

Wind Art as a Socio-Cultural Phenomenon of the World-Historical Progress of Civilizations

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The paper is devoted to the study of one of the specific directions of music, namely, wind art. The history of musical instruments goes back to the depths of centuries in the world history of civilization. The study of musical instruments, including wind instruments, has always been very important and has made a significant contribution to the history of civilization and its component – the artistic culture of mankind. First of all, the study of musical instruments allowed getting acquainted with the peculiarities of the history of the musical development of mankind, taking into account the combination of elements of material and spiritual culture.

The paper reveals the peculiarities of wind art as a socio-cultural phenomenon of the world-historical progress of civilizations.

For specialists, the list of information sources indicated by the author at the end of the paper (see References) will be of interest. The paper is significantly supplemented by the author's own materials, which he has outlined in his publications (30 such publications are also listed at the end of the article).

Keywords: civilization, history, material culture, spiritual culture, music, classification of musical instruments, wind art, wind musical instruments.

INTRODUCTION

The history of musical instruments and their early types – wind and percussion instruments, goes back to the depths of millennia of the world history of civilizations. But, obviously, musical instruments in themselves could not exist. Anyway, those instruments were indispensable attributes of the early community of human beings, and performing musicians playing these instruments were involved in various social relations with their signal and noise functions and reproduction of simplest melodic successions (religious rituals, tribal rites, military outbursts against battling tribes, etc.). Therefore, wind and percussion instruments, as well as the whole wind art, are considered to be a specific social and cultural phenomenon of the world-historical progress of civilizations.

It should be noted that the etymology of the term *civilization* only appeared in the 18th century, and the term was perceived in a complex relationship with such a notion as a *culture*.

The term *civilization* was introduced for the first time by the Scottish historian, philosopher and moralist Adam Ferguson in his *An Essay on the History of Civil Society*, published in 1767. The term was explained by the scientist as a certain stage in social development, which is notable for the availability of public strata, as well as for the existence of urban communities, written language, and other progressive phenomena. Adam Ferguson proposed specific stages for the division of world history: *savagery – barbarism – civilization* (Казанцев 2014: 235). His opinion was supported by academic communities during the period from the end of the 18th century to the beginning of the 19th century (Семёнов 2003: 114–115). By taking into account the popular plural and cyclic approach to history, the term *local civilizations* became progressively used under the umbrella term *civilization* at the end of the 19th century – the beginning of the 20th century (Семёнов 2003: 152).

At the beginning of the 21st century, scholars came up with an idea of analysing the following cycles of the formation and development of the

civilization: *generation – development – rise – decay* (Пономарёв, Смирнова 2000: 56–57). But as the development of human history has shown, not all local civilizations undergo all the aforesaid stages of their full life cycle. Some cycles are interrupted due to the occurrence of natural catastrophes (for example, the Minoan period), or in the process of the collision with other cultures (Pre-Columbian periods of Central and South America, Scythian Epoch) (Кузык, Яковец 2006: 92).

Study of History by Arnold Joseph Toynbee is one of the well-known historical works on the existence and functioning of civilizations. The results of the fundamental study by this British historian, sociologist and philosopher are set forth in 12 volumes, which were written and published from 1934 to 1961. Toynbee considered the development and the disappearance of 26 civilizations within the history of the mankind development, and he concluded that those civilizations successfully developed owing to their elite leaders (Encyclopaedia Britannica 2014). Toynbee considered the world history as a system of contingently discerned civilizations, which undergo similar phases: from birth to disappearance. These phases constitute the integral historical whole, and as a convincing example, we can cite the analogue of the conglomerate of roots, trunk, and branches with leaves, which constitute the whole tree. Toynbee concludes in his estimates that civilization is an enclosed society, which is characterized by two main criteria:

- 1) religion and form of its organization;
- 2) a territorial feature, remoteness from the place where this society originates.

By proceeding from this point of view, Toynbee particularly describes 21 periods (Тойнби 1996): Egyptian, Andean, Old Chinese, Minoan, Sumerian, Mayan, Syrian, Induan, Hittite, Hellenic, Occidental, Far East (both in Korea and in Japan), Orthodox Christian (main) (both in Byzantium and the Balkans), Orthodox Christian in Russia, Far Eastern (main), Iranian, Arabic, Hindu, Mexican, Yucatan, and Babylonian.

The comprehensive work of Fernand Braudel, *Civilization and Capitalism, 15th–18th Century* (Braudel 1979) presents the analysis of the civilization history during the 15th–18th centuries. Toynbee's conception, as well as the conceptions of the German philosopher of history Oswald Arnold Gottfried Spengler, the Russian sociologist, culture researcher, publicist, natural scientist, geopolitician, one of the founders of the civilization approach

to history Nikolay Danilevsky, were met with mixed reception by the scientific community. Although the works by the aforesaid scholars are considered to be fundamental in the field of civilization history studies, their theoretical insights were seriously criticized by colleagues. The Russian-American sociologist Pitirim Sorokin was one of the most dogged critics of the civilization theory, who wrote that *the most serious mistake of these theories consists in mixture of cultural systems with social systems (groups), that the term "civilization" belongs to essentially different social groups and their common cultures – now ethnic, now religious, now public, now territorial, now various multifaceted groups and even a conglomerate of various societies with their inherent aggregate cultures* (Епачов 1998: 50). And for that reason, neither Arnold Joseph Toynbee nor his predecessors could name the main criteria for the determination of civilizations' features or their precise quantity.

Special discourses also refer to the possible existence of any extra-terrestrial civilizations. But over the long millennial period of existence of mankind, nobody could confirm any meeting with the representatives of the developed extra-terrestrial civilization, although many theories concern this issue. For example, according to *the Great Filter* hypothesis, a turning moment occurs in the development of every civilization, which either destroys it or forces to return to the initial primitive stage of the previous origin. Therefore, no civilization can reach the moment in its development, when it will be able to build bridges with distant cosmic neighbours.

But let us return to the problem of the existence of terrestrial civilizations and functioning of wind and percussion instruments as constituent culture components. For example, French philosophers-enlighteners, by considering the notion of *civilization*, pointed out the necessity of interrelation in the society of brain and justice. Besides, in the 19th century, the notion of civilization already assumed the intrinsic unity and high level of development of both material and spiritual culture, where wind and percussion instruments were inherent components. That is why the study of musical instruments, including wind and percussion ones, has been very important at all times. The well-known Slovak scholar of ethnic instruments Oscar Elschek has aptly noted: *Information on musical instruments is the required precondition of appreciation of music, as musical instruments are not only the means of phonation, tools of*

reproduction, – they participate in the process of musical development, musical thinking of every musical epoch (Эльшек 1974: 21–22). The accumulation of information about the presence of a wind or percussion instrument essentially contributed to the history of every civilization development and its constituent component – the artistic culture of mankind. The history of the evolution of wind art translators presupposes its fixation and periodization. Thus, one of the leading organologists – Curt Sachs, proposes the following periodization of these instruments on the basis of summarized studies by archaeologists:

- the first period – *the Palaeolithic epoch* (ca. 80 000 – 13 000 years BC), when flutes, horns, shell horns came into existence;
- the second period – *the Neolithic epoch* (ca. 5 000 – 2 000 years BC), when various flutes appeared (flutes with play holes; transverse flute constructions; special nasal flutes; the birth of a Pan flute with its progressive design), transverse horns and metal horns existed. During that period wind musical instruments were also complemented with varieties of fipple flutes with both ordinary and double tabs (i.e. reeds) (Левин 1973: 3; Sachs 1930). But the most important thing was that when early musical instruments were made during those historical epochs, their makers were aware of a special sound production principle for those instruments: the shorter air column is in the musical instrument channel, the higher sound could be breathed in, and the longer air column is in the musical instrument channel, the lower pitch could be breathed in.

It turned out, that traditionally those musical instruments came to be called *folk wind and percussion instruments*, to what some scientific articles by specialists of the wind art were dedicated, including the author of this article (see References at the end of this article).

Researchers of material and spiritual culture are pleased to learn those new artefacts, which occasionally appear owing to archaeological surveys. Ancient musical instruments or only their fragments can sometimes be encountered among these artefacts. Thus, scholars – archaeologists, historians, and art experts were much interested in the finding of Ukrainian archaeologists during the excavations in 1908 in the territory of Mezin village of Korop region of Chernigov province in Ukraine on the front bank of the Desna River. This is the worldwide renowned Mezin Palaeo-

lithic site, its age amounts to almost 20 thousand years. Archaeologists managed to discover the early settlements of Cro-Magnon men of the late Palaeolithic epoch – the generic collective of the matriarchate period. Hunting wild animals were the primary occupation of those early representatives of Modern Humanity. At the main site, archaeologists discovered fragments of dwellings, which were built from solid materials – mammoth bones – by ancient humans. Unique findings of the ancient art were discovered among material artefacts – ornamented figurines made of mammoth tusks, figures of animals, meander bracelets and even the whole set of musical instruments made of bones of animals (Бибиков 1981; Шамов 2010). According to the author of the monograph Sergei Bibikov, *The ancient musical complex made of mammoth bones: the essay of material and spiritual culture of a Palaeolithic man, a set of musical instruments found in the Mezin house with supports* is a rare opportunity to confirm the community essence of the organization of patrimonial and tribal structures of Cro-Magnon men and the same rare belonging by archaeological authenticity of Mezin Palaeolithic decorated mammoth bones to ancient percussion musical instruments (Бибиков 1981: 79). During the excavations, archaeologists discovered grouped mammoth bones: a plate-bone, a hip, a pelvis, two jaw bones and a skull fragment with the residual ornament and traces in the form of dents and shock pitting, a bracelet with decorated plates, which was made of isolated plates, shaped out of a tusk and analogous to musical instruments of the castanet type. All that constituted a functional single complex, which was intended for the reproduction of rhythmic sounds. It should also be pointed out that the ornamented mammoth bones were not only used in their natural form. For example, the study of a mammoth hip bone, which could be used in the horizontal position, by analogous play of the modern straw-fiddle, made it possible to establish the fact, that a special procession method was used for the amplification of resonating properties of hips. For that purpose, a cavity was specially hollowed out during the procession of the mammoth hip. It was a made-up amplifier of acoustic properties of the mammoth hip bone, its sound and tone. The evidence analysis of ancient percussion instruments by scholars allowed concluding that those instruments made of mammoth bones had been used by Cro-Magnon men for a rather long period of time.

The proposal of sound distribution to a group of musicians of percussion instruments from the symphonic orchestra of the Kiev Philharmonic was especially interesting, as they tried to expose to sound that ancient musical complex of mammoth bones. Obviously, that was not the reconstruction of real folk tunes, which most probably had the ritual character. But professional musicians successfully coped with the task of demonstration of possible meter-rhythmic combinations with the account of dynamic, acoustic and tuning capabilities of the unique ancient musical finding.

Percussion instruments have always played an important role in human lives – primarily, this concerns those functions that belonged to these musical instruments (signal, noise, ritual, communicative, etc.). And it is not by chance that the professor of ethnography Georges Niangoran-Bouah from the Abidjan University, by studying the functions of drums of African tribes, fixing their rhythmic peculiarities, deciphering them and explaining the essence of using drums, was the founder of a new research area – ‘drummologie’ (Niangoran-Bouah 1981; Ларионова 1988).

The assertion of the existence of wind and percussion musical instruments, starting from the Palaeolithic epoch, emphasizes their wide diversity even before the Nativity of Christ. But mysteries of the history of the mankind development on the whole and of civilizations, in particular, lie in various artefacts, which cannot even be explained by contemporary researchers (Петров 2018). Thus, the finding named as *corrugated spheres* cannot be explained. During the work of miners in South Africa, mysterious metal balls of unknown origin were found. Their diameter is approximately equal to 1 inch (2.54 cm). Three parallel lines passing along the axis of these surprising findings are engraved on some of these balls. The mystery lies in the fact that stones, where they were discovered by miners, date back to the Pre-Cambrian period, i.e. 2.8 billion years! Who made them, how did they appear and for what – scholars still cannot explain. No answers exist to such artefacts as semi-oval metal pipes, which were drawn from chalk beds of the Cretaceous period, which was, as it is known, started 145.0 million years ago and ended 66.0 million years ago, although sixty-five million years ago no representatives of human beings, seemingly, existed. This list does not contain artefacts referring to wind musical instruments, but, probably, it is about timing – these facts may appear. It must be understood that early wind and percussion musical instruments were made

of materials at hand (cane stalk, bark, young tree branch or stock, animal bone, etc.), and therefore, possible artefacts in the bowels of the earth’s crust in the form of musical instruments made of these materials could simply be lost.

In spite of continuous investigations concerning the issue of the development of civilizations, neither of conceptions or typologies of civilizations presented in the scholarly literature can be acknowledged as the only true and doubtless. Therefore, having analysed various scholars’ opinions about the term *civilization*, we explored the wind art as the social and cultural phenomenon of the world-historical progress of civilizations, but we confined ourselves to its consideration by only starting from the existence of ancient Oriental civilizations.

SPECIFICITY AND ORIGINALITY OF WIND AND PERCUSSION INSTRUMENTS AND SELF-IMPORTANCE OF SPIRITUAL ART

Music as art presupposes a creative process of creating a musical composition and its subsequent reproduction by musicians by means of various musical instruments, among which the functioning of wind musical instruments is distinguished by unique specifically attractive features (tune, gradation of dynamic and acoustic contrast, sounding duration, range of the whole group of instruments, etc.) (*Музыкальные инструменты мира* 2001: 14–78). Percussion musical instruments also have their specifics and wide diversity (*Музыкальные инструменты мира* 2001: 88–161).

In spite of the existence of numerous systems for the study of musical instruments, numerous instruments of various epochs and continents, only in the second half of the 19th century the special science – organology, which studies musical instruments, including wind and percussion instruments, have been engaged in their systematization. This term combines two notions:

- 1) *organon*, translated from the Old Greek as *an instrument*;
- 2) *logos*, translated from the Old Greek as *a thought, notion, definition, theory*.

Organology is aimed at the meticulous description of structural peculiarities of musical instruments, their features, comparisons, which are connected with general improvements of musical and technical capacities of these instruments.

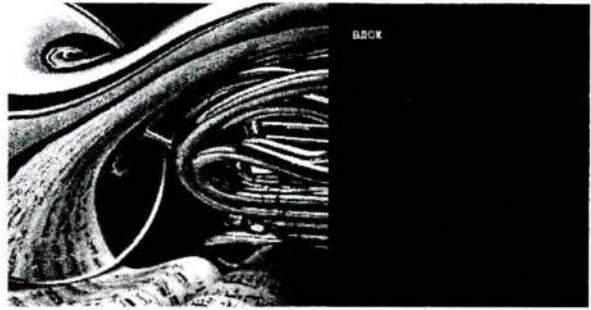
In 1914, the universal structural classification of musical instruments was taken as the basis for the systematization and study of wind and percussion instruments, by taking into account the principle of sound generation. The system was proposed by German organologists Curt Sachs and Eric von Hornbostel. That classification became classical; its postulates are still taken as basic ones (*Музыкальные инструменты мира* 2001: 8).

By considering the problems of the development of wind art, not only specifically attractive features of these instruments and the dependence of their tone on the material of manufacture should be understood, but also the triad essence of the artistic process of music performance by using these unique musical instruments:

- 1) sound generation method;
- 2) sound generation peculiarities;
- 3) deep amplitude process (either in motive or in an expanded phrase).

Let us set aside discussions on such wind musical instruments as an organ (a big keyed-wind musical instrument), a chromatic accordion (reed keyed-pneumatic musical instrument), an accordion (reed keyed-pneumatic musical instrument), and turn to aerophones proper, which serve as solo instruments, or they are included in bands, orchestras of wind and percussion instruments, as well as to symphonic, chamber, folk, light music, and jazz orchestras.

The phonation method on labial wind instruments takes place either by means of an air stream cut-off in a wind cap of folk wind instruments or in the head part of instruments, as in flutes. Phonation is also carried out by means of vibration of the central part of lip muscles – the aperture, when playing brass wind instruments, or by means of vibration of an ordinary or double pipe, when playing reed instruments (see Example 1).



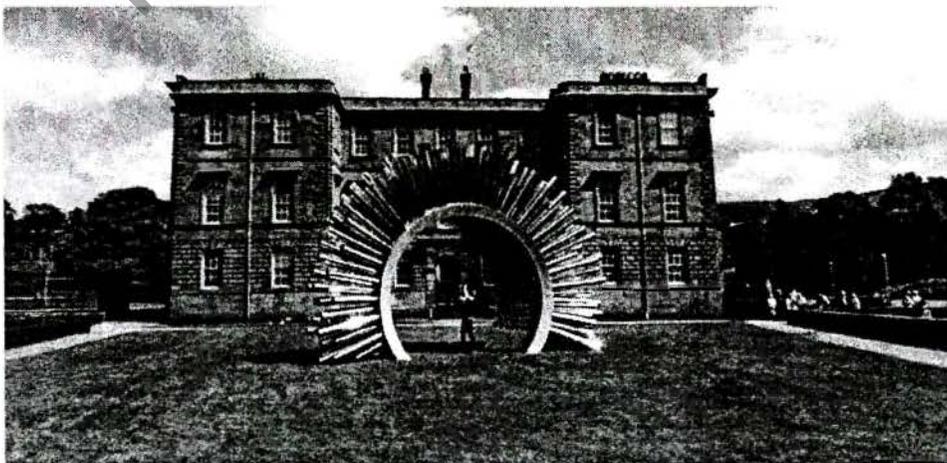
Example 1.

But by means of the directed air stream cut-off, the pitch also changes in nature – puffs of tree branches or vibration of protruding edges of its bark give birth to combinations of sounds, which can even form certain melodic themes.

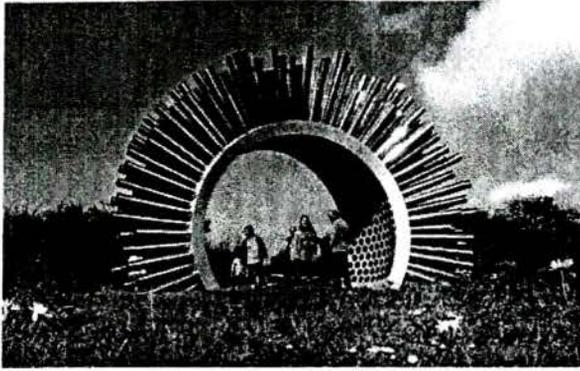
The well-known Hungarian ornithologist, musical expert Peter Seke has studied sounds of nature, the chant of birds and proved that music had existed long before the germ of life on the earth (Cěke 1983). He reviews music in three world dimensions:

- 1) the physical world;
- 2) the biological world with an example of the chant of birds;
- 3) the so-called human music world.

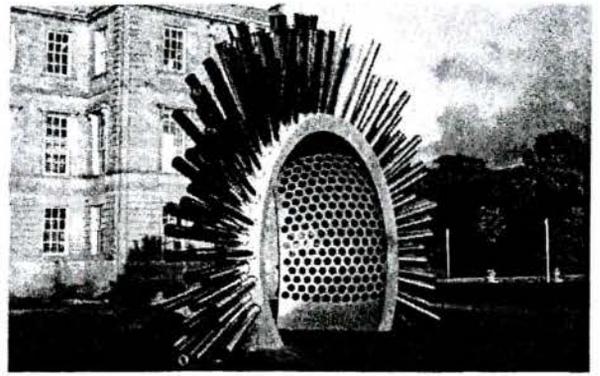
The *Aeolian* harp is proof of the existence of sound musical combinations in the physical world or wind music, as this phenomenon is called. In the 21st century, Luke Jerram constructed the interactive pavilion *Aeolius*, where he demonstrated the unique instrument – *Aeolian harp*. Formerly, *Aeolian* harps were only represented in the form of chordophones, and then the wind *Aeolian* harp appeared. In the author's opinion, this instrument is a symbol of the unity of a human being and nature (see Examples 2, 3).



Example 2.

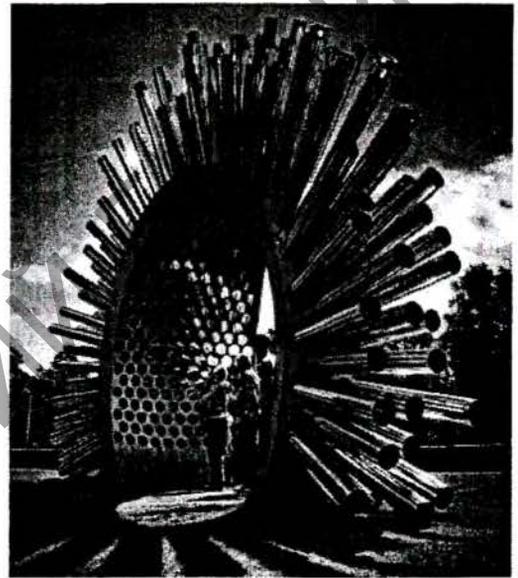


Example 3.

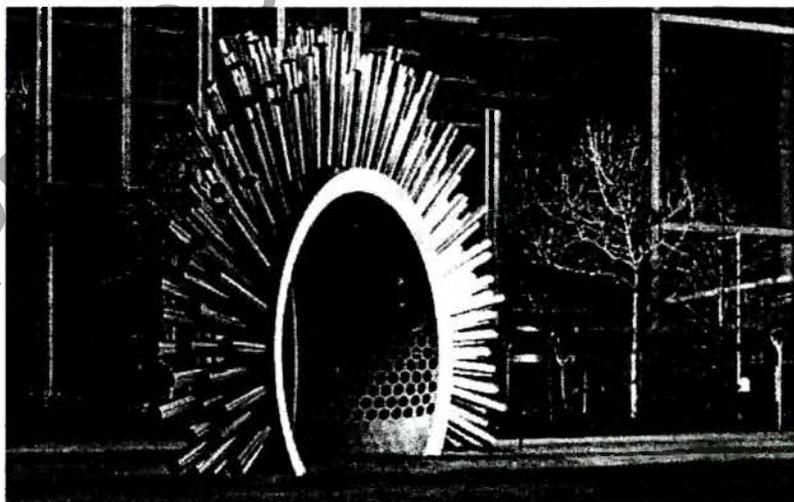


Example 4.

Many people may argue that the *Aeolian* harp is not a musical instrument in a strict sense – as performing musician's participation is unavailable here. Luke Jerram spent three years for the development of that model. As a result of searches for exposition and project implementation, the wind *Aeolian* harp was exhibited, which included 310 metal pipes. The pipes of the same diameter are designed by the author so that they sound even when the wind is supposedly unavailable. As opposed to the soft string melody of previous chordophone harps, the modern analogue of unusual musical instrument emits low-frequency fantastically cosmic sounds. A visitor coming inside can hear not only unusual combinations of sounds, but he/she also meets the optical illusion, which appears due to the polished inside surface of the pipes (see Examples 4, 5, 6).



Example 5.



Example 6.

But let us turn to the consideration of the wind art proper in the context of the development of civilizations.

As it has been pointed out, in the 18th century Adam Ferguson introduced the notion of civiliza-

tion into the scientific discourse; it was associated with the notion of culture. But, owing to the retrospective method of historical cognition, we can classify those phenomena, which took place in the history of mankind in the field of music and,

in particular, wind art. Successive penetration into historical events makes it possible to disclose the mechanisms of performance functioning and development mechanisms on wind instruments with the aim of revealing the events that took place in the wind art.

As it is known, musical instruments (devices, constructions) belong to the instruments, which, with a human's participation, can reproduce noise, signal effects and sounds fixed by pitch, dynamics, tone, rhythm and duration of phonation.

The history of musical instruments and, first of all, percussion and wind musical instruments goes back to millennia of world civilization history. The study of musical instruments has been important at all times, and it essentially contributed to the artistic history of mankind.

First of all, the study of musical instruments made it possible to get acquainted with the peculiarities of the history of musical development of mankind by taking into account the combination of convincing elements of material and spiritual culture. Material culture included information on the creation of one or another material object, including musical instruments as artefacts. Researches in the field of spiritual culture and study of specific functioning of various musical instruments, including wind instruments, presupposed the consideration of achievements in developing works of music and their real embodiment in the performance practice. The appearance and the functioning of numerous musical instruments, including wind instruments, had either eventful, episodic and ascertaining character, or those musical instruments went as far to the level of an artistic event and social and cultural importance in the history of this or that civilization.

The typology of musical instruments in the civilization history should be studied from this point of view. The most well-known early description of musical instruments belongs to the Old Greek scientist Aristides Quintilianus, who lived in the 3rd century BC. For example, the classification of Old Indian musical instruments was fixed in the medieval tractate of the leading Indian theoretician Sharngadeva *Sangitana tnakara* ("Ocean of Music"). The Old Chinese classification system of musical instruments was developed by Boethius on the basis of their subdivision into eight classes according to the material of construction: 1) stone, 2) metal – brass, 3) wood, 4) cane, 5) leather, 6) dried pumpkin, 7) soil – clay, 8) silk (as a rule, ancient musical instruments

were made from accessible natural materials). Thus, in a program of the popular satellite and cable TV channel *Discovery Channel*, musicians-enthusiasts demonstrated playing wind instruments made of various vegetables. After that playful presentation, unordinary musical instruments were eaten. Apart from this Old Chinese system of Boethius, other world-famous classification systems of musical instruments should be mentioned: the system of Old Chinese philosopher Sun Tzu, who was able to compare sounds of different musical instruments in ensembles of the 1st century BC; the Ancient Roman system by Casiodorus; the Ancient Spanish system by Isidore of Seville; the Old Arabic system by Avicenna (Ibn Sina), etc. The German priest Sebastian Virdung was the first classical organologist in Europe, who classified string, wind, and percussion musical instruments in the second half of the 15th century by adding graphic symbols of those instruments. The work of Sebastian Virdung was continued by his fellow countryman and contemporary Martin Agricola, who illustrated in his fundamental three-volume investigation not only peculiar evolutions of instruments, but also substantiated the rendering of the performance technology and training principles, what was due to a wide scale of music making by urban residents at the turn of the 15th–16th centuries.

The development of wind music in the context of civilizations is inextricably connected with unique phenomena and eventful historical facts of its existence and broadness of musical instruments, the evolution of social and cultural consciousness, the intensity and the diversity of performing forms.

The analysis of tendencies of development of wind and percussion performance, by starting from the Paleolithic, Neolithic epochs and up to the present time of Australia, Asia, America, Africa, and Europe allows getting acquainted with divisive musical instruments and tracing the evolution of all main forms of performance and their correlation in musicians' concert and performing activities. In one of our researches, we considered those processes, which found their reflection in the musical culture of the East European region. The method of the system comparative analysis of peculiar genesis, development of wind art in the countries of Eastern Europe allowed us to detect a number of analogous tendencies on the basis of organological studies and researches of the evolution of performance forms in Belarus, Russia, and Ukraine. The objective on-going pro-

cess of wind art development in these countries convincingly demonstrates their shared structural and content-related achievements in this process (Коротеев 1998).

The prestige of wind art as such can already be observed in the life of ancient oriental civilizations – Ancient Egypt, Mesopotamia, Palestine, Phoenicia, China, India, Ancient Greece, and Ancient Rome, where the principle of syncretism dominated in the music. Thus, for example, in Ancient Egypt *musicians had the privileged position; celebrated singers, performers, leaders of bands were considered related to pharaohs, and they occupied rather high steps of the hierarchy stair* (Левин 1973: 6). Developed wind ensembles of the ancient epoch were fixed on carved stones (the third millennium BC), in particular, an octet of flute players (Левин 1973: 7). Already during the New Kingdom epoch (from the 16th to the 11th century BC) not only drums, but also wind instruments, and particularly direct natural taper bronze pipes, were used in military orchestras in a regular army (Левин 1973: 9). In Ancient China, early wind instruments were found in excavations of the Shang (Yin) dynasty – the 15th/17th centuries BC. Out of metal wind instruments, bronze pipes were used, mainly for military purposes: with big shanks – *da-chung-ku*, and with small shanks – *xiao-chung-ku* (Левин 1973: 14–19). The use of wind instruments in Ancient Rome has originated since ancient times (Левин 1973: 30–32). There is information that during holidays with military dances, special pipes were used, which were called tubes and considered sacred (Левин 1973: 30). Unique compositions of ensembles appeared which included not only homogenous but also different instruments, where the mandatory aulos was the dominating one (Левин 1973: 31). In the 1st century BC, the performance of solar recitals of virtuosos of aulos began to be practiced, and in the A.D. beginning once per four years musical competitions of the best virtuosos were held not only on the aulos of Rome but also of other countries. That was rather prestigious, as the winners were acknowledged at the international level (Левин 1973: 32). As known, Ancient Greece had the leading place among ancient Oriental civilizations; in this region, the wind and percussion instruments occupied an important place (Левин 1973: 22–30). As Semyon Levin indicated, *music played a really great role in the public life of Hellas: magic and medicinal functions were attributed to it; it was treated as not only a psychic but also a physiological state of a human being. Plato*

considered that music is the basis of the power structure – the better music is, the better is the state (Левин 1973: 22).

In the 15th century, certain harmonization takes place in wind musical instruments, and it was the evolutionary step for the development of the wind art. Various uniform instruments are created, where sounds were located by a quint from each other, by the analogue of sounding of various textures of a human voice: soprano, alt, tenor, bass.

The greatest flourishing of wind art was achieved in Venice in the second half of the 16th century, where such a developed form as the ensemble performance constituted essential sides of musical life and received active development up to the contemporary state of the development of artistic culture. We can also remember the initial attempts of organizing representative wind bands, for example, the participation of 120 priests, who played during the consecration of the Temple of Solomon in Ancient Palestine in the 9th century BC (Левин 1973: 10).

The instrument reform of the 19th century was an essential stage in the qualitative development of wind art (Левин 1983: 99–130), owing to which wind instruments were structurally improved thus expanding the possibilities for the development of musicians' capabilities. In particular, at the modern stage of artistic culture and wind art development, new wind and percussion instruments appear and are improved (sub-control models of flute, saxophone, French horn, pipes, tuba phone). In order to present true information on the evolution and the modification of wind musical instruments, the achievements of the repertoire of wind music, existing information resources should be taken into account (Коротеев 2008c). The prestige value of modern wind art under the conditions of progress of the mankind and civilization, on the whole, depends on searches of effective social and cultural forms of performances of solo instrumentalists, bands and orchestras of wind and percussion instruments. Unique and specific performances with the use of *defiler* elements and various reconstructions during orchestra sounding are unique social and cultural forms and forms of musical enlightenment and wind art popularization, which are typical of creative activity of wind and percussion instruments only. Of course, this is the dominating superiority of wind orchestra compositions over other types of the orchestra. The problem of the formation of artistic and visual thinking of wind

art specialists must not be overlooked (which has been considered in the article: Коротеев 2006d), as well as the peculiarities of historical and artistic reflection of genres and stylistic searches of composers. The high level of artistic and visual thinking of wind art specialists provides qualitative and successive development of wind art, popularization of the best examples of artistic works, fulfilment of social and cultural functions of wind art performance – solar, chamber, instrumental, ensemble, orchestra (Коротеев 2006e; 2007; 2012c), supplies informational resources for discussing problematic issues in wind art.

CONCLUSIONS

The research on typical unique specifics of wind art has allowed us to reveal its artistic and creative vectors. We suggest that specifics of wind art with its artistic and creative vectors should be determined by means of concrete specific features.

Therefore, in our opinion, WIND ART is a component, a variety of music art and one of its perspective directions. Wind art is also a constituent part of the culture. Wind art has the following typical features:

- 1) Wind art develops in two spheres: a) professional wind art; b) amateur wind art within the framework of popular art.
- 2) Wind art is implemented in five main forms of performance: recital, chamber, instrumental, ensemble, a cappella or orchestra performance playing traditional folk wind instruments, as well as modern orchestra wind instruments.
- 3) Wind art possesses convincing gradation of dynamic, acoustic, toning and coloristic sounding; it has specific capabilities for plain-air performance with the use of *defiler* components, momentary reconstructions during musical performances in motion.
- 4) Wind art covers the following artistic parameters: a) creative activity of performers playing wind and percussion instruments; b) conducting; c) creative activity and components of experimental searches of composers of wind music.
- 5) Wind art fulfills important social and cultural functions, including:
 - social and enlightenment function for the popularization of classical and contemporary composers;

- moral and aesthetic function for the development and the implementation of not only participants of students' wind orchestras, but also the development of the appreciation of art by audiences;
- organizational and mobilizing function by performing military-patriotic and civil works;
- cultural and recreating function for leisure organization during service of dance and thematic parties of youth rest, accompaniment of games during massive folk holidays, etc.;
- artistic and enlightenment function for the observance of high artistic and performance level of the popularization of different repertoires for a mass audience;
- enculturation function for the involvement of the youth (both participants of collectives and audience) into the artistic world and propagating national values of music.

- 6) Various approbation types of results of archive surveys, research, scientific, creative, and methodical experiments make it possible for researchers of wind art issues to reveal and confirm the most complicated problems in this variety of music. This, in its turn, allows working out acceptable concepts of the further levels of the development of the world wind art with the account of the improvement of all its parameters and constituent components.

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