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The Category of Time in Musical Art

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Abstract

The article defines the semantic relations inherent in the categories of “time” in the field of art, examines the phenomenon of time in music, based on the internal laws of creation and interpretation of the artistic image, as well as analyzes the temporal characteristics that affect the perception and understanding of the musical text. The article discusses the mechanism of realization of temporal characteristic of musical art, the style and time gradations of samples of musical art. The following properties of the time of the musical text (in the process of performance) are proposed: relevance, irreversibility, tightness, personification, existentiality. Common scientific principles of systematization and generalization directed on the classification of revealing of logical connections, common signs and qualities mentioned by scientists in definition of time have been used. The application of theoretical methods of research has been provided for (analyses, synthesis, comparison, idealization) that is provided for analyzing the main principles of time interpretation by Ukrainian and foreign scientists. It is necessary to find out the common-sense correlations and psychological aspects, which can influence on the perception of time in music. The paper defines the time properties of a musical composition (musical notation): tightness, fluidity, discretion, structurality, intellectual mediocrity, semantic meaning.

Keywords: Category of time, Musical art, Temporal characteristics of music, Temporary branches of art.

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Introduction

In scientific and historical retrospect, time and its qualities were mostly researched by philosophers, physicists, mathematicians, as it is evidenced by numerous works. In the twentieth century, this question was actualized in the field of view of humanities scholars. First of all, it was connected with the need for a new understanding of mentioned definitions as a four-dimensional space-temporal continuum and the examination of any physical phenomenon in four dimensions. Unfortunately, many authors who analyze the issues of music theory and music performance consider time in the context of only the rhythmometric peculiarities of music, at best focusing on the stylistic and temporal aspects, without paying attention to the holistic approach to the problem. Thus, there are a number of contradictions: between the powerful scientific potential of philosophical approaches to the category of time and the one-sided orientation of its interpretation in music and musicology; between the existence of scientific approaches to the specific peculiarities of music in the space-temporal continuum and the consideration in a number of works of this phenomenon according to temporal peculiarities of music. These contradictions are caused by the inconsistency of the concept of time in music by art critics and music teachers.

Methods of the research

The article is written in a form of review. It has common information of sufficient number of researches in different scientific branches. These researches deal with scientific understanding of category of time as well as with the determination of these phenomenon peculiarities as music structural category. The content of this factual material and the aim of theoretical research is expected of using the common methods of the scientific investigation: analysis (of the works of philosophers, psychologists and art critics in the context of above-mentioned question); synthesis (of scientific approaches to investigations of category of time and its influence on the problem of interpretation of above-mentioned phenomenon in musical art); deduction (the use of common scientific position, for example, about multi-measured, space-temporal continuum, while investigating such fact as art time); the method from abstract (time) to concrete (time in musical piece); systematic analyses - the investigation of the object of research as the whole complex of elements (time in the sense of style, time in the rhythm context, time as anagogic method of playing the musical piece).

Purpose and importance of the article

The purpose of the research is to determine the sense correlation peculiar to the category of "time", the examination the phenomenon time in music, based on internal regularity of creation and interpretation of artistic image, as well as understanding the physical and psychological aspects that affect the perception of time in music. The importance of scientific research is determined that in general real philosophical approaches for investigation of temporal paradigm (according to the principle of multi-measure) characteristics of musical interpretational activity are stated. For such kind of activity agogic-temporal, spatial-organizational, dynamic-processional, style-temporal, and emotional-subjective ones are included except temporal and existential ones. The significance of the investigation is the results received during the investigation that can be implemented in the process of theoretical and practical educations of future musicians. Just as mentioned-above aspects of the problem of category of time in music, it will favour the students to master the musical text deeply and complete.

Scientific novelty of research is established independently by determination of the category of “time” in music as well as the theoretical ideas of temporary characteristics of musical art, the evolution of views on the problem of interpretation as well as the mechanism provided with reversibility of the time of music. It has been determined the examination of researching definition in the context of four-rhythms space-temporal continuum classification branches of art, based on the way of existence of art composition taking into account modern tendency.

Literature review

In science, time is represented at different levels and from different positions: physical, biological, social (public), psychological and historical time. In the 20th century a universal metric of social time was established: a special vanguard culture of the “fourth dimension” was formed (C. Hinton, P. Uspensky); summed up the understanding of time as the rhythmic basis of various forms of social life (D. Durkheim), as well as the search for a multidimensional space-time continuum in physics and mathematics (A. Poincaré); The main aspects of artistic time in the context of the methodology of understanding the relationship of the internal flow of time are identified (G. Bashlyar, E. Levinas, E. Cassirer, P. Ricoeur, M. Heidegger, etc.).

In psychology today, there are many areas of study of the category of time, each of which has a right to exist and is of interest to researchers in various fields of science. A significant contribution to the formation of ideas about time was made by native and foreign psychologists of the 20th century and modernity (Y. Varvaricheva, N. Lange, K. Levin, S. Nartova-Bochaver, J. Nutten, J. Piaget, S. Rubinstein, Yu. Strelkov, etc.).

J. Piaget believed that the formation of ideas about time is associated with the development of intelligence. Based on the theory of absolute and relative time, I. Newton J. Locke, A. Bergson, D. Hume significantly expanded ideas about this category in science. In their works, time is considered at different levels and from different positions, which led to the appearance of physical, biological, social, psychological, and historical time categories. These facts, in turn, played an important role in the development of the idea of time in art.

For many researchers, time remains a category that exists independently of material objects; in their opinion, the properties of time do not depend on the nature of material processes taking place in the world. This idea, based on the substantial approach of interpreting the category of time, determines the idea of musical art in the context of temporal combinations.

In contrast, the relational concept allows us to consider time as a relationship formed by the interaction of material objects. Time is perceived through human consciousness and is not absolute. This approach involves the adoption of the primacy of motion, during which changes occur in specific objects. Depending on the nature of the changes in the latter, temporary relationships are formed. Time in this case determines the logic, coherence, organization of the ongoing changes based on associative connections.

From the end of XIX century, the problem of time acquires anthropologist direction. In non-classical philosophy it becomes one of the central directions and gives rise to different interpretations of time and its correlation with a human. The revaluation of time finds its reflection in life philosophy (O. Shpendler), phenomenology of E. Gusserl, in existentialism of M. Merleau-Ponti, J.-P. Sartre, M. Heidegger, K. Jaspers. The philosophy of postmodernism applies to this question and suggests the idea of mutual belonging time and a human. The works of G. Deleuze, J. Derrida, M. Foucault indicate that idea.

J. Bender explains the connection of time with any subject of our attention (attention is included). Such universalistic point of view of time, according to the scientist opinion is the peculiarity of modern epoch. Thus, the phenomenon of time in the epoch of postmodernism acquires a new significance that develops in many branches of intellectual activity, especially in humanitarian and social sciences (Bender, 1991). T. Bruneau on the basis of the methodological and conceptual analyses introduces the new idea of "chronotype" reflecting the representation of time and culture. The author represents its project possibilities which can interpret the representation of time in new civilized situation, he cites innovations as examples.

The category of "time" in musical and theoretical knowledge of the second half of the XX century acquires the status of a musical-structural category. It closely integrates with the concepts of rhythm, tempo and influences the formation. However, the category of "time" has a complex characteristic, its functioning leads to the change in the whole system of views on musical composition, artistic and figurative content and the context of creation and perception of the work. J. Fraser mentions that "music as a branch of art which is closely connected with time and culture". Because the essence of music is in motion. Thus, musical art is the repository of esoteric knowledge and experience of humanity (Fraser, 1982). An interesting concept of the time and music connection with the Universe was proposed by the eastern philosophical and religious doctrine of Sufism. It is believed that every object in the universe has its own vibration, its own pitch. The temporal frequency of vibrations is associated with the stage of evolution of the object. Sufism states that human beings must be in harmony with the Universe. Inayat Khan believes that the rhythmic combinatorics of music is a mechanism for harmonizing internal vibrations. With a view to achieving the state of Cosmic Consciousness, known in other eastern philosophical doctrines as the state of Samadhi or Nirvana, Sufis engaged in a conscious change their own internal vibrations. It was made possible through listening and performing music, performing certain dance rhythms (Han, 1998).

The methodological basis of substantiation of temporal characteristics of music is based on the works of philosophers (S. Baranova, M. Bakhtin, A. Bergson, A. Losev, P. Florensky, O. Spengler); psychologists on music perception (G. Ivanchenko, V. Medushevsky, E. Nazaykinsky); theoretical positions of musicologists (M. Aranovsky, B. Asaf'ev, G. Orlov, M. Starcheus) and others.

Theoretical analysis of musical time is represented by several important schools today: "chronotopological" analysis of musical content (S. Gomenyuk, V. Martynov, M. Starcheus), questions of musical perception (V. Medushevsky, G. Orlov, O. Taganov) and temporal-space analysis elements of musical language (V. Bobrovsky, I. Dovzhinets, S. Mozgot, E. Nazaykinsky).

The evolution of perspectives on the problem of the interpretation of time is reduced to a radical rethinking of its essence, which, in turn, prevents the formation of a single scientific apparatus for the research of this category. Thus, the substantive concept interpreted time as substance or self-sufficient entity (Anaximander). Parmenides saw the essence of time in its invariance, and the changes taking place in reality were explained by the subjective perception of the world. I. Newton's classical substantive concept emphasized the absolute substance of the duration of time, which is not dependent on any interactions and movements of things. About the time when the relative property of phenomenal things is emphasized by G. Leibniz (relational concept). J. Berkeley, D. Hume interpret it as the property of phenomenal things, the order of the sequence of events or the form of sensual contemplation (I. Kant).

Theoretical Background and results of research

The methodology for doing research is based on the application for dialectical and phenomenological way with the purpose of choosing the definite edge of the mentioned problem and the determinations of the character of connections with philosophical polycultural, psychological and art critical foundations of the category of time. Historical approach has been used in the context of taking into account the concept of evolutionary idea of time. Culturological approach has been applied with the purpose of choosing the form of time existence in musical art. Art study approach to the definition of the most important facts, which form the category of time in musical art that reveal the temporal characteristics of the musical composition and time qualities in the process of its interpretation has been applied.

Considerable difficulty in researching the characteristics of the time category is its inseparable connection with space. Time and space are part of the characteristics of all processes of existence, change, movement of objects, without being reduced to any of these characteristics, as D. Brieber, M. Nadal, H. Leder, and R. Rosenberg consider (Brieber et al., 2014).

According to V. Petrusenko, understanding of space and time can be reduced to two fundamental approaches: the first of them considers space and time as independent of one another, the second - as something derived from the interaction of moving bodies (Petrusenko, 2000).

The starting points of the analysis of the category of time in art are the philosophical categories of space and time. One of the earliest classifications of the types of arts noted in the works of M. Kogan is a classification on the basis of the way of existence of a work of art. The most important forms of being, including being any work of art, are considered by scientists to be space and time. Thus, the nature of the material types of art differ primarily in spatial or plastic (architecture, arts and crafts, sculpture, ornament, painting) and time arts (music, dance, pantomime). The third type of art is synthetic. This kind of artistic creation is an organic merger or combination of different kinds of arts (spatial and temporal), forming a qualitatively new and unified aesthetic whole. They include theatre (dramatic and opera), which accumulates literature, acting, painting, music, arts and crafts; ballet combining dance, music, painting, sculpture; variety art, which presents a wide variety of artistic numbers in the form of singing, recitation, dance, illusionism, acrobatics; circus, dominated by sports and entertainment. One of the striking manifestations in the second half of the nineteenth and early twentieth centuries was the emergence of the art and reproductive arts (film and photography).

In recent decades, new varieties of arts have emerged, such as media art and its various forms (video clips, video installations, video sculptures, etc.), which may lead to the emergence of new arts. Thus, according to L. Matveeva, in addition to the traditional classification, there is a new phenomenon lately: visual arts (traditional fine arts and new mediation and information) and actionist (modern procedural and spectacular arts, for example, happening, performance, etc.) (Matveeva, 2005).

Continuing to analyze the classification of arts based on the way in which an artwork exists, it should be noted that the marked difference is also related to the difference in the ways in which works of art are perceived: spatial arts are perceived by sight, temporal are perceived by listening, and space-temporal by both. However, we understand that nothing can exist only in space or only in time, because the material world exists at the same time, both in space and in time. Therefore, in a purely scientific sense, there are no arts that exist only in space or time, so such a division of the arts into species can be considered conditional (Shmel'ova, 2013).

At the beginning of XX century, the need for a new understanding of space and time as a four-dimensional space-temporal continuum and consideration of any physical phenomenon in four

dimensions has been scientifically proven (Nazaykinskiy, 1988).

Music, the physical medium of which is sound, is also a subject to this requirement. Many authors (K. Klimay, V. Martynov, G. Minkovsky) who analyze various issues of music theory, including the consideration of space-time in music as an inseparable unity based on the internal laws of creation of artistic image, as well as physical and the psychological aspects that influence the perception of space-time in music, consider it necessary to dwell on the consideration of the purely temporal characteristics of musical art in the context of the creation, perception and interpretation of a musical piece (Klimay, 2014), (Martynov, 1974), (Minkovskiy, 1973).

Time is a constructive category in the context of organizing a work of art, in particular a musical piece. The convention of temporal characteristics of a work of art allows us to consider the convention of a work of art as a whole. The sequence, the order of action in a work of art is called artistic time. Artistic time is determined by the genre specificity of the work, the artistic method, and author's representations (Lihachev, 1968), (Nesterik, Muhataeva, 2015), (Temirbulatova, 2001).

The main signs of time in a work of art are: the author's desire to bring together real and artistic time; immediate authenticity and great concreteness; correlation of the present, past and future; representations of immobility and movement (Temirbulatova, 2001).

A comparison of real time and artistic time reveals their differences. Topological properties of real time (one-dimensionality, irreversibility, ordering) in artistic time are transformed and acquire a new characteristic - multidimensionality. Therefore, in a literary text two vectors can be present in parallel: a description and an event story. In musical art, multidimensionality is expressed in text-musical forms of vocal genres; in various types of instrumental or vocal polyphony, based on the simultaneous sound of two or more melodic lines or melodic voices; in the artistic and figurative complexity and ambiguity of musical images; and as a result, in the interweaving of various means of musical development and musical expression in the process of creating and artistic interpretation of semantic plans or images of a musical piece.

At the same time, in a literary work the real sequence of events is often violated, which determines the time displacements. Thus, multidirectionality and reversibility are more characteristic for artistic time, in contrast to the characteristics of real time (unidirectionality, irreversibility).

In relation to the time depicted in a literary work, researchers use the term discreteness, since the literature is not able to reproduce the entire stream of time, but to select the most significant fragments from it. Discreteness in music, as a property opposed to continuity, means erasing or emphasizing rhythmic impulses, separation or merging of sound. The data are especially guessed in the works of the Impressionists: using the method of "inconsistent measure of time", C. Debussy enhances the audience's sense of the presence of time in a musical piece (Yarocinskii, 1978).

In art, two notions of time were formed: linear and cyclic. The term "cyclic time" is understood as a series of consecutive events of the same type. The idea of return is considered one of its characteristic signs. In musical art, the concept of cyclic time is manifested in the intonational repeatability of melodic fragments, as well as in shaping. Cyclic forms in music suggest the presence of separate parts, independent in structure, but connected by a unity of purpose. In the repertoire of academic music, cycles are known: suite cycles, sonata-symphonic cycles. Sacred music genres, cantatas, vocal and vocal-choral cycles.

The linear idea of time is determined by the movement directed from the past to the future. This type of time is characterized by continuity, one-dimensionality, orderliness, irreversibility, and movement is considered in the form of a sequence and duration of states and processes of the

surrounding reality. Most of the sounding music, indicates D. Bakhtizina, is its past and future, the present belongs only to one moment, which instantly disappears (Bakhtizina, 2009, p. 33-34). According to those positions, Ph. Alperson mentioned the theme of his research as “Musical Time” and Music as an “Art of Time” (Alperson, 1980).

A. Losev sees all music as a lasting present that does not pass into the past. According to the author, the past is a lack of being, its absence, that which is no longer there, and the future is the expectation of being. For music, omnipresence is characteristic - in it, until the work is completed, there is no sensation that the sound has disappeared. Thus, the scientist concludes, “before us is the passage of time - without a transition to the past” (Losev, 1995).

At the same time, the movement dynamics of a musical work is not a formal moment. Its ending is prepared in accordance with the climax, the quantitative extent used at the beginning of the work with thematic material, as well as musical expressiveness. The completion of the work is the result of thematic, artistic-figurative and musically expressive changes that occur during the development of the form of the work. Thus, the completion of a musical work does not mean its actual end: it continues to live in other forms (in the minds of listeners, in the performer’s memories). By the definition of D. Bakhtizina, a piece that has been performed once becomes the beginning of its existence in other forms (Bakhtizina, 2009).

Based on the mentioned above, we can talk about the significance of such a characteristic of artistic time as the subjectivity of the perception of time. First, it depends on the characteristics of the psychoemotional state. Unlike objective time, which refers to the sphere of objectively existing reality, perceptual time determines the area of perception of reality by an individual subject.

Rhythm and Tempo are the main compiling parts of musical perception and musical performance. As far as these temporal characteristics are checked by brain mechanisms M. Wittmann explains that their actions are based in the temporal processes of central nervous system. The high frequency mechanism supplies perception and operation of tempo in musical performance. The low frequency mechanism ties the separate elements into rhythmical construction. These two temporal factors according to the author’s opinion are temporal base of art communication in the process of ensemble performing the musical text (Wittmann, 1999)

Speaking about temporal characteristics of musical art in the article dedicated to the role of temporal fluctuations in music, the supposition is expressed that early musical-temporal form is the swinging meter. The author of research considers that the modal-variable rhythmic preceded the centralized meter based in binary ratio (whole – half – quarter – eighth – sixteenth, etc.) (Max-Planck-Gesellschaft, 2020).

It should not be argued that there is no universally significant content in perceptual space and time. The boundaries of perceptual space and time do not coincide with that part of real space and time that is in the field of view of an individual knowing a work of art. An important component of this concept, according to U. Maturana, is the subjective interpretation of the described phenomenon, since the mental and cognitive activity of a human is not limited to a simple reflection of the real world. We create the world in which we live, the author believes, and imagine the world as if in an “adapted” form, psychologically adapting to it (Maturana, 1996).

The categorical, relatively stable, universal and essential content allocated in perceptual time is determined not by the individual characteristics of the subjects, but by the general laws of human awareness of temporary relationships. In these features, a certain invariant character of time reflection crystallizes. Thus, depending on the characteristics of the educational context, the

experience of perception or interpretation of a musical work, the content and information richness of perceptual time will depend.

It is well known that music is a form of art that is especially organized in time, designed for auditory perception, and has a direct and especially active effect on people's feelings. The main means of expression are sound and a number of components of the musical form: melody, polyphony, harmony, rhythm, composition and so on. Thus, the form of music is the organization of individual sounds, soundings, intonations, the ratio of tones and intervals, musical themes in time and rhythm, which in turn is the basic principle of its temporal organization.

Not only the way of placing the music material, but also the specificity of interpretation determines the unique characteristic of the composition. Musical interpretation is the immersion in time, the experience of time, the creation of temporal-space. Specific techniques of music allow it to accelerate and slow down the passage of time: *accelerando*, *stringendo* (accelerating), *animando* (inspiring), *stretto* (squeezing), *ritenuto* (holding back), *ritardando* (delaying), *rallentando* (slowing), *allargando* (expanding).

The peculiarity of the music is that it is constantly in motion, never stopping. Even a pause in the music is a break in the sound, but not a stop. Thus, G. Neuhaus said that "silence, breaks, pauses, pauses must be heard, this is music too!" (Neygauz, 1988, p. 43). So, first, a piece of music has physical boundaries that can be defined astronomically. The presence, in each piece of music, of the beginning, development, and ending, expressed in the universal Asafian formula *initio – motus – terminus* (beginning – impulse – movement – development – boundary – closure), most accurately reflects the passage of time (Chernaya, 2017).

However, the end of the piece of music is not a formal phenomenon but is the result of the dynamic development of sound-semantic movement. D. Bakhtizina states that the formal completion of a musical piece does not mean its actual completion. Having sounded in reality, it continues to live in other forms: in the energy field created by sounding music, in the minds of listeners, in the memories of the performer (Bakhtizina, 2009, p. 32-33).

Time is given in music not by the number of minutes of sound, not by the tempo, but by the intensity of the intonation processes. From this it follows that time in music is determined by both the speed of the processes that unfold in it and the activity of its expressiveness and dynamism. In this case, such temporal characteristics of music as tempo may not play a significant role (Bakhtizina, 2009, p. 32-33).

Ideas about time are traditionally linked to the categories of the past, present and future. Most of the music that sounds is its past and future, the present belongs to the moment of the act (sound and perception). According to A. Losev, the past is the lack of being, its absence, what is no longer exist, and the future is the expectation of being. The music is characterized by ubiquity, that is, until the completion of the work there is no sense that the sound has disappeared. Thus, the scientist concludes, "before us the flow of time - without passing into the past" (Losev, 1995, p. 210]. This was also noted by M. Bonfeld, who treats the whole piece of music as "a single, indivisible sign" (Bonfeld, 2007).

S. Baranova (Baranova, 2007) states that in the understanding of time, scientists have two approaches, conventionally called "western" and "eastern". The Western tradition originates from I. Newton's substantial's conception. In the twentieth century, the Newtonian concept was replaced by A. Einstein's relational concept, which considers space and time as relations between material things and events. Time began to be understood as the duration of material processes and the

sequence of their change. According to G. Orlov, an image of the substantive conception of time is an arrow, symbolizing the unidirectionality of its motion. So, the time in western approach is qualified as chronometric - "is the fruit of intellectual comprehension of time as numerical relations, proportions and symmetries" (Orlov, 2005, p. 84]. There is, however, another idea of time as an intuitively lived length (the Eastern tradition). This time is defined as "exact" (Orlov, 2005, p. 84]. It is not subject to intellectual analysis and conscious evaluation. Due to the fact that music is a real-time sound model, it is only natural for music to manifest in both concepts: at the level of a piece of music and musical text. The temporal characteristics of a piece of music are expressed in rhythm, meter and tempo (Stambaugh, 1964). Chronometric time is calculated by the number of cycles and the movement of the metronome that regulates the pace of execution. However, the work is perceived and understood as a structure where time acquires existential characteristics. In music, according to S. Baranova, both concepts are realized: at the level of musical piece (existential characteristics) and musical text (chronometric characteristics) (Baranova, 2007).

Thus, the properties of the time of the musical piece (note recording) are: tightness (text preset); reversibility; discretion (tempered image); structural; intellectual mediation; semantic content. Musical text is implemented as the interaction of the performer and the listener, where the time of the message and the time of perception coincide. However, the timing of the musical text is unidirectional and finite. It matches the timing of the actual sound, but does not completely match it. Its flow depends on the internal state of the person, on the specific conditions of perception and ethno-cultural identity of the listener (Baranova, 2007).

Based on the research of S. Baranova, we can distinguish the following properties of the time of the musical text (in the process of performance): relevance, irreversibility, tightness, personification, existentiality.

Speaking about the temporal characteristics of music, it is necessary to highlight the style and time gradations of samples of musical art. The notion of an era style focuses on the historical and temporal aspect. The era creates its own image of time, which is a generalization of the dynamics of its temporal processes.

Therefore, music is not only a temporary kind of art. The content of a piece of music is revealed both in space and in time, but the essence of music is precisely in its temporality, which sets the transference of meanings from the composer's mind through the performer's consciousness to the listener's consciousness. Drawing on the research of scientists, we note as the first mechanism that ensures the turnover of musical time - memory. It allows you to hold large segments of sound in consciousness and to compose them as blocks into logical structures that can be observed and analyzed. In addition to memory for comprehension of time, the need for structural listening (the second mechanism), which scientists believe is not innate and culturally conditioned. As the third mechanism of realization of temporal characteristic of musical art is comprehension of depths of musical meaning, it is carried out only under the condition of passing of such time stages: objectification of meaning by the composer, objectification by the performer and understanding by his listener (Baranova, 2007, p. 18).

In this context, E. Nazaykinsky and G. Orlov talk about attracting a listener to a particular culture, which he or she understands by means of sound (Nazaykinskiy, 1988, Orlov, 2005).

Equally important is that by perceiving music, a listener gets the opportunity to feel as part of the object of musical reflection, as if moving through time, which ensures the reversibility of musical time. This effect of partitioning (merging with the subject of musical reflection) is included in a number of mechanisms that provide processes of reversibility of musical time.

Conclusions

Time in the music art is a form of existence, a condition for ensuring the processivity of figurative understanding of reality in the process of creating a product of creative activity, interpretation and perception, which includes aspects that are reflected in the concepts of simultaneity of sound, time sequence of origin, duration of origin, objectification and focus content. Temporal characteristics of the musical work are temporal, existential, spatio-temporal (specificity of interpretation), static-dynamic-procedural. Mechanisms that ensure the reversibility of musical time are memory, adding past auditory experience to this audio-textual information, structural listening skill (grasping of musical meaning can occur only during the passage of such time stages: objectification of meaning by the composer, objectification by the performer and understanding listener), partitioning. The properties of the time of the musical composition (musical notation) are: tightness, turnover, discretion, structural, intellectual mediocrity, semantic content. The properties of the time of the musical work of the text (in the process of performance) are actuality, irreversibility, tightness, personification, existentiality.

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