Expressive possibilities of secondary meanings in music…………………………………82

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The article is devoted to understanding the expressive possibilities of secondary meanings in music, considering one of the ways to create subtexts — citations addressing perception to the primary source transformed as a result of quoting. The cited material is interpreted in a special perspective: not in the context of the problem of his own and someone else's, but in connection with his ability to form subtexts. The expressive possibilities of citations are considered on the example of the works of A. Honegger, D. Shostakovich, A. Schnittke, V. Ryabov, in which there are references to the works of J. S. Bach.

There is a significant line in the musical culture of the XX–XXI centuries, referring not only to the original source, but also to its interpretations, so that all versions form a single Text. The discovery by composers of new dimensions of what existed when there is an appeal not even to the original source, but to its modifications, created rich opportunities for the formation of secondary (not in importance) meanings.

Keywords: Subtext, secondary meanings, citations, Bach interpretations, music of the twentieth century, reinterpretations

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