that mark the signs of the postmodernist turning point in global culture. In this discourse, the works of literary scholars¹ stand out with their fierce research position and the rhetorical activity of concepts. In many cases, the insights into the ongoing process were replaced by the contention of findings after examining the After Genre situation, as it was named by Michael Gardiner, who devoted a chapter of his monograph to this issue (Gardiner, 2006: 177–196). On the contrary, the ongoing transformation of music, “From Genre-less to New Genre”, was explored by US musicologist Loren Kajikawa (2015: 2, 19). Observing the critical state of national literary types in Asian and English literature, Jane Hu called the crisis-like situation of genre chromaticism “war in the time of genre” (Hu 2020: 460–473).

In his response to Derrida’s text (Derrida, 1980), literary critic Ralph Cohen questioned the idea of the genre as a category and conceptualized it as a changeable and processual phenomenon. Cohen argued that not only do the creative practices of composers change historically, but

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also the theories of the genres themselves. Radical works associated with a particular type (genre) of music transform both the genre and its theory, and the tradition of the typologization of musical works encompasses a complex aspect of the interrelationships of genres, both similarities and differences (Cohen 1986: 203–204). The discourse of the artistic research in genotype was supplemented by the confession of semiotician, literary scholar Umberto Eco, which he set out in his letter in response to Franco Fabbri's inquiry about the "life" of the literary genre. In his letter of 20 July 1980, Eco wrote:

Unfortunately, I trust literary genres. An essay is not a joke, such a small text – just several pages in which the author sets out his impression, or most frequently only his irritation. (quoted in Fabbri 2012: 9)

Research in popular music also exploited the existential concepts of the "birth" and "death" of the genre. For example, they were integrated into the title of the paper by Fabbri *How Genres Are Born, Change, Die* (2012). In the late twentieth through the early twenty-first century, the ongoing in-depth transformation of the typological levels of music art requires a renewal of the epistemological approach.

The discourse is also provoked by the title of American musicologist Eric Drott's paper *The End(s) of Genre* (Drott 2013), although in fact he was convinced of the contrary: he believed that the trend in postwar music (after 1945) for composers not to indicate the genres of their opera (from the study author's viewpoint, to consider them as "free genres" or "librogenes") did not mean the deactualization of the tradition of typologization or its end. Drott was convinced that the genre category had never lost its function in music writing and its further dissemination, and it had not lost its relevance to sound art or its significance in the communication with both popular and art music audiences. In order to prove this, Drott analyzed the spectral six-part cycle *Les espaces acoustiques* by Gérard Grisey for various instrumental compositions (1974–1985) and revealed the different heterogeneous contexts of the music genre (Ibid.). He argued that the analysis of the genre of music could cover multiple aspects, such as the competence of the audience to perceive such music and many others. The "outdatedness" of the music genre category indicated in Carl Dahlhaus's works was not supported by other researchers in art music, such as Hermann Danuser (1995; 2016), Helga de la Motte-Haber (1999), Ilona Büdeniece (2015), Valentina N. Kholopova (2019), and others. The ontic status of the art music genre in the twenty-first century as further evolution of the phenomenon of the music genre and the need to expand the theoretical discourse is similarly perceived by the author of the study (Daunoravičienė 2019: 117; 2020). However, the issue of the further existence of the phenomenon of

the music genre in contemporary sound art is extremely complicated, and any approach must be based on convincing arguments and extensive discussion.

From the system of three musics (*musica mundana, musica humana, musica instrumentalis*) discussed in *De institutione musica* (Venice, 1491–1492) by Boethius to the systematization of music in the nineteenth century by various authors (see Marx 2004), that was one of the central tasks of the emerging theory of music genres. It is necessary to note that, in the research of systemic (theoretical) musicology in the twentieth through the twenty-first century, the schemas of genre typology have become historical facts for a number of essential reasons:

- transformations and atypicality of traditional genres;
- mixed forms of genres (polygenres);
- the abundance of opuses typologically unmarked by their authors (free genres);
- theoretically unapproved typological innovations;
- the intensity of change in the elements (genres) of systematics and their macrosystem;
- weak reflection on the evolution of the dynamics of genres in the theoretical discourse of the second half of the twentieth through the early twenty-first century.

Meanwhile, the theoretical discourse of popular music is experiencing the euphoria of theorizing the multiplication of types of the emerging opuses. Daniel Silver and his team (M. Lee, C. C. Childress 2016) formulated the conclusion that, despite the increasing complexity of genre marking and greater dependence on additional genre sorting-out mechanisms, genres should remain as significant sorting-out and meaning-making methods in music (Silver 2016). The sociocultural direction in the theoretical discourse of popular genres was also named by Holt:

Should we withdraw from the discourse of the genre and never return to it, should we ignore the genre, we would also ignore part of our social reality. (Holt 2007: 180)

Although researchers of popular music clearly notice the intersections of types and genres that take place in it – music *in-between* genres (Holt's concept) – they develop authorial systematics and try to discern the hierarchical taxonomy of that music. In other words, the makers of the theoretical discourse of popular music typologies are repeating the path of the history of theorizing art music types and genres at an accelerated pace. In his summary of the works of this kind, Holt warned of some of their limitations. In his view, they focused too much on the social aspects of popular music and paid too little attention to the issues of musical practice and its perception (Holt 2007: 7). From the point of view of the author of this study, the musicological analysis of musical compositions was also poorly reflected in the works of popular music genology.

The concept of a music genre as a more or less complete theoretical concept and its theory were formed as late as in the twentieth century. Friedrich Blume's view of it was revealed by the fact that he did not include an article on the genre in the first issue of the MGG encyclopedia. While acknowledging that music genres possessed an ideal notional layer, expressiveness, and "genre consciousness" (*Gattungsbewusstsein*), in the article *Form* in Volume 4 of the MGG, Blume wrote:

The word "genre" in music is not a historical term. It has appeared only in recent works in musicology to apply a general concept to various types of music that differ fundamentally in their styles or forms (Blume 1955: 538)

Blume is clearly mistaken, especially given the historical context of the genre phenomenon. The objective situation of the epistemology of music genres was revealed by Marx's observation: the genre is a universally ignored aspect of numerous music studies (Marx, 2008-2009: 27). The reasons that have devalued the systematics of centuries-old music genres have already been listed, and these are legitimate evolutionary reasons. On the other hand, we must also see the "universal disregard" of this object of research in objective presumptions. The typological phenomena of sound art are a complicated, multifaceted reality of the art music, a conceptual, intricately organized system that unites factors of different natures. Each of these factors deserves a detailed aspect analysis. I will mention a few more reasons that led to the crisis state of the epistemology of the music genre in the context of postmodern art creation.

First, the conceptualization of music phenomena was a typical product of the development of musicology in the second half of the twentieth century. In such a situation, radical changes in sound art in the 1950s through the 1960s were being reacted to with a somewhat negative attitude, with composers and musicologists ignoring the phenomenon and challenging its relevance rather than stimulating the development of a complete theoretical model, especially the emergence of new epistemologies. In the research of art music genres, I shall emphasize the following authors and their publications: Husmann (1958), Wiora (1963, 1965, 1972, 1977a, 1977b, 1982), Zuckerman (1964), Sochor (1968, 1971), Blume (1972), Tzernova (1977, 1981), Nazaikinsky (1972, 1982, 2003), Aranovski (1971, 1979, 1987), Arlt (1973; 1982), Kluge (1974), Zariova (1974), Mehner (1979), Berezovchuk (1979), Kunze (1982, 1993), Finkelstein (1972), Apfel (1977), de la Motte (1982), Kerman (1985), Kallberg (1987, 1987–1988, 1996), Samson (1989, 2001, 2012), Pascall (1989), Aucouturier and Pachet (2003), Mauser (2005), Korobova (2007, 2012), Marx (2004, 2010), Büdeniece (2015), and Amrachova (2016).

Although the list is not exhaustive and will in the fourth section be supplemented with a specific branch of genrology, it clearly shows the peak of crystallization of the music genre theory and the subsequent declining attention of authors to the traditional concept of genre.

Second, the monofunctional (typologizing) concept of the music genre, predominating in theories, was discredited by the stages of "seismic" (turning-point) renovations of music or the time of intersystemic creative "chaos" in the late sixteenth through the first half of the seventeenth century as well as in the 1950s and 1960s. That empowered the reorientation of the theoretical discourse of the genre from a monofunctional theory towards a polyfunctional concept reflecting its ontic essence. I propose to supplement the terminological system of the genre theory with the concept of genre (sub)functions. (Sub)functions are non-specific functions of the music genre, due to the synergy of which a specific function of the genre (metafunction) is realized. When shaping a polyfunctional concept of the music genre, various forms of genre expression should be equally valued, not only the cases of autonomous musical works, but also different practices of artistic activity itself. Thus, the system of genre sub-functions should be formed through studying this phenomenon in a certain *grid where the genre of music functions, on the one hand, as a model of a musical composition type, and on the other hand, as a model of musical activity (creation and performance)*. In the first case, the *design, object, and perception* stages interact in the structure of the work. In the second case, the model will be represented by a traditional four-component system:

composing – performance – perception – evaluation
or
composer – performer – perceiver – thinker

Third, the theoretical discourse of the historical systematics of music genres and the phenomenon was formed largely on the basis of the ontic statuses of stable traditional genres, through centering the products of the sound art formed since the symbolic date of 1600, the "turning point" in the development of culture. In the present study, the system of traditional genres (motet, madrigal, opera, fugue, symphony, concerto, etc.) is called the old system,² as opposed to the new macro(system) that first manifested itself in the milieu of the postmodernist turn in the 20th century.

Fourth, consequently, problematic theoretical argumentation of the ontic status of the dynamic and changing – *mutatis mutandis* (Walter Wiora's concept) – music genre arises. Radical transformations and their insufficient theoretical argumentation, as noted above, lead to equating the ongoing collapses of development with the finalization of the phenomenon itself. It is necessary to note that

the existential laws of the dynamic music genre have been explored by a relatively small circle of authors. It includes Kesting (1969), Dahlhaus (1973, 1974, 1978, 1982, 1997), Kluge (1974), Mehner (1979), Karkoschka (1981), Belkuis (1984), Daunoravičienė (1990, 2013, 2020), Georgescu and Georgescu (1990), Danuser (1984, 1988, 1995, 2016), de la Motte (1999), Sanio (1999), Supper (1999), Gertich (1999), Föllmer (1999), Drott (2013), Būdeniece (1915), and Kholopova (2019). These researchers clearly articulated the noticeable lack of valid music genre theories, observed by many of their colleagues, and outlined the task of developing an epistemological approach identical to the phenomenon that would unite the typological essence of that category with the essence of its dynamic change. The abundance of the above issues and the objectives are valid for the current epistemology of the music genre.

Typology versus Taxonomy

In the first known systematics of musics, Boethius's *De institutione musica* (Venice, 1491–1492) [I, 2], the author described a speculative, hierarchically organized trinary typology of the types of music (*musicae genera*). It reflected the tradition of Pythagorean cosmology and the metaphysical idea of the unity of abstract musics. Boethius proposed to discern the universal world order, the harmony of space in the phenomena of the sky itself, in the unity of the 4 elements and the seasons [I, 2.1]. He speculatively differentiated the cosmic music (*musica mundana*, or music of the spheres) into three abstract varieties: *machina coeli* (the machine of the sky), *compages elementorum* (the unity of the elements), and *varietas temporum* (the diversity of time) [I, 2.2]. The nature of the second music, *musica humana* (the music of the human body and soul) was described by Boethius in a philosophical manner. The third type of music (*musica instrumentalis*) was defined by Boethius in greatest detail:³

It is the one that comes from musical instruments. It is governed either by tension, as in stringed instruments, or by breathing, as in the aulos, or by the movement of water,⁴ or by certain hitting,⁵ as in the instruments of curved bronze that are struck – that is where the sounds emerge from. [I, 2.7]⁶

Depending on the technique of performance and instruments, Boethius deductively divided the third music into four smaller varieties: a) *nervus (intentione ut nervis)*, b) *tibia (aut spiritu ut tibiis)*, c) *motum ad aquam (quae ad aquam moventur)*, and d) *motum percussione (aut percussione quadam)*. [I, 2.7]. Quite a few later professional music systematics legitimized a typological approach to sound art, based on the logic of deduction.

Another approach is emerging in the theoretical epistemology of genology, which I shall summarize as

a taxonomic (from the Greek *ταξινόμια*) interpretation of the typological phenomena of music. It is revealed by Danuser's conception of the music genre as a "composition type (Kompositionstypus), a mid-level generic term in logic-based classification systems" (Danuser 1995; 2016).

It gets together various types of the lower level (Arten) into a family, and, on the contrary, gets included in a common "umbrella" term with other phenomena at the same logical level [...]. A type becomes a genre (Gattung) through dividing it into lower-level segments, and conversely, a genre becomes a variety grouped with other genres in order to form a comprehensive category of type (Art). (Ibid.)

The deconstruction of Danuser's definition of the music genre reveals several essential insights. On the one hand, Danuser emphasized the fractal, hierarchical structure of music categories (genres and types), which reflects the principle of object organization in the *General Systems Theory* (GST) (see the section *Methodological Approach to the Concept of Music Genotype*). In presenting the concept of the artistic classification systems (ACS), art sociologist DiMaggio also emphasized the strictly hierarchical structure of the ACS elements (DiMaggio 1987: 441).⁷ On the other hand, Danuser's definition of the music genre raised the issue of the specificity of the most important classification methods, that is, typology and taxonomy. Moreover, we must acknowledge that the term "taxonomy" appears in the discourse of art research as a synonym for the traditional terms "systematization" or "classification." As the "genre of music" and the "type of music" are structural units of typologies, classifications (systematics), and taxonomies, it is important to discuss the procedural differences between typology and taxonomy.

The latter are revealed by the etymology of the two words. The word "taxonomy" (from Old Greek *τάξις* [*taxis*]: arrangement in a certain order; + *νομία*: the name, the law) etymologically means the name of a genus or species. The word "typology" (*typo*: type; + *logy*: learning) means the grouping of objects by type. Thus, typology (the science of types) is an "umbrella" category, more general than taxonomy, which implies a certain specification of typology. Both taxonomies and typologies are classification structures, and their difference lies in the conception and development of each. The systematics of empirical origin (taxonomy) is opposed to the typology of conceptual origin and its classification principles. The system and principle of typology divides objects or phenomena into groups in accordance with their similarity, based on the study of logical solution and the principles of deductive logic. Meanwhile, taxonomy is based on the principle of induction of the association of objects/phenomena.

In his study *Typologies and Taxonomies* (1994), sociologist Kenneth D. Bailey tried to answer the question of

how to group different objects or phenomena according to different variables. Bailey noted the essence of taxonomy as classification of empirical units and the opposition of both directions of systematics: typology was formed “from top to bottom,” and taxonomy, “from bottom to top” (Bailey 1994). Bailey concluded that typology defined classes of elements, while taxonomy grouped their examples.

Kevin B. Smith (2002; 2005), who compared typologies and taxonomies when dealing with the issue of systematization of political phenomena, admitted to having faced obstacles to objective categorization and classification. He identified the most important characteristics of typology: first, typology conceptually distinguished a certain set of elements from a multiple point of view, but not the empirical cases. In the process of typologization, they were applied the concepts of an “ideal type” or “mental construct,” and therefore the procedure of typologization emphasized certain properties of objects or phenomena which were not necessarily discerned in empirics. Second, typology created useful heuristics and provided a basis for systematic comparison (Smith 2002: 379–395). However, according to Smith, the disadvantage of typology was the selection of categories, often based on arbitrary or ad hoc criteria. In this regard, Smith argued that taxonomies may provide an advantage over traditional typologies.

The syndrome of common/generic features (Reiner Kluge, 1974), which expresses a non-statistical mean (concept of Wilhelm Girnus): the metafunction of the music genre is defined by the author of the study as the dual of the concepts of the two musicologists. The functional meaning of the music genre and its position in the system of typology are refined in the system of other levels typologizing the art of music (sound art – types – subtypes – genres – sub-genres – compositions). Once inside this system, “genre” and “type” are distinguished by immanent universality, as they synthesize two polar principles and two typologizing directions – *principium divisionis* (differentiating) and *principium universalis* (connecting). In other words, typological genre-level operations in the art of music are carried out in two directions: on the one hand, by taxonomically summarizing the inductive relationships between the elements of the music system (compositions → genres → types), on the other hand, by typologizing the directions of the deductive relationships of the system (sound art → types → genres → compositions). The position of the genre in the system of morphological levels of music predetermines the fact that the said phenomenon crosses the specifics of both lower (sub-genres, compositions) and higher (sub-types, types) levels. The directions of both typological and taxonomic processes meet at it.

Based on the principle of typology, Stefan Kunze (1982) formed a “cluster” of hierarchical layers of opera and

considered the place of typological terms (type, genre) of music in this chain. Kunze wrote:

Let us take the example of opera and compose the following rows, which progress from general to subordinate: profane music, musical drama, opera, 18th century opera, opera seria, opera buffa, aria, ensemble, recitation. The question arises as to where the true common/generic term should be applied in this series. (Kunze 1982: 5)

To complement Kunze’s intention, I shall form a respective spectrum of the typological levels of opera that demonstrates “consistent modulation” from the highest taxonomic level to the lowest levels (the principle of deduction). Looking from the “bottom” of the hierarchical system, we would observe the implementation of the taxonomic principle:

- music (sound art),
- profane music,
- musical drama (*dramma per musica*),
- opera,
- 17th–18th-century opera,
- *opera seria*,
- *opera buffa*,
- musical comedy (*Singspiel*),
- overture,
- 17th-century instrumental pieces (*air française*),
- ensembles,
- *air da capo*,
- *air de cour*,
- *air sérieux*,
- *air spirituelle*,
- arietta,
- arioso,
- cavatina,
- recitation, etc.

As we have seen, in a number of musicologists’ works, the genre of music is defined as an ideal type of composition, a certain mental construct, a category, the classification of which is based on their systematization (typology) and research. Meanwhile, the term “taxonomy” of biological origin refers to the systematization of empirical comparative insights under the rule of naming taxa identified on the basis of systematic comparison (another analogy with the category of the music genre).

The refinement of the concepts of typology versus taxonomy opens up the possibility of enriching the category of the music genre with synonyms arising from the taxonomic system and practice. Although in art studies the notion and conception of taxonomy has been applied in works of various researchers (Derrida [1980], Chandler [1997], Pachet [2000], Cazaly [2000], Marx [2004], Holt [2007], Fabbri [2012], Bazerman [2012], Silver and Team [2016], Pucihar and Kljun [2018], etc.), the music genre has not

been associated with the term of “taxon of music.” This potential metaphor can be applied in the biomusicological field studies, since the link between the two concepts is justified by the fact of taxonomy being based on the idea of biological classification and on the properties of “living” organisms inherited from common ancestral origins. Incidentally, Wolfgang Marx, on the basis of the examples of the zoological taxonomy of biologist Ernst Mayr, pointed out several analogies of the genre and the taxa of music in his monograph (2004) (Marx 2004: 69-78). In the taxa system based on the principle of the hierarchical structure of a “tree,” a “taxon”⁸ is a category of a lower hierarchical level compared to the “top” (the so-called “root taxon”). The ontic status and functions of the music genre in a coherent system are similar: compositions – subgenres – genres – subtypes – types – music. The idea of synonymizing a music taxon and a music genre was proposed in the study author’s publications (2021).

The discourse of applying the “botanist” or “zoologist” methods, as Benedetto Croce and Dahlhaus defined them, in music has been developing for the second century. In Croce’s theoretical work *Aesthetics as a Science of Expression and General Linguistics (L’Estetica come scienza dell’espressione e linguistica generale, 1902)*, the author fiercely criticized all those who tried to sort out individualities and stated that each work became a separate “genre,” and “therefore any books with art classifications and systems can be burned without any loss” (Croce 1902: 115). In the days of Croce, one of the first cultural historians in Russia, Fyodor I. Schmidt, joined the fierce discussion on the development of culture and art. According to Schmidt, “various typologies may be impeccable in theory, much necessary in practice, but completely inapplicable to facts” (Шмит 1919: 33). From the point of view of his cyclical-evolutionary concept of art development, Schmidt supported the view of synergetics (a GST branch) on the ongoing “seismic” processes of orderly typological structures in certain periods of art history cycles. The functioning of the genre metafunction had been in its own way tested by pluralistic postmodern music, when “the purity of the genre became a dubious category – an obsolescent remnant of the mindset of the past” (Dahlhaus 1974: 624), and the consequences of creative practices were opuses that could not practically be forced into the framework of the norms of the canon of music genres. At the same time, Dahlhaus predicted a gradual loss of attention to the music genre and tended to give prominence to each autonomous piece. However, Dieter Schnebel, a creator of postwar avant-garde experimental music, questioned this illusion as well, arguing unequivocally that the times of existence of a composition as a large, conceptual, consistently developed form of music had passed irreversibly.

Both the three types of music identified by Boethius in his *De Musica* and Philip Tagg’s “axiomatic triangle” approach (Tagg 1983)⁹ do not reflect the real differentiation of sound art due to the ongoing intense transcendence of individual art forms and their internal typological boundaries. As the fourth kind of sound art “born” of postmodernism, the extensively developing reality of an interdisciplinary intermediate art, the *Klangkunst*¹⁰ type of sound art named thus by Helga de la Motte-Haber (1999), must be recognized. With the development of the art of music, its internal hierarchy cluster differentiates and expands in both directions, recognizing the taxonomic-typological phenomena of the music genre and music type as the elements of reference.

The Concept of Music Genotype

Contrary to Dahlhaus’s pessimism, the relevance of the theory of the music genre is predetermined by a newly perceived possibility of interpreting and revealing the universal music art process not due to the will of its individual actors (composers), but as the ongoing creation of sound art, where even the figures of geniuses become, as it were, called by immanent processes of culture and art, yet do not become the determining factors in this process. The universal creative process is realized by its own outcomes, the fruits of the art of music, that is, constantly emerging compositions and, despite Schnebel’s skepticism, the phenomenon of the musical work continues to exist in both popular music and *Klangkunst*. This notional juxtaposition provokes a definite direction in the genre theory, which can be symbolically identified as a direction in biomusicology, trying to analogize the emergence and development of works of art – “spiritual organisms” and living systems – within the boundaries of a certain system of metaphors.

Bioartistic ideas have been fruitfully adapted by the theory of literary genres. From such a perspective, for example, Russian literary critic and formalist Yuri N. Tynianov looked at the emergence of a new characteristic of literature, the genre, treating the latter as the formation of a new constructive principle – the result of “accidental” attacks or “mistakes,” with a possibility of potential validation (Тынянов 1977: 255–256). The studies of Tynianov’s archives prove that, in his drafts, he considered and treated the literary genre as a “gene” (Ibid.). Understanding the canon of the music genre, the “spiritual organism,” as a set of hereditary factors passed down to generations of musical compositions in a manner similar to the DNA code inherited by living organisms, confirms the logical validity of the bioartistic analogy. Literary scholar Ralph Cohen, who studied the linguistic meanings of the “root” concepts of the genre – the meanings of the *genre* and *gignere* – associated them with the words *to beget* and (in the passive) and *to be*

born (Cohen 1986: 203). At the same time, Cohen emphasized the relationship of the genre with gender, arguing that:

The connection of “genre” and “gender” suggests an early use of the term being based on division or classification. (Ibid.)

The insight postulated by musicologist George von Dadelsen as early as in 1963 that the genre of music can also be interpreted as a “living organism” (*ladensfähige Organismus*) operating in the environment of the art of music (Dadelsen 1963: 23–25), which did not receive active further development at that time, is also relevant to the bioartistic interpretation.

In the construction of the concept of the music genre as a genotype of music, I suggest looking back at the etymological roots of the term. The word “genre” comes from the logical chain of Greek, Latin, and French words (Greek γένος [*génos*] – Latin *genus* – French *genre*), meaning species, type, genus, or family. This provides not only the possibility of a bioartistic approach to the music genre, but also the validity of the application of the term “genotype,” coming from biology, genetics, and other life sciences. The synonym for the category of the genre of music proposed by the author of the study, that is, the notion of the “music genotype” derived from the combination of two terms of Greek origin (*gene* + *type*), embodies a surprisingly large number of overlaps with the most important aspects of the genre.

First, we can argue that the “remembrance of the genre” (Mikhail Bakhtin’s concept) is nothing else but “the totality of all hereditary factors of the genre as an artistic organism,” and this genetic code is passed on to ever new generations of genre descendants, specific musical works. In *Webster’s Dictionary*, “genotype” is defined in the most general sense as “the type species of a genus,” which corresponds directly to a pair of the “type”: “genre” categories. Another use of the term “genotype” in *Webster’s Dictionary* interprets “the genetic constitution of an individual or group” (*Webster’s Dictionary* 1961: 947), which can be interpreted as the structural-semantic communality of works belonging to one genre. Thus, the category and the concept of the music genre are synonymized by the author and defined as the *genotype of the music (sound) art* (Daunoravičienė 1990: 11–12). While it would be an unforgivable mistake to directly transfer terms from other sciences to the theory of music, we, however, must not overlook both what is not accidental and what is common to the development of the art and living systems. This topicality of the epistemological level is related to the aim of making use of the synonym of the “music genotype” concept as a synonym of the music genre in a theoretical discourse. All of this would require further special research.

The conception of the music genotype enables a new view of the value, function, and ontic status of the genre paradigm. This universal phenomenon of art, in the author’s

opinion, conceptualizes the whole process of artistic creation and represents the picture of the ongoing creation of music. The term “music genotype” emphasizes the integration of the types of musical works into the global process of creation as a bioartistic process. The word “genotype” (*gen* + *o* + *type*), derived from genetics, deconstructs another meaning of the concept of music genre: the genetic constitution of the phenomenon, the totality of heredity factors (*Merriam-Webster Dictionary* 2020), which again coincides with the most important characteristics of the music genre. From the art research perspective, the music genotype is an inherited typological commonality of works, one of the instruments of identity that permeates the evolution of music composition, including artifacts created by contemporary artistic intelligence. The genre (genotype) of music is an ontic condition of the hereditary existence of sound art (Ibid.). The genres of music are conditioning (*naturans*) in relation to musical compositions, and simultaneously conditioned (*naturata*) in relation to the types of music. On the other hand, they taxonomically conceptualize and give meaning to the natural phenomenon of kinship of groups of musical works. Through analyzing the contemporary sound art processes from this perspective, we can both prove their threshold traumatic nature (intuitively felt by many researchers), reveal complex artistic metamorphoses, and to some extent predict the future. In this way, the general (operating) cause as well as the nature and direction of changes can be understood, which is hard to notice when analyzing all that in isolation or even taken together (Ibid.).¹¹

In proposing the concept of the “music genotype,” the author of the study has to refer to the representatives of musicology, who in their theories applied the term “genotype” in one sense or another; incidentally, this trend became apparent in the late twentieth and the early twenty-first century.

François-Bernard Mâche, French composer and musicologist, the founder of the so-called trend of sonorous naturalism (*naturalisme sonore*) who introduced the notion of “zoomusicology” (*zoomusicologie*) and other notions in the vocabulary of musicology, used the term “genotype” in his article “Universals in Music and Musicology” (“Les universaux en musique et en musicologie,” 1997; 2018), and also repeated it in the book *Singular Music (Musique au singulier, 2001)*. In the latter, Mâche spoke of the universals of music and decoded them as a system of three levels, three categories: phenotype, genotype, and archetype. Viewing the music genotype from the perspective of biomusicology and zoomusicology, Mâche considered the existence of spontaneous music models (genotypes) characteristic of different cultures, humans, and even animals (convergence of animal and human music sound structures), such as pentatonic polyphony, isochronous ostinato, etc. Mâche described the genotype as “revealing analogies of music

generation practices through manipulation of audio data, or in the circumstances to which the practice relates” (Mâche 2018: 11). In this respect, Mâche’s formulation could be deciphered as a manifestation of the compositional function of the genre and simultaneously as a set of socio-cultural and communicative determinants, although Mâche himself practically eliminated the notion of the “genre” in his texts.

In other senses, the concept of the “genotype” and its root-based abbreviation for “genosegment,” that is, *genoseg*, was used in Dora A. Hanninen’s theory of universal segmentation dedicated to music analysis (Hanninen, 2001). Hanninen used the three-dimensional notional system genosegment – phenosegment – genotype of the genoseg – phenoseg model to substantiate objective criteria and the argument of short-term memory through the development of the conception of meaning of the form of music and its analysis. The central question of Hanninen’s research was how to objectively justify the segmentation of the text of musical compositions. Incidentally, this problem was raised in the set theory by Milton Babbitt and Allen Forte (Babbitt 1961; Forte 1977), but the empirically based criteria proposed by them remained the weakest point of this reductive theory of mathematical nature.

Hanninen models and defines the elements of the notional framework of her segmentation theory through a hierarchical sequence:

A genosegment (*genoseg*) is a potentially perceptible grouping of musical events, often notes, supported by exactly one sonic or contextual criterion, which may realize a structural criterion. A phenosegment (*phenoseg*) is a readily perceptible segment supported by at least one sonic or contextual criterion; structural criteria may or may not be involved. Genotype is the set of all criteria that support (coincident or compatible) *genosegs* contributing to a given *phenoseg*. (Hanninen 2001: 416)¹²

It is worth noting that later Hanninen became interested in the issues of biomusicology and published a paper on the perspective of the concepts of species in music analysis (Hanninen 2009).

In the context of the discourse of the proposed concept of “genotype,” another question arises: how to scientifically substantiate the genetic relationship between music and biology. At the end of the subsection, I would like to present several comments on this topic, which requires in-depth and consistent interdisciplinary research. The apparent coexistence of biology and sound art in theoretical musicology was manifested in Heinrich Schenker’s assumption of the melodic-harmonic conception of *Ursatz* (*Der freie Satz*, 1935; 1979), developed from Goethe’s idea of the archetype of the plant metamorphosis *Urpflanze* (*Versuch die Metamorphose der Pflanzen zu erklären*, 1790). In his *Introduction to Musicology* (*Einführung in die Musikwissenschaft*,

1958), Heinrich Husmann similarly described the mechanism of motet transformations as an example which, due to sudden mutation, transformed into a new genre (*ricerkar*) and initiated the emergence of fugue. Certain bioartistic insights were also presented by Walter Wiora. However, the bioartistic view of music had not yet been fully scientifically substantiated; it was no coincidence that influential French philosophers also joined the discussion on the issue of the morphogenesis of music.

The metaphorical relationship with the categories of music was presented by the philosophy of biology developed by Raymond Ruyer (*Néofinalisme*, 1952; *La Genés des formes vivantes*, 1958), in which living forms or organisms were considered as self-organizing beings. They were characterized by their own activities. According to Ruyer, every living organism developed according to its own “melodic theme” and in this sense created its own “melody of life.” Ruyer argued that morphogenesis occurred in a “horizontal” sequence of time, but always on a “vertical,” transspatial and transtemporal theme. It was no coincidence that Ruyer applied a number of intramusical concepts and specific laws in his deliberations. He sometimes wrote about the existence of living forms in statements characteristic of musicological texts:

An individualized melodic theme can be repeated as a whole or can be distributed in variations in which the exposed and repeated theme serves as its own development. (Ruyer 1958: 96)

Ronaldo Bogue (Bogue 2003: 63) confirmed that, for Ruyer, a musical model, a musical theme served as the organizational principle of the development of morphogenesis, while the forming melody or the theme became the main symbol of biological development. According to Bogue, the process of morphogenetic development, or the process of differentiation, from the viewpoint of Ruyer, was developing in accordance with a certain “melodic theme”, which was at the same time “vertical” (harmonic – G. D.) and “horizontal” (linear – G. D.) (Žukauskaitė 2019: 102).

With reference to Raymond Ruyer’s statement that every living organism was like a symbolic *melody sung by itself*,¹³ Gilles Deleuze and Félix Guattari took over and interpreted the musical model in reflections on the problem of morphogenesis. Both philosophers argued that music was an ontic-level milieu of coming into being that created heterogeneous combinations of music and biological, artistic, and natural phenomena. Thus, sound art was an aggregate that linked different environments of humans and non-human living organisms. According to Audronė Žukauskaitė, this insight did not lead to a conclusion that music was biological or organic; however, it helped to formulate one of the essential conclusions of Deleuze and Guattari’s music morphology: music was not a human privilege, but it permeated natural phenomena in a similar way.

Thus, not only was nature musical, but art was inevitably biological. As Žukauskaitė summarized,

Deleuze and Guattari do not argue that nature and culture, biology and music is one and the same thing; rather they argue that biology and music can be explained according to analogous patterns. (Žukauskaitė 2019: 104–105)

The idea of the model analogy was one of the inspirations for the author of the study in formulating the concept of music genotype.

Determinants of the Structural Elements (Criteria) of Music Genotypes

The GST (general systems theory) approach will be further applied in addressing the issue of how musicologists established and reflected on the essence and tradition of typological categories immanent to music (each category is simultaneously a term and a concept). The historical perspective of typologies helps to refine the term of the music genre (*Gattung*) that appeared in Johannes Mattheson's treatise *Der Vollkommene Capellmeister* (1739) and became widespread in theoretical epistemology. In Nikolaus Forkel's *General History of Music (Allgemeine Geschichte der Musik)* (1788), the concept of genre was established as a tradition of the terms of music typology. The groups of musical works of higher taxonomic ranks were called by Mattheson the historical equivalents of the term "type" (*Arten, Spezies, Sorten*, and also *Stamm* and *Abkömmlinge* [Korobova 2007: 52], etc.). In later centuries, those terms (genre, type) were integrated into music hierarchies of various natures.

However, in both theories and practice, there is still no established approach as to how the phenomena of music at different taxonomic/typological levels (types, subtypes, genres, subgenres, etc.) should be identified. As we shall see, hierarchies of systemic objects are formed on the basis of similar principles, yet the problem of regulating the physical "volume" (size) of differentiated objects remains. In his time, German musicologist Stefan Kunze (1982) raised the issue to the perspective of the theoretical discourse, arguing that:

Compositions are presented at different times in different groups, classes, families, and generations predetermined by common characteristics and names that people got accustomed to calling genres. (Kunze 1982: 5)

Kunze therefore questioned the possibility of strictly defining the taxonomic "sizes" of the typological phenomena in music. In his comment, Marx once again clarified Kunze's idea: "in practice, the term 'genre' is used in music theory and musicology at every level of typology" (Marx 2004: 84).

The abstractions that differentiate and associate art music products have crystallized over centuries. Following

the scientific insights of the GST, that is, the principles of isomorphism and fractality of systemic objects/phenomena, I shall try to discern the structural elements (criteria) of the genre category in historical music typologies, starting with the first known systematics of musics in the treatise *De musica* by Boethius. As can be seen in Table 1, the elements (criteria) of the structure of music genotypes are placed at the top of the schema, and their activity in historical music systematics is reflected vertically. The study proved that all the six aspects of the music genotype structure (see Fig. 1) were more or less reflected in the classification in *De musica* by Johannes de Grocheo (ca. 1300). The Table Schema provides the author's systematization of the best-known historical classifications of the "types" of art music, based on the study author's proposed conception of the criteria (structural elements) of the music genre (Daunoravičienė, 1990, Daunoravičienė 1997: 52–57). The factological data of the systematics (the vertical coordinate) are based on the research in Wolfgang Marx's monograph *Klassifikation und Gattungsbegriff in der Musikwissenschaft* (Marx 2004: 285–380; see Table 1).

Viewing the systems of the art music genotype as a structure of systemic organization, we must acknowledge another axiom of systemic phenomena formulated by the GST: the elements organizing the structure are hierarchical. Therefore, in this regard, we need to discuss the set of structural elements of the music genotype through determining their systematicity and assigning conditional "weights" to the genotype criteria (structural elements).

The works dealing with the issue of the art music genre (Dahlhaus [1973, 1974, 1978, 1982, 1997], Wiora [1972, 1977], Danuser [1995, 2016], Zuckerman [1964], Karbusicky (1979), Kunze [1982], Samson [2001], Marx [2004], Korobova [2007], Būdieniece [2015], and others) considered the most pronounced assumptions that made it possible to associate a specific musical work or a group of them with a specific typological tradition of music (the genre level). Some of them (Wiora, Dahlhaus, and Karbusitsky) emphasized the multifaceted ontic nature of the category and noted that the issue of the interface between a musical work and its type (genre) was complicated as a research problem and lost relevance in the latest practice of music composition. However, the hasty decision is not convincing, because it is evident that the tradition of typologizing opuses is still alive in the recent forms of the twenty-first century art of music. The turning point-level changes, increasing in the conceptions of sound art in the 1950s through 1960s, in the philosophy of music, in compositional techniques, and in the practice of music composition itself, changed the forms of integral taxonomic-typological phenomena of music as well as the forms of functioning of the music genotype. The task of their exploration still awaits positively minded researchers, and pioneer decisions about the "death" of the phenomenon

Table 1. The historical art music systematics of the sixth through the nineteenth century in terms of the structural elements of the music genotype.

Sociocultural aspect	The audience	The place of performance	The performers	The poetics (ideas) of the genre	The formal structure
<p>Johannes de Grocheo <i>De musica</i> (ca. 1300)</p> <p>Jacobus von Lüttich <i>Speculum musicae</i>, vol. 3. <i>Termini musici</i> (the 1320s)</p> <p>Johann Mattheson <i>Das neu-eröffnete Orchestre, Von der Composition Arten und Sorten</i> (1713)</p> <p>Johann Mattheson <i>Das neu-eröffnete Orchestre, Von der Composition Arten und Sorten</i> (1713)</p>	<p>De Grocheo <i>De musica</i> (ca. 1300)</p> <p>Johann Mattheson <i>Das neu-eröffnete Orchestre, Von der Composition Arten und Sorten</i> (1713)</p>	<p>Roger Bacon <i>Opus maius; Opus tertium</i> (2nd half of the 13th c.)</p>	<p>Boetius <i>De musica</i> (ca. 500). <i>Musica instrumentalis</i></p>	<p>De Grocheo <i>De musica</i> (ca. 1300)</p>	<p>Cassiodorus <i>Institutiones divinarum et humanarum rerum</i>, V, <i>De musica</i> (mid-6th c.)</p> <p>De Grocheo <i>De musica</i> (ca. 1300)</p> <p>Jacobus von Lüttich <i>Speculum musicae</i>, vol. 3 <i>Termini musici</i> (the 1320s)</p> <p>Johann Nikolaus Forkel <i>Allgemeine Geschichte der Musik</i> (1788)</p> <p>Johann Mattheson <i>Kern melodischer Wissenschaft</i> (1737) and <i>Der vollkommene Capellmeister</i>. Chapter 10 <i>Von der musikalischen Sreib-Art</i> (1739)</p> <p>Adolf Bernhard Marx <i>Die Lehre von der musikalischen Komposition</i> (1837–1847), <i>Algemeine Musiklehre</i> (1839)</p>
		<p>De Grocheo <i>De musica</i> (ca. 1300)</p>	<p>Isidore of Seville <i>Etymologarum sive Originum</i> (early 7th c.)</p>	<p>Jacobus von Lüttich <i>Speculum musicae</i>, Vol. 3 <i>Termini musici</i> (the 1320s)</p>	
		<p>Johann Mattheson <i>Das neu-eröffnete Orchestre, Von der Composition Arten und Sorten</i> (1713)</p>	<p>Regino of Prüm <i>Epistola de harmonica institutione</i> (after 899)</p>	<p>Praetorius <i>Syntagma musicum</i> III, <i>Termini musici</i> (1619)</p>	
		<p>Johann Nikolaus Forkel <i>Allgemeine Geschichte der Musik</i> (1788)</p>	<p>Roger Bacon <i>Opus maius; Opus tertium</i> (2nd half of the 13th c.)</p>	<p>Johann Nikolaus Forkel <i>Allgemeine Geschichte der Musik</i> (1788)</p>	
		<p>Adolf Bernhard Marx <i>Die Lehre von der musikalischen Komposition</i> (1837–1847), <i>Algemeine Musiklehre</i> (1839)</p>	<p>De Grocheo <i>De musica</i> (ca. 1300)</p>	<p>Johann Nikolaus Forkel <i>Allgemeine Geschichte der Musik</i> (1788)</p>	
		<p>Ferdinand Hand <i>Die Aesthetik der Tonkunst</i> (1837)</p>	<p>Jacobus von Lüttich <i>Speculum musicae</i>, vol. 3 <i>Termini musici</i> (the 1320s)</p>	<p>Adolf Bernhard Marx <i>Die Lehre von der musikalischen Komposition</i> (1837–1847), <i>Algemeine Musiklehre</i> (1839)</p>	
			<p>Michael Praetorius <i>Syntagma musicum</i> III, <i>Termini musici</i> (1619)</p>	<p>Adolf Bernhard Marx <i>Die Lehre von der musikalischen Komposition</i> (1837–1847), <i>Algemeine Musiklehre</i> (1839)</p>	
			<p>Johann Mattheson <i>Kern melodischer Wissenschaft</i> (1737) and <i>Der vollkommene Capellmeister</i>. X sk. <i>Von der musikalischen Sreib-Art</i> (1739)</p>	<p>Johann Mattheson <i>Kern melodischer Wissenschaft</i> (1737) and <i>Der vollkommene Capellmeister</i>. X sk. <i>Von der musikalischen Sreib-Art</i> (1739)</p>	
			<p>Adolf Bernhard Marx <i>Die Lehre von der musikalischen Komposition</i> (1837–1847), <i>Algemeine Musiklehre</i> (1839)</p>	<p>Adolf Bernhard Marx <i>Die Lehre von der musikalischen Komposition</i> (1837–1847), <i>Algemeine Musiklehre</i> (1839)</p>	
			<p>Ferdinand Hand <i>Die Aesthetik der Tonkunst</i> (1837)</p>	<p>Ferdinand Hand <i>Die Aesthetik der Tonkunst</i> (1837)</p>	

should not dominate the field of superficial views. I would not agree with the view that the greatest “modernity” of the music genotype lies in the historical remembrance of the fact of the genotype and the finalization of its tradition. Another fact is important: in the early twenty-first century, the development of the tradition of typologization of a new generation of musical works has been placed, beside others, at the center of innovations in music practice and epistemology; the analysis of the tradition is becoming a relevant object of research.

Although a number of authors have written about the genotype of music during the systemic revolution, as mentioned above, few have systematically discussed the most important structural elements (criteria) of this phenomenon. In the monograph *Музыкальные жанры и основы музыкальных форм* (Music Genres and Intro into Musical Forms, 1964), Russian musicologist Viktor A. Zuckerman listed five elements (criteria) of the structure of the music genre. Those included the social circumstances of the music genre, the target audience, the characteristics

of the place/conditions of performance, the characteristics of the composition of performers, and the artistic content (Цуккерман 1964: 60–61). Upon identifying the form of the musical work, the composition of the performers, the position in the cycles, and the social function among the latter, Walter Wiora wrote:

There are several different aspects by which genres are grouped. One aspect is the types of construction (Bauformen – G. D.), such as “rondo” or “fugue”, the other is the type of instrument composition and their interaction, such as bicinium, trio, orchestral music, and the function of musical works, such as introduction and interlude. Other aspects come further. (Wiora 1972: 447)

In 1973, another German musicologist, Wulf Arlt, associated the genre of music as a legacy of systemic-normative poetics with “individual formal, professional, and textual criteria as well as with functions” (Arlt 1973: 25). Dahlhaus listed the criteria of the music genotype (the text of the composition, the function of the work, style, the aesthetic-social nature, and the type of the work form) through comparing the Mass and the string quartet, while also questioning whether they were routine genres (Dahlhaus 1974: 620). Dahlhaus reiterated similar criteria in his next work, when declaring the “collapse” of the music genre in the music of the second half of the twentieth century observed by him (Dahlhaus 1978: 77). Marx named the interface with a specific form, with the composition of performers, and with certain stylistic features as the dominant criteria and emphasized that they had never disappeared over time (Marx 2004).

Summarizing the views of various authors (Zuckerman, Wiora, Arlt, Dahlhaus, Kluge, Danuser’s, and others), in the late 1980s Daunoravičienė set out the system of structural elements of the music genotype (the genre criteria) between the two dominant centers of the system – the poles of the “social determination factors and the aesthetic determination factors” (Дауноравичене 1990: 6–7). The structure of the music genotype system is organized by the hexagon of the following elements (criteria):

- Characteristics of the sociogenesis of the music genotype
- Characteristics of the audience
- Characteristics of the place and conditions of performance
- Characteristics of the composition of performers
- The features of the formal structure (introduction of ideas / poetics through the compositional elements of music) of the genotype
- Characteristics of the poetics (ideas) of the genotype.

Based on the GST paradigm, as mentioned above, the hierarchical levels of the taxonomies-typologies of art music are crossed by identical (isomorphic) typologization

principles. In order to prove or reject the law formulated by the GST, the author of the study tested the universality of the structural elements of the music genotype through analyzing the most important historical systematics of music. It is to be believed that the obtained scientific arguments make it possible to contend at the level of art music genology that the preconditions for the identification of art music genres and types – their structural elements – can be recognized as objective and universal. The process of analysis revealed the hierarchical nature of both music genres and music types as systemic objects; however, specific centered structural elements (criteria) were represented with different frequency both in various stages of music development and in the theoretical epistemology of musicology itself. In continuing the procedure of assigning “weights” to the structural elements of the music genotype and the further systematization process, several insights significant for the present study emerged. For this purpose, a reduced system of factors shaping the structure of the music genotype, generalized at a higher logical level, was crystallized. Such a possibility was provided by the insight that the structural elements of the genotype naturally grouped together under determinants of different origins; thus, the systematization of the spectrum of structural elements ($6 \rightarrow 3 \rightarrow 2$) became the result of a trinomial tetractys and, ultimately, the result of a binomial structure. The structure of the tetractys of the music genotype is formed by:

1. *Factors of sociocultural determination*, covering the aspects of socioculture and the target audience;
2. *Factors of communicative determination*, covering the aspects of the place of performance and the composition of performers;
3. *Factors of artistic determination*, covering the aspects of the genre poetics (ideas) and the formal structure of the genre (introduction of poetics through music sounds).

Further reduction ($3 \rightarrow 2$), of the tetractys structure is based on the ontic binomial of sociocultural and artistic determinants (Fig. 1), which typologically encodes the synthesis of the extramusical and intramusical spheres of music.

To illustrate the genotype as a case of throughput of an open system, I shall briefly comment on the case of madrigal, which has completed an active stage of evolution. The name of the genre (It. *madricale*, derived from the Latin *maternalis* – that of mother, of the mother tongue) encoded Italy of the fourteenth century and a typical poetic-musical form (the concept of Willi Apel, 1950),¹⁴ or a text-musical form (the concept of Yuri Kholopov; Kholopov 1981: 875), which originated from the poetic structure of verses on the theme of love. In his monograph *The Italian Madrigal* (1949), Alfred Einstein noted that the new genre of music was provoked by the socio-cultural needs of the Italian nobility, yet, in terms of music, it came from the ancient monophonic songs of Italian shepherds.

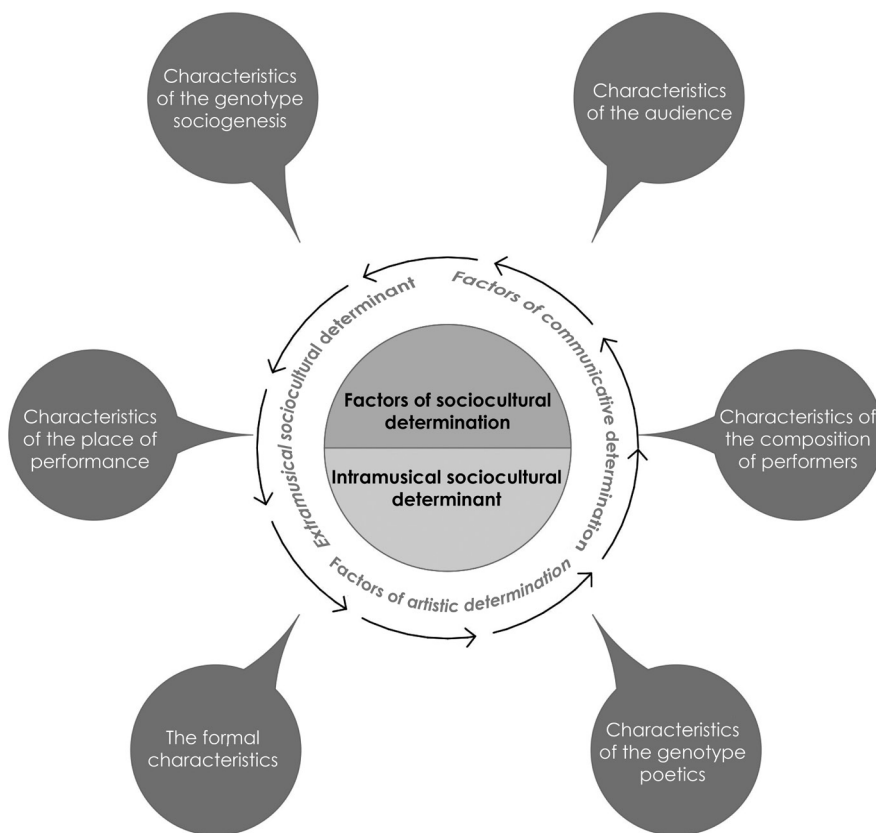


Figure 1. A holistic fractal model of the structural elements of the music genotype. An authorial conception of the music genotype model.

Upon entering the phase of prosperity in 1520–1550,¹⁵ the madrigal had absorbed chanson; the influence of the secular frottola had manifested itself in a chordal texture of modal harmony and a clear stanza-couplet form. The effect of motet (*motetus*) on the madrigal was reflected only by fragmentary hocket (*hoquetus, hocquet*) and reflections of an imitation technique. The *Aufhebung* stage of the madrigal evolution in the early seventeenth century was predetermined by the newly shaping opera, oratorio, and cantata.

Arias of Claudio Monteverdi and Giulio Caccini’s operas (especially *lamento*) destroyed the motives of the “social order” of the genre of madrigal. The schema summarizing the throughput of the Italian madrigal system (the 1360s through the 1630s) reflects the influences that predetermined the stage of its formation, the “recombination” of genetic traits characteristic of the *Aufhebung* stage, emission, and the influence significant for music composition and new genotypes (Fig. 2).

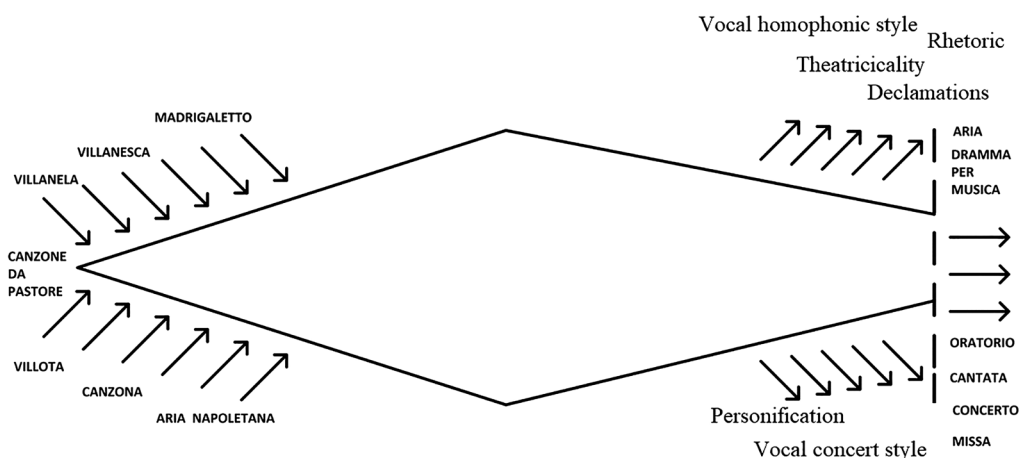


Figure 2. The development of madrigal from the 1360s through the 1630s: accumulation of influences and the emission of compositional principles in the *Aufhebung* stage.

The throughput of the madrigal system in the *Aufhebung* stage predetermined the development of the new *stile concitato*, in which solo singing, accompanied by *basso continuo* or an independent group of instruments (Monteverdi, Giulio Caccini, Luzzasco Luzzaschi), developed intensively. An ecclesiastical form of madrigal was shaped: *madrigali spirituali, madrigalia sacra* (Monteverdi, Palestrina, Lasso). *Madrigali concertati* emerged that formed the vocal concert style and appropriate development techniques (Christovano Malvezzi, Andrea Gabrieli, Giovanni Gabrieli). The dramatic madrigal (Adriano Banchieri, G. Gabrieli, Giuseppe Torelli, Giovanni Croce, Monteverdi) strongly influenced the development of the early opera. In the stage of a new genre coming into being, the criterion of socio-cultural causality is most active; elements of a communicative nature, determinants of an artistic nature are shaping in the process of coming into being. The sign of the remembrance culture, *quasi*-madrigals of the twentieth century in the sixteenth-century Italian manner (by writing only an enigmatic letter M and applying twentieth-century composition techniques as a refined “higher style” lyrical genre), were composed by Paul Hindemith, Igor Stravinsky, Sergei Prokofiev, Alfred Schnittke, György Ligeti, Luigi Nono, and others.

In the case of the “concerto” genotype, one can see a certain analogy between the concept of “performance,” widespread in the contemporary art discourse and applied to numerous opuses of the postmodernist turning point, and the new, modern concept of *concerto* (*accord* in Italian) of the late sixteenth century, deriving from two Latin words (*conserere*: to join, to couple and *certamen*: competition, battle). By the term of “concerto,” composers of the early seventeenth century referred to the musical works that clearly violated the canons of the already established genotypes, and the word *concerto* itself signified a special modernity at the time. However, the idea of *certamen* and compositional instruments were already experimented with in St. Mark’s Basilica in Venice in the late sixteenth century. In the global field of “chromaticism” of the clash of music macrosystems, the collision of the “old” and the “new” at the level of genotypes can be well observed in Giovanni Gabrieli’s collections of large-form works *Sacra symphoniae* (1597) and *Symphoniae sacrae* (1615). The composition of performers of a traditional motet *a cappella* – up to 19 vocal and instrumental parts performed simultaneously – and alternative sound of performer groups or *tutti* was breaking out of the framework of the Renaissance music genres.

However, a 100-year-long and slow concerto genotype journey led to a concerto for soloist and orchestra (e.g., Torelli’s 30-concert cycle for one to four trumpets and orchestra, written in 1702). It was a path of self-organization and transformation from a multiple-choir

Latin motet with alternative choral singing (Michael Praetorius, *Syntagma Musicum*, vol. 3, 1619) to “human voice and choral singing accompanied by various instruments” (*Музыкальная эстетика...* 1971: 61) through various intermediate forms. In the seventeenth century, the emergence of the concerto genotype stretched via *concerti da chiesa, concerti da camera*, through ensemble forms of *concerto grosso* and their abundant varieties¹⁶ to concertos written for solo instruments and orchestras. In twenty-first-century composition, although the canon of the Baroque and Classicism-structure architectonics was deactualized, the principle of instilling the music-making idea/poetics through music sounds, the paradigm of a play-type genotype dialogue, and the corresponding sets of means of expression are still relevant.

The examples of mono-genre transformation of the “old” (macro)system, formed in the early seventeenth century, represented the path leading to the artifacts of the new post-fluxus era genotypes. In other words, the experimental spirit of renewal also took root in the base of decaying old genotypes, which can be associated with the “explosive” effect of evolution. Theodor W. Adorno aptly defined the relationship between creativity and the norm of genotype:

There has probably never been a work of art that was significant and fully in line with its genre. (Adorno 1973: 297)

Upon having consistently ignored the traditional concept of an “art work,” since the mid-twentieth century, John Cage has been setting precedents for new genotypes, which could be called examples of a new generation of typological standards, such as multimedia, performance, indeterminate action, happenings, and performative artifacts. Thus, in the installation *Concerto Grosso* (premiered in Berlin, 1980), Cage tried to reinterpret the idea of the genotype of a Baroque *concerto grosso* by means of electronic music: the *concertino (soli)* group was represented by four television sets, and *ripieno* (ensemble), by twelve radio sets. Of course, the concert-giving paradigm was overshadowed by the arguments of the “new” composition of instruments, let alone the factors of artistic determinants. Thus, the *concerto* paradigm existed only in the subconsciousness of the artifact. As is well known, Karlheinz Stockhausen realized the idea of the string quartet genre for a standard four-string composition; however, the artistic result of his performance *Helicopter-Quartet* (1993, premiered in 1995) radically moved away from the models of “princely court music” and represented an opus of the new genotype (macro)system. The remnants of the string “quartet” genotype paradigm (the determinant of the composition of performers) were overshadowed by the features of performance. Since

Stockhausen modelled a clear scenario for the process, it was developing without the interference of the audience. The indeterminist spontaneity of the process was predetermined by the scores' mandate for musicians to interpret the "music" of the helicopter by voice.

In this way, the practice of the late twentieth- and the early twenty-first-century art music experiments with a number of historical phenomena, implanted in tradition, and seeks new possibilities for synthesis. The facts of the music genotype natural transformation, interactions, and self-organization fill the twenty-first-century music scene.

Theoretical interpretation of these facts encourages creative deconstruction of genrology and the emergence of, or the contrast with, new ideas. The author of the study proposes to test the "seismic" stages of the music genotype or the development of their (macro) systems based on the algorithm of the four genotype statuses: the old tradition mono-genre, polygenre, free genre, and the new tradition mono-genre (Daunoravičienė 2013; 2020).

Conclusion

The main aim of the study was to explore the ontic status of the "music genre," a traditional category of music epistemology, in the context of post-fluxus art music. Contemporary musicology has been assigned such a task both by the challenges of music practice and by the critical state of genrology itself. The concepts used in *After Genre* (Gardiner 2006), or *The End(s) of Genre* (Drott 2013) – can serve as signs of current literature and art studies' approach to genotype. The traumatic situation of genrology as well as the passionarist creative practice of the "turning point" of postmodernism empowers one to deepen and expand the concept of category. To achieve this goal, the author of the study proposes two concepts that refine the essence of the phenomenon: the "genotype of music" and the "taxon of music." The first concept emphasizes the ontological nature of the phenomenon in marking the inherited typological relatedness of musical works. The genotype phenomenon naturally links them in the evolution of music composition, including artifacts created by contemporary artistic intelligence.

The aim of the study was to reveal the nature and functions of this metaphorical "spiritual organism" in the system of sound art. The logical validity of the bioartistic approach to this typological category was supported by the works of philosophers Ruyer (1952, 1958), Deleuze and Guattari (2004), and Žukauskaitė (2019). On the other hand, it has to be noted that the term "genotype" was applied by Mâche (1997, 2001) in the context of semiotics in zoomusicology

and by Hanninen (2001) in the studies of segmentation of compositional texts.

The studies of the logical opposition of typological versus taxonomic processes suggested to the author another synonym for the term "the genotype of music," that is, "the taxon of music." In this way, the inductive systematization principle (taxonomy) of empirical origin is contrasted with the typology of conceptual origin and its deductive principles. The taxonomic nature of music genres is revealed in the formation or decline stages of the genotype-system and their higher level (macro) system. Its structural elements are associated, crystallized into a system that is canonized, and later destroyed, but it still continues to function in cultural memory (the author named the stage with the oxymoronic concept of *Aufhebung*).

A critical review of the institutionalized approach to genrology encouraged the author to choose a new theoretical approach. To this end, she turned to the paradigm of a contemporary metascience, that is, the general systems theory (GST), which proposed a theoretical model, methods, and terminology for her research. Thus, based on the law of isomorphism and fractality of systemic phenomena, the parallelism of the principles of systematization of historical classifications of music types and genotypes (from the late fifth to the twenty-first century) and the elements of the genotype structure was observed (Table 1). To summaries the insights of Zuckerman, Wiora, Arlt, Dahlhaus, Kluge, Danuser, and other researchers, a six-component model of the structural elements of the music genotype was developed. In a further study, it underwent a two-stage logical reduction ($6 \rightarrow 3 \rightarrow 2$), thus identifying the triad of factors determining the music genotype (Fig. 1). The latter was reduced to the dual of the extramusical and intramusical spheres initiating the genotype of music.

The holistic concept and the chosen research methodology allowed the author to seek objective facts to substantiate the concept of the music genotype and the composition of the system of its structural elements. The commented-on examples of the functioning of the madrigal (Fig. 2), the concerto, and the string quartet illustrated the principles of application of the music genotype model. The concept of the music genotype exposed in the author's works (2020) was applied in the studies of the complex fundamental change in both genres-elements and in their (macro) system that began in the period of the 1950s to 1960s. The model of the structural elements of the music genotype became a starting point for studying how specific genotypes and their (macro) systems experienced different levels of passionarism and canonization in their development. This specific perspective reveals another opportunity to analyse the development trends of professional music in the creative milieu of *Klangkunst* in the post-fluxus era.

Endnotes

- ¹ In the twentieth century, the prevailing view was that the canon norms of the literary genre were exhausted, the definitions of genres were “primitive and childish,” and therefore the canon of the genre could be ignored. However, in the twenty-first century, attitudes towards the genre are losing negative connotations (Duff, 2000).
- ² The present article uses two hierarchical meanings of the term “system.” The first is perceived at the elemental level of the (macro)system of music genres, that is, “music genre – system.” The second – “the (macro) system of music genres” – applies to a higher hierarchical level of these elements, that is, the totality of their historical accumulations. Following the GST paradigms, the principles of functioning of both systems are characterized by fractal identity. Therefore, the concept of a (macro)system refers to the isomorphism of the genre-system and their accumulations.
- ³ The quotes from *De Musica* by Boethius in the present study come from the bilingual publication of his *Institutio Musica* (Boethii 2012: 294).
- ⁴ Boethius referred to the hydraulic organ.
- ⁵ In ancient times, it could have been the cymbal, or the bell plate.
- ⁶ Boethius goes on to consider the elements that determine the pitch of musical tones [I, 2.8] or the issue of the formal structure of typological levels.
- ⁷ Similarly, from a sociological perspective, Paul DiMaggio substantiated the aspect of the boundary/ritual strength of tradition.
- ⁸ The term *taxon* was first used by Adolf Meyer-Abich in 1926, in his studies of groups of animals. The term was derived from the Greek word *taxonomy*, the latter being constructed a century ago from two components: *ταξις* + *νομία* (see Adolf Meyer-Abich. *Logik der Morphologie im Rahmen einer Logik der gesamten Biologie*, Springer-Verlag, 1926, p. 127).
- ⁹ The *axiomatic triangle*, introduced by Philip Tagg in his publications, is art music, popular music, and folk or traditional music (Tagg 1983: 111).
- ¹⁰ Germ. *Klang* is to be understood as sound, the sound of an instrument.
- ¹¹ Such an insight into the ontic situation of the music genotype was presented in the dissertation of the author (1990).
- ¹² As an example, Hanninen indicates: for a phenoseg X, XG denotes the genotype of X. To isolate the sonic, contextual, or structural criteria that contribute to a phenoseg, we may speak of a phenoseg’s sonic genotype (XSG), contextual genotype (XccG), or structural genotype (XTG) (quoted in Hanninen 2001: 416).
- ¹³ The philosophy of biology developed by Raymond Ruyer (*Néofinalisme*, 1952; *La Genés des formes vivantes*, 1958) defined living forms and or organisms as self-organizing, self-maintaining beings.
- ¹⁴ The concept of *poetic – musical form* was applied by Willi Apel in 1950, in the introductory article of the book *French Secular Music of the Late Fourteenth Century*, Cambridge (1950), edited by him.
- ¹⁵ After the formation of the madrigal in the cultural milieu of the Italian *trecento* (fourteenth century), the fifteenth-century madrigal was recognized as the crisis of the genre. The “old” madrigal exhausted itself in a number of ways and had not yet absorbed the ideas of other cultural milieus.
- ¹⁶ Concerto for chamber ensemble without a differentiated concertino group, concerto for one, two, three, or more soloists with orchestra, concerto for solo instruments accompanied by string ensemble or just *basso continuo*, etc.

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Santrauka

Straipsnyje analizuojama profesionaliosios muzikos (*art music*) slinktis ir kūrinų genetinė tapatybė. Garsų meno perversmai, kurių simbolinę pradžią (XX a. 6–7 deš.) nubrėžė *Dada* ir *Fluxus* judėjimai, muzikologijai kelia nemažai epistemologinio lygmens klausimų. Teorinių prieigų peržiūrą diktuoja daugelio tradicinių sąvokų ir kategorijų epistemologijos būklė. Jau paskutiniiais XX a. dešimtmečiais menotyroje buvo kalbama apie postžanro etapą. Šiame straipsnyje gvildinamas klausimas, ar šiuolaikinio mokslo požiūriu postmodernistinė muzikos esmė leidžia kalbėti apie tebefunkcionuojantį muzikos žanro (genotipo) fenomeną. Pastanga teoretizuoti „seisminę“ muzikos būklę kartu plečia ir gilina tipologizuojančių muzikos fenomenų sampratą ir inicijuoja jų epistemologijos atnaujinimą. Šis tyrimas bando įveikti muzikos žanro / muzikos genotipo kaip „pasenusio“ fenomeno analizės baimę ir siekia peržengti muzikologijos aktualijų ribotumą.

Tyrime daug dėmesio skiriama jo reikšminės sąvokos – „muzikos genotipas“ diskursui. Kaip tradicinės sąvokos „muzikos žanras“ sinonimas ji buvo pasiūlyta autorės daktaro disertacijoje (1990). Buvo siekiama pabrėžti muzikos žanro – savotiško „dvasinio organizmo“ – esmę ir funkcijas garsų meno sistemoje. Muzikos genotipas suvokiamas kaip muzikos kūrinuose ar *Klangkunst* artefaktuose implantuota paveldimų faktorių visuma, perduodama panašiai kaip gyvų organizmų paveldimas DNR kodas. Biomeninio požiūriu į šią tipologinę kategoriją loginį pagrįstumą paremia filosofų (R. Ruyero, 1952, 1958; G. Deleuze ir F. Guattari, 2004; A. Žukauskaitės, 2019) darbai. Tyrime gvildinama tipologijos *versus* taksonomijos procesų loginė priešprieša autorei pasiūlė dar vieną sąvokos „muzikos genotipas“ sinonimą – „muzikos taksonas“. Empirinės kilmės indukcinis sisteminimo principas (taksonomija) straipsnyje priešinamas konceptualios kilmės tipologijai ir jos dedukciniams principams. Siūlant muzikologijos diskursą praplėsti sąvoka „muzikos genotipas“, reikia pridurti, kad žodį „genotipas“ zoomuzikologijos semiotikos kontekste taikė F.-B. Mâche’as (1997, 2001), o kompozicinių tekstų segmentavimo tyrimuose – D. A. Hanninen (2001).

Postmodernizmo tipologinių tendencijų kritinė peržiūra skatino dekonstruoti institucionalizuotą požiūrį. Principinę reikšmę čia įgijo teorinio-metodologinio tyrimo modelio pasirinkimas. Motyvuojant muzikos genotipo ir jų istorinių sancaupų sisteminę sąrangą bei funkcionavimo specifiką, tyrimui pasirinkta šiuolaikinio metamokslo – bendrosios sistemų teorijos, BST (*General System Theory*, GST) – paradigma. Pasirinktas teorinis modelis įgalino žanrologiją praturtinti šios teorinės-kritinės

paradigmos tyrimų metodais ir terminologija. Remiantis V. Cukkermano, W. Wioros, W. Arlto, C. Dahlhauso, R. Kluge's, H. Danuserio ir kitų tyrėjų įžvalgomis buvo sumodeliuotas 6 elementų muzikos genotipo struktūros elementų modelis. Tolesniame tyrime jis patiria dviejų etapų loginę redukciją ($6 \rightarrow 3 \rightarrow 2$), išgryninant muzikos genotipą determinuojančių faktorių triadą. Pastaroji buvo

redukuota į muzikos genotipą inicijuojančių ekstramuzikinių ir intramuzikinių sferų dualą. Muzikos genotipo struktūros elementų modelis tampa atskaitos tašku tyrinėjant, kaip konkretūs genotipai, tiek jų (makro)sistemos savo raidoje patiria skirtingo pasionariškumo lygio bei kanonizavimo periodus.

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