

The Synthesis of the Integrative and Form-Building Possibilities of Expressive Means of Music, Painting and Poetry

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Abstract. *An integrated view on the formation of different types of art requires a special approach to the single syncretic phenomenon with a common system of expressive means and a number of socio-cultural grounds. This article is dedicated to the peculiarities of the interaction of adjacent arts: music, poetry, painting, and the logic of the phenomenon of synthesis in the works of composers, painters, poets, associated with their synesthetic perception. There has always been an organic connection between these types of art, requiring the study of art, bearing systemic character with different aspects and different form-building properties. Their unity is based on the nature of visual, spatial, temporal art that do not exist separately. Each of them covers «the rhythm and motif of the other» with characteristic common techniques of organization, unique expressive means. We consider the commonality of the language of the pieces of art through figurative perception of the surrounding world, through the ability of music to conjure up visual (pictorial, poetic, musical) images, through the development of musical, figurative and associative thinking, capable of conveying specific states of mind, picturesque beauty of nature.*

Keywords: harmony of sound and color, spectrum of color vision, pictorial composition, musical form, color associations, synthesis of arts.

Introduction

The types of art like music, painting and poetry are deeply intertwined. In an effort to reveal the originality of their specificity, they remain open for enrichment of own artistic potential. In this regard, there is a need to understand the forms, peculiarities of interaction between the types of art, to expand the borders for inter penetration of types and genres. The actualization of this issue contributes to the creation of a holistic view on the possibilities and principles of interaction of music, painting and poetry within the context of comparative analysis of color-sound correspondence, represented in the works of composers, artists, poets, visual interpretation of musical form in painting and poetry.

The unification of sound, color and word in color-sound perception was observed in different periods of cultural and historical development. Since ancient times, a heptatonic scale have been compared with the seven colors of the rainbow, and the degrees of musical scale, semitones – with color shades. In ancient times, supporting the idea of Pythagoras, Boethius classified the music and suggested to divide it into three types: «*cosmic*», «*human*» and «*instrumental*»¹. The philosophical approach to music as harmony of spheres and harmonious coexistence of soul and body allowed determining the value of existing musical modes. For example, according to the scientists, Ionian mode was aimed at nurturing *softness, tenderness, relaxation*; Dorian mode evoked *vigour, cheerfulness, courage*; Phrygian mode expressed *disbalance, dissoluteness*; Lydian mode resonated with *sadness, wretchedness*.² Similar analogy emerged due to the interpretation of color properties, which were given

¹ S. Boezio, *La consolazione della filosofia*, Poma, 2010.

² T. Seeman, *Die Lehre von der Harmonie der Farben*, 1881.

poetic names: «luminous», «divine effulgence» and colors with «earthly» properties: *one emits light, the other caresses and soothes vision, the third excites passions*. Colors were divided into «noble» and «low», «cultural» and «barbaric», *dark and bright*, which collectively revealed the nature of the ancient ethnic group like music.

Aristotle, who studied the analogy of compatibility of musical and color harmonies, wrote that the color spectrum «by the pleasing effect of harmony» can be proportional to the musical consonances³. In the medieval aesthetics of India, Sarangadeva picked seven specific colors corresponding to musical notes: *pale pink color like the petals of lotus, orange, gold, color of jasmine, white or black, bright yellow, variegated color*⁴.

When studying the combination of visible and audible, we relied on color music theory, developed by the Milan monk, musician and painter G. Arcimboldo in XVI century. His famous series of «The four seasons» and «The four elements» are based on color perception of musical sounds, which served as a prototype for the theory of color music⁵.

In 1665, I. Newton wrote about the synthesis of the physical properties of sound and color, in particular, about the correlation between the seven colors of the spectrum and the seven sounds of the musical scale. The scientist defined the temperament of color scale⁶. Having created the theory of color and having emphasized the «physical» spectrum of chromatics, he made a number of changes to the existing color classification⁷. Newton's theory of «color music» is related to the seven-stage musical scale: *C, D, E, F, G, A, B*, introduced into musical practice in XVI century. Paying special attention to the study of color harmony and contrast characteristics, the scientist developed a theory concerning the psychological impact of color, color associations. He introduced a number of terms, regarding corpuscular theory of color, color circle, which today constitute the basis of chromatics.

The work of the German composer A. Kircher (1650) is based on the transfer of music into color on the analogy «spectrum – octave»⁸. In the XVIII century, L. Castelempa sized the analogy of color and tone, sound-color unity. The idea of «seeing» music in color was reflected in his «Ocular Harpsichord»⁹. Similar instrument was later created by K. Eckartshausen. Similar ideas of color-sound correspondence belong to K. Eckartshausen, P. Zeeman, G. Kraft, etc¹⁰. The ability to endow color characteristics to certain auditory impressions as color hearing was peculiar to J. I. Goethe, L. Tieck, E. Hoffmann. L. Tieck believes that the associative perception of music and painting is based on the synthesis of

³ E. Chevreul, *Une nouvelle théorie de l'art contemporain*, Paris, Le couleur, p. 51–52.

⁴ Anonymus. *Musical aesthetics of Eastern countries*, Moscow, 1967.

⁵ A. P. De Mandyarg, *L'étonnant Arcimboldo*, Paris, 1978.

⁶ I. Newton, *Optics*, London, 1704.

⁷ B.M. Galeev, "What is svetomuzyka (light-music)?," in *Musical life*, IV (1988), p. 12-14.

⁸ A. Kircher, *Musurgia universalis*. Berlin, 1650.

⁹ B.V. Asafiev, *Musical form as a process*, London, 1971, p. 376.

¹⁰ G. Ekkartsgausen, *The key to the mysteries of nature. Part 1*, London, 1804, p. 295.

expressive means and that the principle of color-sound correspondence, analogy, association, interpretation is based on the method of sound-color interrelation¹¹.

In the second half of the XIXth century, the synthesis of visual and auditory perception aroused interest among psychologists of USA and European countries. It was a time of intensive study of the phenomenon of musicians' color hearing abilities, which was then continued in scenic color music concerts. In 1893, based on a physical parallel between sound and color, A. Rimington invented the first color organ. T. Wilfred, who made a significant contribution to the development of color art as an independent form of art, has particularly interesting works on the use of color, shape and movement. The organ he invented was a device, controlled from a keyboard with a display of colors. At the same time, the Australian composer A.B. Hector created open-air color music theatre, which aimed at showing Chopin's «Funeral March» in color and revealing the meaning of its content by influencing both hearing and vision.

Music, painting and poetry presented in different forms, have their own palette of colors: *color scale, sound palette, bright sound, sonorous color*. They all are based on the *rhythm*. Due to rhythmic repetitions, contrasts, the artists, composers, poets combine the details into a single whole and create an artistic form, composition, saturating it with a certain intonation. Paraphrasing the words of Losev, we can say that the artistic image is the art of formation, where melodic, pictorial and poetic movements reproduce the movement of the soul, richness of the world, complex world of feelings and characters, flight of fancy¹². An image based on the lines of the drawing, melody, rhythm of a verse, dialectics of their interrelation, contributes to the disclosure of integrative tendencies in art. Music gives the listener the opportunity to draw certain details in his imagination, and the images in poetry and painting differ by specificity. Using rich expressive means, a variety of color shades, the composers, artists and poets can convey *a sense of light, atmosphere of hot day, night chill, spring bloom, howling wind, peal of thunder, tidal bore, rustle of leaves, voice of stream* with a help of color, sound sensations, color-music combinations, endowing the tonality with certain emotional, semantic characteristics. For example, Scriabin's *C-dur* is a 'simple', 'earthly' tonality, and *Fis-dur* is a more 'complex', spiritual tonality. The possibility to convey the subtlest nuances of the promptings of heart, the state of nature through musical sounds, color palette, sound rhyme, led to the formation of emotive meanings.

In our research, we relied on the works of musicologists B. Asafiev, M. Bonfield, Y. Kremlev, L. Mazel, E.V. Nazaikinsky, R. Sergienko, I. Tolkach, V. Kholopov, V. Zuckermann and the works of art critics M. Alpatov, B. Vipper, N. Volkov, I. Elatomtseva, I. Itten, V. Kandinsky, G. Nedoshivin, E. Panofsky, V. Prokoptsova and others, who allowed establishing conceptual, semiotic and terminological level of interrelation between music, painting and poetry. The specificity of the sign system, reflecting reality and transmitting information about it, made it possible to reveal the unity of the visual and expressive nature of the

¹¹ L. Tieck, *Leben – Werk – Wirkung*, Hg. von Claudia Stockinger und Stefan Scherer, Berlin, 2011.

¹² A. F. Losev, *Antique musical aesthetics*. Moscow, 1960.

language, to establish the interrelation of semiotic levels, to reveal the inner world, transmitted through *audible* emotional manifestations and the outside world, embodying *visible* object manifestations.

A synthesis, bringing the artwork to the level of integration of artistic means of expression, is particularly interesting. For example, M. Ciurlionis' paintings bearing poetic-musical names: «Sonata of the Spring», «Fugue», «Allegro», «Andante», «Scherzo», «Finale» speak of musical form, picturesque composition, representing «a *philosophical poem in colors, symphony of picturesque rhythms, musical visions*». B.V. Asafiev wrote: «A talented lyricist Ciurlionis dreamed to turn music into painting»¹³. M. Ciurlionis' art was distinguished by polyphony of thinking¹⁴. It is a symbiosis of art, harmoniously combining the possibilities of music, painting, poetry, a visual and auditory analogue of the form of a musical work¹⁵. M. Ciurlionis wrote: «The universe for me is a great symphony; and people are the notes, words»¹⁶.

We can say the same about the works of P. Signac «Adagio» and «Symphony», M. Chagall's «Flying violin», a remarkably picturesque work of A. Matisse «Music». Due to harmonious fusion of different artistic methods and unique expressiveness, these works strike the viewers with metricity of the drawing, organically «consonant with metricity of musical form»¹⁷, differing in contrasting tonalities and thematic forms.

Musical instruments in the paintings of cubists are also a striking example of the harmony of sound and color. Pablo Picasso dedicated whole series of works to musical instruments: «Guitar», «Three musicians in masks», «Man with a clarinet», «Man with a violin» (Picasso was a good violin player), a huge oval canvas «Musical instruments» – eight meters in length and three and a half meters in width. It is a monochrome painting in black, gray, white, with elements of linear perspective, overlapping transparent planes filled with beauty and harmony.

Georges Braque has a similar painting: «Mandora» and «Homage to J. S. Bach». There are also similar works by S. Dali – still life with mandolin, lute and guitar.

Methodological Framework

The study of the interaction of music, painting and poetry is based on fundamental research in the field of art history, musicology, humanitarian, philosophical, aesthetic, literary works, works on psychology, and cultural studies of domestic and foreign authors. Comprehensive-systemic, cultural-historical and art-historical approaches were fundamental approaches used for the study. To solve the tasks, art-historical, musicological approach, systemic and comparative methods of research based on the works of I. Azizyan, M. Alpatov, B. Asafiev, Y.

¹³ B.V. Asafiev, M.K. Ciurlionis, *About music and drawing, letters, notes and articles*, Vilnius, 1960.

¹⁴ V.M. Fedotov, *Music fundamentals of Ciurlionis' creative method*, Saratov, Publishing house of MHU, 1989.

¹⁵ L. N. Mironova, *Chromatics*, Minsk, 1984.

¹⁶ M. K. Ciurlionis, *On music and painting*, Vilnius, Vaga, 1960.

¹⁷ B.V. Asafiev, *Musical form as a process*, Leningrad, 1971.

Borev, V. Vanslov, B. Vipper, L. Vygotsky, A. Gabrichevsky, M. Kagan, Y. Kremlev, V. Medushevsky, I. Zemtsovsky, B. Galeyev, N. Kolyadenko, Y. Kudryashov, philosophical and aesthetic works of E.Husserl, S.Freud, A.Schopenhauer, A.Bergson, G. Rickert, N. Berdyaev, E. Blavatskaya, P. Florensky, V. Nalimov, Y.Lotman, A. Zotov, Y. Melville, were used during the study. These works concern the issues of the synthesis of arts and contribute to development of scientific approaches to reveal the interaction of music, painting, poetry.

Results and Discussions

Richard Wagner, who could brightly synthesize music and theater in his works, had a huge impact on the works of V. Kandinsky, who called his paintings «Compositions», «Improvisations», emphasizing the relation between timbre in music and color in painting: «In painting, coloration is the most musical element, in music – the most picturesque element»¹⁸. The artist interpreted colors as «animated creatures». He associated the flute with *yellow color*, cello– with *blue color*. Ascribing specific colors to geometric shapes, the artist took them in combination with thermal perception, for example, he associated the horizontal line with *black color*, evoking the sensation of *warmth*, and vertical line – *with white – cold color*. The author believed that the color has a high degree of emotional impact. J.W. Goethe wrote about the same property. Systematizing the values of the individual colors, he said: «Color has a certain effect on the sense of sight, and through the sense of sight to the soul»¹⁹. *Yellow* color, according to the poet, makes a *warm* impression, creating a good mood; *blue* was the color of *cold and dark shadow* and objects in this color created the impression of remoteness, space.

The seasons were reflected in modal-coloristic and texture forms in the works of R. Schumann, E. Grieg, in F. Mendelssohn's «Songs without words», Franz Liszt's «Years of Pilgrimage», «At spring-well», «At Lake Wallenstadt», «Obermann's Valley», «Cypresses of the Villa d'Este». The works combining lyrical images, poetic images, harmoniously merging with the visual, graphical principles of composition are the pabulum for reflection.

The founders of color music in Russia are N.A. Rimsky-Korsakov and A.N. Scriabin, who believed that the color line, accompanying the sound of music has a psycho-physiological factor. For Rimsky-Korsakov, *D major* had a *golden shade* and evoked the feeling of *joy* and *light*; *D-flat major* had a *diminish* and *warm shade*, for A.N. Scriabin they were painted in the color of *emerald green*, *lemon yellow* after a spring rain.

Landscapes of the representatives of the «Mighty handful» are multicolored and polychromatic. To create their colorful music, M.A. Balakirev, M.P. Mussorgsky, A.P. Borodin, C.A. Cui, N.A. Rimsky-Korsakov drew inspiration from images of nature, reflecting it in timbral richness of the orchestral expositions, replete with watercolor sonority.

¹⁸ W. Kandinski, *Über das Geistige in der Malere*. Munchen, 1933.

¹⁹ J.V Goethe, *Nachträge zur Farbenlehre. Sammtliche Werke*. B. 30, Stuttgart, 1851.

They also include «Pastoral» from Alfred Schnittke's «Suite in the Old Style», «Pastoral» from G. Sviridov's musical illustrations to Pushkin's story, violin concerto «The Four Seasons» by A. Vivaldi. The cycle «The Seasons» by P.I. Tchaikovsky is characterized by a distinctive visibility, spatial picturesqueness. In those compositions, you can see wide-open space, rural life, paintings of urban landscapes and much more. A. Scriabin, N. Rimsky-Korsakov, M. Ciurlionis who could «hear colors», thought that tonality has a certain color with an emotional flavor, filled with a dazzling play of light and shadow.

The artist Joseph Turner liked to draw the rage of the elements. In the painting «Storm at the Harbour», in an incredible whirlwind of colors we hear the rasp of masts, waves splashing against the side of the boat. Everything mixed up in a whirlpool: black, grey, blue, brown colors – the sky, the sea, weather-beaten faces of fearless sailors. The paints are put chaotically and grimly. They remind of something unreal, conjuring associations with Hector Berlioz's «Fantastic Symphony», Beethoven's «Storm», A. Rimsky-Korsakov's «The sea», C. A. Debussy's «Play of the Waves», I. Aivazovsky's «Storm», «The ninth wave», «Stormy Sea». Striking with the elegance of lines, the play of the light and shade, modal color of musical and poetic rhythms, they gradually convey the «clarification» in music and paintings. Intonational-figurative, generic, stylistic basis both in music and in painting are the patterns opening way to knowledge:

Море! Чудо хрустальное!
Шепот волн, перекаты камней,
Есть ли что на земле музыкальнее?
Удивительней звуков морей!
(The sea! The crystal miracle!
Whispering waves, rolling stones,
Is there anything more musical,
More amazing than the sound of the seas?)

We find an image of a tranquil sea in the poem by M. Y. Lermontov «The Gift of The terek»:

Но склонясь на мягкий берег,
Каспий стихнул, будто спит...

(Motionless upon her beaches
Did the grey Sea still remain)

The sea attracted everybody, including musicians, artists and poets with its power, an abundance of colors, sun glitter, bottomless blueness, iridescent shells:

Есть у моря свои законы,
Есть у моря свои повадки,
Море может быть то зеленым,
С белым гребнем на резкой складке,
То задумчивым и светло-синим,
Чуть колышимым легким бризом...

(There are laws of the sea,
The sea has its habits.

*The sea can be either green
With a white crest on a sharp crease,
Then pensive, light blue
With a slightly swaying, light breeze...)*

Violin, cello, piano and other instruments were endowed with human properties. For example, *piano* is associated with zodiac sign «Gemini»: *Mr. Forte* is an elegant aristocrat with refined manners, in a black tailcoat with a white bow-tie. He is modest and courageous; lady *Piano* is a woman in white, flimsy dress. She is appealing, young, graceful and expressive.

Jean Metzinger's «*Violin*» reminds of a morning bud, full of freshness and purity – a gentle, delicate creature with a graceful figure, swan neck, and a dandy, trying to seduce the young, inexperienced virgin with his passionate speech.

Albert Greuze's painting «*Cello*» requires particular attention. Unlike Jean Metzinger's painting «*Violin*», where the instrument is associated with a young virgin, this *cello* is a mature woman. It is a well-proportioned woman with traces of beauty, low, deep and velvety voice, filled with warmth and expressiveness. It is not easy to seduce her, but if she gives up her position, she will love passionately and selflessly. Headstrong, a little tired of endless admiration and applause, she is full of secrets and mysteries.

Figure compositions, still life of Metzinger and Greuze are literally dissolved in the music. They have general tonality and expressive-emotional system of the pictorial and the musical. Structural balance of colors, harmony of the rhythm of color and sound take a special place in these paintings.

A. Matisse liked to repeat: «There must be an accord of colors – a harmony, similar to musical harmony». According to the artist, «color has its inherent beauty», which should be preserved as a timbre in music. Louis Aragon, who dedicated a poem to A. Matisse, depicts in poetic form: «*the circling steps, bare footprint that the wind dissolves, a moment of this world, the sun on an imagined shoulder, a black pattern against the open window, the birds the trees the seasons, the mute happiness of green plants, the dwelt-in silence of houses...*»

The main properties of musicality and picturesque poetics are reflected in the composition, line, color, space – in a pair of A. Matisse's paintings «*Dance*» and «*Music*». They share the novelty and similarity of color schemes. In the painting «*Dance*», dancing figures need a space, freedom, not limiting their rapid actions. The figures in «*Music*», on the contrary, are static, calm, immersed in the music. In «*Dance*», we see a ritual act, the fury of which is embodied in the powerful accord of *red, blue and green*. Dancing figures are completely dissolved within all-consuming rhythm, filled with indomitable force. In «*Music*», the artist uses contrasts, intensifying the palette of expressiveness by means of three bright colors: «*azure sky, pink freshness of bodies and greenery of the hills*».

Depicting a tree, A. Matisse gave us the opportunity to feel how its branches grow. Drawing a man, he endowed him with a special character. Colors that constitute accords sounded like consonances, and were sonorous, harmonious. Dissonances served to increase the expressiveness. There was variety of rhythms in

his color scale: fast and slow, jerky and smooth, tensely pulsing, – each of them had its own unique timbre.

Claude Monet accurately conveyed the changing state of nature with his vigorous, rapid strokes. He painted the haystack fifteen times, depicting it *«lit by the pink rays of dawn, drowning in the ghostly moonlight, standing in a mist and in a frosts»*. Korovin wrote: *«Claude Monet's clouds sing, and his streets run, tinkle»*. Lines and colors, creating a certain rhythm, similar to musical rhythm, were distinguished by grace and subtlety in the selection of colors.

Picturesque smoothness of colors, lines, movement of a brush reflecting the subtlest changes in the state of a nature, mood, state of mind are typical to landscape paintings, still life, portraits of the Kazakhstani artists. Distinguished by the complex nuances of color and shapes, they organically combine the subtle contemplation of the world: *«The birth of the form», «Dry grass», «Steppe», «Silk Road», «Medeo», «White flowers», «Still life with apples»*. Conveying the subtlety of poetic and musical moods, freshness of perception, the paintings of artists are characterized by sonorous and subdued colors, lyrical and emotional sound, smooth and melodious lines.

Light transparent color, panoramic landscape background, the subtlety of relations between colors, the refinement of color tone combinations give the paintings of S. Mambeev, S. Romanov, A. Galimbaeva, M. Kenbaev, B. Tabiev, K. Teljanova light major character, subtle shades of joy, tenderness, sadness.

Broad technique, sensitivity to purple, ochroid brown, bluish-gray color help J. Shardenov convey the transitional state of nature – early spring or late autumn: *«High in the mountains», «Spring is coming»*. In the painting *«My birch»* the artist *«models»* the form with the help of color, involving us into a fantastic walk between the trees, sparkling snow, smelling the odor of birch bark.

In G. Ismailova's painting *«Kazakh waltz»*, Shara spinning in a dance is a grace in motion. Her charm, overflowing temper, charisma captivate the observer: her hands, dress, hair, tilt of the head, expressive, radiant look, fascinating smile, – all merge into a swirl of dance, conquering with the ease of lines.

In the contrast of color and shadow, bending forms, sonorous, expressive colors in Sh. Sariyev's painting *«The birth of a song»* we can see the birth of a mysterious melody for kobyz. A. Cherkassky's painting *«Jambyl and Dina Nurpeisova»* depicts the meeting of two maestros, genius masters, whose works are characterized by strict logic of musical forms that have been aligned over centuries.

In K. Teljanov's *«Kokpar», «Race», «Hunting with an eagle»* we see the spirit of freedom, endless steppe, odour of steppe grass, the rumble of thousand hoofs, vanishing over the horizon at rapid-fire pace, rumbling sound of daulpaz, alluring sounds of karnays, stirring sounds of dombra and kobyz, carrying you away to eternity.

We see the similarity of expressive means not only in painting, but also in music, realistically conveying the dynamics of the race. In fast-paced kuys of Kurmangazy, we feel the dynamics, excitement, intensity of the struggle. Poetic expressiveness in depicting the best racers in the steppe, is also reflected in M.

Kanazov's novel «Lonely», M. Magauin's «The fate of the racer», I. Djansugurov's «Kulager».

We can see a brilliant transposition of musical and pictorial text in the works of modern national composers: T. Mynbaev's «Frescos», K. Shildebaev's «Elegiac etudes», T. Kajgaliev's symphonic painting «Stained glass».

Noting the similarity of K. Bryullov's paintings with the Italian opera, V. Gogol called them a masterpiece that combines all the beauty, and compared them with the opera that combines the magical world of arts: painting, poetry and music. The composer Giovanni Puccini has an opera called «The last day of Pompeii». No doubt that his music had an impact on the artist K. Bryullov, who created the painting bearing the same name. Looking at the painting, we hear the clatter of hooves, neighing horses, the screech of a cart giving a lurch, blazing through everything in its path; we see a woman, protecting a child; an old man who fell down because a wall collapsed onto him; antique statue flying down and eyes full of horror and fear. K. Bryullov's painting and Giovanni Puccini's music are a harmony of «major» and «minor» consonances, smooth and fast rhythms, reflected in sound and color combinations.

Elements of musical «painting» and poetry are the characteristic feature of F. Chopin's preludes and nocturnes. G. Neigauz believed that each note of the composer, each of his phrase has a poetry in it. Each work conveys holistic poetic and picturesque image with utmost clarity and strength:

*Звучал ноктюрн светло, негромко и печально,
Нежнейшей пеленой, окутав все вокруг.
Царили в звуках тех торжественность и тайна,
Манило колдовство нездешних, тонких рук.*

*(It was a light, soft and a sad nocturne,
It sounded, wrapping everything like a soft veil.
Those sounds were solemn and mysterious,
Unearthly and delicate hands were magically luring.)*

M. Ravel and K. Debussy's music, that are notable for elegance and amazing sense of form, are stylistically close to C. Monet, V. van Gogh's brilliant landscapes. In C. Debussy's piano preludes «The Terrace for Moonlight Audiences» with iridescent flecks of sound, «The Girl With Flaxen Hair», composed in subtle watercolor tones, we see a delicate connection of sound, light and color, and we feel a unique combination of light, color and sound. In the first part called «The clouds», the composer depicts silver-gray clouds moving slowly and fading away. In the nocturne «Festival», we see light bursts of the atmosphere, its fantastic dance. Listening to the nocturne «On the waves of the sea», we can hear and seem a gical sirens, singing a mesmerizing song.

Sergei Rachmaninoff's piano music is distinguished by landscape lyrics: «Spring waters», etude-painting «Snowstorm» and others. In D. Smolensky's piano suite «Play of colors», L. Abeliovich's cycle «Frescoes», color-sound and sound-color synesthetic images were created. Perceiving music «visually», the composers conveyed them through color associations.

The English composer Andrew Lloyd Webber's opera «Cats» is known for its originality. We have a gallery of stunning images in front of us, and each of them is unique: there are pedigree cats and random bred cats, young and naïve cats, old and experienced ones, pets and stray cats, and each of them has its own character: *black* cat is a macho – it is a color of *vigour* and *courage*. He will not tolerate rivals, because he is brave and fearless. *Red* cat is *graceful, cunning, seductive*...

The logic of the color wheel, developed by Newton, occupied a certain place in the works of J.W. Goethe, who paid special attention to the nature of color and issues related to its perception. The poet considered them through the concept of «the pair of colors» (*blue and yellow, yellow and purple, blue and purple, yellow-red and blue-red*), considering these pairs harmonious or inharmonious²⁰. Drawing an analogy to musical intervals, Goethe called them «reversibility». According to the author, the terms «major» and «minor» characterize the work of art that makes «a profound effect» or «gentle effect». He called such coloristic unity «a real tone». In music, it denotes the modal unity.

Music is not a specific objective manifestation of the image, as it happens in the painting, and a semantic specificity of the poetic word is not peculiar to it. In the method of creating the image, music is close to poetry, which is a rhythmical and metric organization of sounds aimed at creating an auditory image of feelings. The sounds of the poetic language are endowed with a certain pitch, time value, special timbre and a rhythm. As a spiritual activity, poetry creates for internal contemplation, forming an artistic image characterized by a special beauty of sound, spirituality, aesthetics by means of rhythmical-metric, intonational organization of sounds. «There is something in the verses that is more important than their meaning – it is how they sound», – A. Tsvetaeva wrote. Poetic speech is close to music, because it is not only the idea expressed in words and images that creates the beauty of the poem, but the flow of sound, poetic rhythm: *rhythmic, calm, excited, rebellious*. Tchaikovsky meant these features of the verse when he spoke about Pushkin: «Regardless of the essence of what he sets out in the form of a verse, there is something in the verse itself, in the sequence of the sounds that penetrates deep into the soul. This something is a music itself»²¹.

Music, painting and poetry draw their inspiration from the same sources: craving for beauty, understanding the greatness of nature, and last but not least, the play of fancy. The perception of the world and its reflection in the «sound images» plays a huge role in their unity:

Послушай: музыка вокруг,

Она во всем – в самой природе,

И для бесчисленных мелодий

Она сама рождает звук...

Вот почему – то иногда

Почудится в концертном зале,

Что нам о солнце рассказали,

²⁰ W. Kandinski, *Über das Geistige in der Malerei*. Munchen, 1933.

²¹ P.I. Tchaikovsky, *Correspondence with NF von Meck. Vol.1*, Moscow- Leningrag.

*О том, что плещется вода,
Как ветер шелестит листвою,
Как, заскрипев, качнулись ели...
А... это арфы нам напели,
Рояль и скрипка, и гобой.*

*(Listen! Music is everywhere,
I feel it in the nature.
She creates the sounds
For countless melodies...
That's why, sometimes
Sitting in the concert hall,
It seems that we feel the sun,
And we hear the splashing water,
Wind rustling the leaves,*

Screeching and swaying spruces...

Then it turns out that

It was the sound of the harps,

Piano, violin and oboe.)

Pushkin, Yesenin, Tyutchev, Fet, Bunin, Pasternak, whose creative searches are aimed at finding a new essence of language, are able to convey the freshness of meaning, the play of colors, vivifying the poetic sound. Their creations are in tune with the artistic paintings of Levitan, Polenov, Savrasov, Shishkin, Kuindzhi, Roerich, with the music of Tchaikovsky, Rachmaninoff, Sviridov.

A. Block brings his understanding of multi faced sound picture of the world:

*«В ночи, когда уснет тревога,
И город скроется во мгле –
О, сколько музыки у бога!
Какие звуки на земле!*

*(At night when troubles settle down
And darkness hides the streets and lanes -
There's so much music all around,
God sends us such amazing strains!)*

In the poem «Winter morning» the poet A. S. Pushkin uses contrasts of «yesterday» and «today»: «Last night, remember, the snowstorm scolded, And darkness floated in the clouded sky». The word «*вьюга*» (snowstorm) reminds us of the howl of the wind, we want to wrap ourselves in a warm shawl and take a seat on a cozy chair, listen to the crackling wood in the hearth, wind howling in the pipes. However, today we have a snow, sparkling in the sun and a blue sky:

*Блестя на солнце, снег лежит;
Прозрачный лес один чернеет,
И ель сквозь иней зеленеет,
И речка подо льдом блестит...*

*(And in the light of day it shimmers.
The woods are dusky. Through the frost*

*The greenish fir-trees are exposed;
And under ice, a river glitters.)*

There are magnificent descriptions of the nature in all seasons:

*Буря мглою небо кроет,
Вихри снежные крутя,
То, как зверь, она завоет,
То заплачет, как дитя.*

*(Storm has set the heavens scowling,
Whirling gusty blizzards wild,
Now they are like beasts a-growling,
Now a-wailing like a child;)*

Унылая пора! Очей очарованье!

*Приятна мне твоя прощальная краса —
Люблю я пышное природы увяданье,
В багрец и в золото одетые леса...*

*(A melancholy time! So charming to the eye!
Your beauty in its parting pleases me -
I love the lavish withering of nature,
The gold and scarlet raiment of the woods...)*

Лес, словно терем расписной

Лиловый, золотой, багряный.

Весёлой, пёстрой стеной

Стоит над светлою поляной...

*(The forest is like a tower painted
Into lilac, golden and purple color.
Like a cheerful, motley wall
It stands over a bright glade...)*

I. Bunin

In these poems, we see brilliant simplicity, strict and exquisite beauty of rhymes, rich sound palette, adding sensuality to poetic word. The music of the verse, drawing bright landscapes, impresses with a subtle play of diverse shades of the meanings of words. Using such elements assound, color, tactual sense, metaphors, imagery, the poets and artists convey a poetic thought, their feelings and sensations.

As A. S. Pushkin said, «a keen ear is an inherent property of a poetic gift». Anna Akhmatova definitely had this keen ear. In her poems we hear: «*the caw of the crows and the steam engine's wails*», «*copper laughter chimed, silvery sorrow streamed*», «*the gentlest talking of this kind*», «*only bees can bear*», «*tiring din of the conversations*», and we can hear the music in the lines: «*raucous trumpets*», «*the voices of organ*», «*The evening bell on the monastery wall is like a ringing of nature herself...*», «*the sound of water in the shadow of a tree*», and «*where grasses softly sigh and Muses speak*» — isn't it the breath of sound, the poetry, reaching the highest beauty, approaching the music?

In O.E. Mandelstam's poems the sound material is actualized, intonation-rhythmic structure is reproduced and the space is filled with special sound. «He led the poetry as a melody, from forte to piano. His overtones in lower registers are

incredible», – E.G. Gerstein wrote²². Catching a huge variety of colors and shades, O.E. Mandelstam used in his poems expressive-visual function of color words aimed at fixing momentary impressions: light, air and mood. Color naming in metaphorical comparisons occupy a special place in his poems: *gorgeous emerald of the leaves of mountain ash, blue heart of the sky, black lakes of asphalt, volatile-red crescent of lips, silver clouds, and colorful fog*. Every word gives impetus to the associative array, creating music and color images. It models color-light picture of the world, contributing to the translation of musical elements to poetry. Music for O.E. Mandelstam is the degrees of the scale, characterized by melodiousness, dynamics coming to the fore: «*broad wind of Orpheus*», turning the tree trunks into harp and viola, «*melodious silence of the forest, melodious soul, barrel organ and church bells*», creating a polyphonic ensemble:

*Ты, музыка, – язык любви,
Создание божьего свеченья.
Как очищаешь душу ты
Как зажигаешь вдохновенье!..
...Как щедро льются эти звуки
Из необъятной вышины!
Я к ним протягиваю руки —
Ладони музыкой полны...*

*(Oh, music, you are love itself,
Creation of divine light.
You purify my soul,
You inspire my spirit!..
...How generously these sounds flow
From an immense height.
I reach out to them —
My palms are full of music...)*

Color strokes, used by poets and writers are extremely diverse. The same color tone in the text acquires mellowness and richness. For example, A.S. Pushkin, I. Turgenev, L. N. Tolstoy, when referring to the red color, use it exceptionally as a *major, life-asserting tone*. F. Dostoyevsky also treats red as a major tone, but uses it to depict the scenes of *rudeness, cruelty, violence, anger*, painting sensory panorama with the sound.

Conclusions

It is impossible to talk about one type of art without the help of others, as they are all interconnected with each other. The great Shakespeare wrote about it:

*Коль музыка поэзии близка,
И как с сестрою с ней соединима,
Любовь меж ними будет велика.
(If music and sweet poetry agree,
As they must needs, the sister and the brother,*

²² E.G. Gerstein, *New about Mandelstam*, Moscow, 1989.

Then must the love be great 'twixt thee and me).

It also includes the visual art, which is a link of their synthesis, their common point. «Painting is a poetry that is seen, and poetry is a painting that is heard»²³. Music harmoniously entered the world of painting and poetry, and all other types of art opened the doors for it. Without the interaction of associative series of sound, word, color, without poetry, music, painting, theater, architecture, choreography, picture of the world based on the color and light cannot emerge. The language of music is clear to many creators: the idea of the musicality of prose, verse, film, drawing, let us to talk about the picturesqueness of music, its connection with literature, with the theater. «Painting gives an image and an idea, and you need to create a mood in your imagination. The poetry gives the idea, and you need to create an image and mood based on this idea, and music gives the mood, and you ought to recreate the idea and image based on it» (Rimsky-Korsakov).

The analogies, comparisons and interpretations discussed above, let us reveal the connection between the fields of art, and define the general constructive laws of artistic phenomena, capable of expressing emotional-expressive properties, determining mechanism of connection between musical, verbal and visual arrays, the synthesis of which brilliantly decodes the modalities.

The study of the specificity of the sign system, figurativeness and expressiveness of music, painting and poetry at the semiotic level confirmed the unity of the pictorial and expressive beginnings of the artistic language of these types of art. The interrelatedness of sound, color and word allowed expanding in formative, synesthetic potential of each type of art, distinguishing similarities and the nature of mutual influences in the works of composers, artists and poets, reflected in the conceptual, terminological, semiotic levels. The principles of color, sound and auditory accordance made it possible to identify the mechanism of their unity, the peculiarities of interaction between means of expression in musical, visual, poetic art, to identify the types of perception associated with the specifics of the spatial and temporal categories, the internal structure and content of the form.

The principles of color-sound correspondence, analogies and associations are represented in examples of visual interpretation of musical form in painting and poetry. The conceptual role of music in creating the works of visual and poetic art is huge. Aimed at revealing the integrative features of the types of art, music expands the boundaries of its influence. It is present in the general mood of the picture, verse, adding a unique tonality, musicality to them. Being a multilayered phenomenon, a method for manifestation of different associations in artistic thinking, color music is able to convey the deep connections between paintings, musical and poetic heritage.

²³ L. Da Vinci, Selected works, *Vol.II*, Moscow-Leningrad, 1935.