



The Interaction of Text and Music as a Key Element of Artistic Expression in the Author's Song

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Abstract

This article examines the design of musical and poetic concert programs for socio-cultural activities, using original programs as a template. Its relevance stems from the growing demand for chamber stage formats focused on a targeted audience, emotional engagement, and cultural communication, coupled with a shortage of methodologically sound descriptions of the technology for constructing such programs in the applied field of cultural institutions. The scientific novelty lies in the analytical comparison of the repertoire structure of original programs and the normative and methodological requirements for script-directing projects, highlighting consistent compositional solutions and principles of thematic editing. This paper describes the logic behind the selection of numbers, compositional dynamics, and types of semantic dominants characteristic of programs aimed at a female audience, a general audience, and the chanson genre. Particular attention is paid to the use of the script plan, editing list, and musical accompaniment in the preparation of a concert project. The paper aims to substantiate a model for the analytical evaluation of an original concert program as a product of cultural and leisure practice. To achieve this, a comparative analysis of sources, structural and compositional analysis, and a typology of thematic lines are used. This article will be helpful to directors of cultural and leisure programs, methodologists, heads of creative groups, and teachers of specialized disciplines.

Keywords: Socio-Cultural Activity, Cultural and Leisure Program, Theatrical Concert, Original Song, Script Design.

INTRODUCTION

Professional practice in cultural institutions increasingly favors small- and medium-scale programs in which audience engagement is maintained not by spectacle, but by dramaturgical coherence, precise targeting, and the expressive quality of the musical and poetic material. In such projects, the repertoire ceases to function as a mere sequence of separate numbers; it requires compositional logic, thematic development, controlled tempo-rhythm, and alignment of text, music, mise-en-scène, and technical support. Methodological literature describes the staged development of a script-based product and outlines the set of project documents used when preparing cultural and leisure programs [3–6, 8, 10]. In parallel, cultural studies of bard (author) song emphasize the stability of genre markers, the dependence of artistic meaning on the performer-author's intonation, and the communicative nature of performance [2, 5].

Research aim: to substantiate a model of analytical expert evaluation for an authorial musical and poetic concert program, suitable for directing/production work and methodological practice in the socio-cultural sphere.

Research objectives:

1. to identify regulatory and methodological requirements for the structure of a script project and the stage preparation of a cultural and leisure program;
2. to conduct a structural and compositional analysis of authorial programs about audience targeting and genre line;
3. to formulate applied criteria for assessing the integrity, thematic montage, and musical design of an authorial concert program.

Scientific novelty: the study proposes correlating the repertoire structure of authorial programs with the project documentation of script-and-directing development and isolating recurring compositional solutions that support expert evaluation and replication in cultural and leisure practice.

MATERIALS AND METHODS

The empirical material comprised the authorial programs *Game of Fate*, *The Unsolved Mystery of Love...*, *Simply to Live...*, and *We Will Touch Your Hearts...*. The theoretical and

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methodological foundation relied on sources addressing requirements for musical design, script development, and directing in cultural and leisure projects. A. V. Andreenok described the instructional goals of the course on musical arrangement for cultural events and the structure of its thematic training modules [1]. L. P. Belenkiy proposed an analytical approach to understanding bard (author) song through a system of research guidelines [2]. Methodological guidelines for preparing a cultural and leisure program script formalized the script outline and the cue sheet composition [3]. L. V. Danilova systematized contemporary technologies of script-and-directing work on a spectacle project and the sequence of project documents [4]. R. A. Zemko examined the cultural-studies effects of bard song using regional cultural material [5]. V. B. Koloskova presented the staged procedure of script development and requirements for audience targeting in a consultative format [6]. Yu. S. Mansurova закрепилa in a course syllabus the content of dramaturgical training and a dedicated unit on musical design for cultural and leisure programs [7]. O. A. Pavlova, within a course syllabus, identified learning objectives related to script creation and directing of cultural and leisure events [8]. A. O. Povolyaeva and S. V. Andreeva described the technology of staging a concert number and the relationship between a number's structure and dramaturgical laws [9]. L. V. Chernova, in the syllabus for "Directing a Theatricalized Concert," formalized the dramaturgical construction of a concert program and the organization of the rehearsal process [10].

Methods: analysis of academic and methodological sources; comparative method; structural and compositional analysis; typologization of thematic lines; interpretation of repertoire decisions.

RESULTS

An analysis of methodological and instructional regulatory materials enables conceptualizing a cultural and leisure program as a stage product, with project documentation ensuring a controlled transition from an initial concept to practical implementation. The methodological guidelines on script preparation frame the script outline as a structural and dramaturgical foundation intended to record compositional design and the running order of numbers; in addition, the cue sheet is described as a director's score that allocates tasks across technical units and episodes [3]. Course syllabi in the relevant disciplines formalize expectations regarding the sequential development of the concept, the organization of the rehearsal process, and the coordination of music/sound and lighting design [1, 8, 10]. Research on contemporary script-and-directing technologies further systematizes the documentary sequence: concept proposal, script outline, technical script/cue plan, and the literary director's script [4].

On this basis, an operational model for analyzing an authorial concert program is constructed: (a) audience targeting and genre framing; (b) a thematic core and its unfolding through montage; (c) compositional dynamics from exposition to

finale; (d) the set of numbers and their alternation along an emotional curve; (e) parameters of musical design and stage realization. When applied to concrete programs, the model relies on fixed lists of numbers, where the titles themselves already delimit semantic fields and implied emotional states.

In programs designed for a female audience, the dominant lexical fields relate to relationships, confession, trust, romantic anticipation, and emotional closeness. In *Game of Fate*, several items mark dreamlike imagery, an evening lyrical atmosphere, an appeal to the figure of the beloved, and motifs of personal choice. In *The Unsolved Mystery of Love...*, the repertoire is organized around motifs of secrecy, the "I-you" dialogue, happiness, and shared presence. Comparison of the two programs reveals repetition of specific anchor numbers (e.g., "Earthly Creators," "Together We Feel at Ease"), which forms a recognizable authorial framework and facilitates transferring the program between venues without loss of artistic identity. Such repetition aligns with cultural-studies descriptions of bard (author) song as a form in which authorial individuality is expressed through stable thematic dominants and an intonational type of utterance [2, 5].

The genre line labelled "chanson" in *Simply to Live...* is established not through explicit declaration, but through a semantic cluster of themes: lived experience, everyday irony, motifs of routine life, self-irony, resistance to despondency, "fateful" collisions, and a confidential manner of addressing the audience. Within the list of numbers, episode segmentation is signaled by a block of "conversational" intonations, a block of "life conclusions," and a block of "release" through humor, after which a return to a lyrically generalized tone is observed. In terms of the technological description of a concert number, this structure tends toward alternation between plot-driven and non-plot fragments: some numbers are built around an event turn and internal conflict, while others foreground performance mastery and a stage image-as-mood [9].

The program *We Will Touch Your Hearts...* is positioned as a "general-audience" program and, judging by its titles, displays a broader thematic range: relationship lyricism coexists with motifs of place memory, humorous observations, and an optimistic tone. For a multi-address program, technological control of tempo-rhythm gains increased significance, since blocks of differing tone require precise transitions between episodes through the host's mediation, musical "bridges," lighting accents, and the logic of image changes [1, 4, 10].

The script outline serves as the core design procedure, recording the program's compositional trajectory. Methodological guidelines define its structure through the sequence exposition, inciting moment, main action with episodes, climax, and finale (see Fig. 1) [3]. For authorial programs, the script outline proves more productive when built not around an event-based plot, but around thematic episodes and emotional states, where each episode unites three to five numbers linked by a shared semantic field and stage tone.

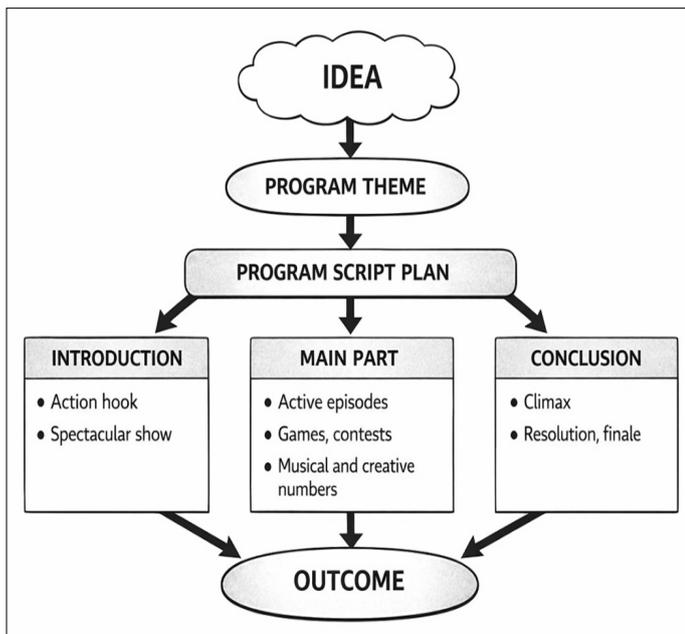


Figure 1. Structure of the script outline for a cultural and leisure program (based on methodological guidelines) [3]

Applying this structure to women-oriented programs supports the following episode-building principle: exposition as “recognition” of the author’s voice through soft lyricism; inciting moment as the “promise” of the theme of love and choice; main action as alternation of the episodes “romance,” “self-worth,” “tension/doubt”; climax as the number with the highest emotional density; finale as affirmation of the value of reciprocity and happiness. For the “chanson” line, compositional logic shifts: exposition as a “life stance”; inciting moment as a “personal rule”; main action as the episodes “irony,” “trial,” “persistence”; climax as a self-definition number; finale as tension relief and emotional release.

According to instructional documents, musical design requires selecting genres and forms aligned with the event’s objectives, age targeting, and venue type [1]. The course syllabus in socio-cultural activity contains a dedicated unit on musical design for cultural and leisure programs and a classification of musical elements (prologue, episode, number, intermission, finale) [7]. For authorial programs, this framework translates into a practical rule: the musical prologue and finale establish the author’s “signature,” while musical bridges and instrumental interludes within the main action maintain continuity of perception when themes change.

From the standpoint of directing a theatricalized concert, the relevant syllabus codifies a universal dramaturgical structure for a concert program and the search for dramaturgical devices [10]. In combination with descriptions of contemporary script-and-directing technologies [4], a criterion of integrity is formed: the presence of a single artistic through-line that unites themes and images without undermining the autonomy of individual numbers. For bard (author) song, cultural studies note that such a through-line is

often generated by the performer-author’s figure, intonation, and manner of addressing the audience [2, 5]. Interpreting the “host” in such programs as an extension of the author’s voice rather than an external master of ceremonies appears productive; under this approach, transitions between numbers become part of a unified utterance rather than technical pauses.

DISCUSSION

The findings indicate the need to distinguish two analytical levels: the repertoire level (the set of numbers and their semantics) and the project-and-technology level (documentation, rehearsal organization, and the technical score). In methodological sources, the script outline is described as a tool for preliminary fixation of composition. At the same time, the cue sheet is treated as a document that coordinates the artistic and technical components of staging [3]. The study on contemporary script-and-directing technologies identifies a set of consecutive project documents that can serve as a “maturity scale” for preparing a spectacle project [4]. Course syllabi on directing a theatricalized concert further закрепляют the obligatoriness of a dramaturgical structure and the director’s work with material and rehearsals [10].

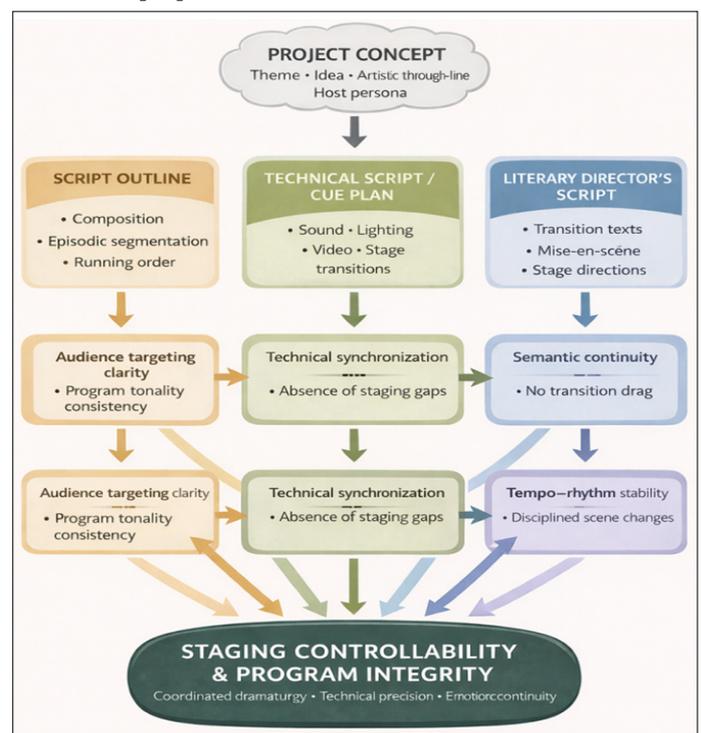


Figure 2. Project documentation system and controllable staging parameters in an authorial concert program [3, 4, 10]

The repertoire list defines the material, whereas the controllability of staging is established through documentation of transitions, cues, scenography, and timing, as explicitly stated in methodological recommendations for preparing a cultural and leisure program [3] and in the syllabus for directing a theatricalized concert [10].

At the repertoire level, three stable thematic dominants are identified:

1. a lyrical-romantic line,
2. a line of lived experience and self-determination,
3. a line of humorous release.

Their distribution varies across programs and correlates with audience targeting recorded in project documentation. In cultural-studies interpretations of bard (author) song, thematic stability is treated as a consequence of authorial individuality and the specificity of communication with the listener [2, 5].

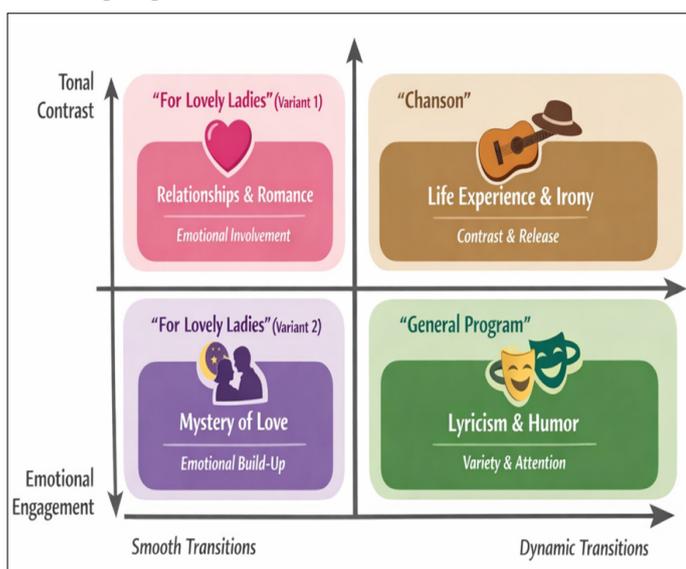


Figure 3. Thematic matrix of authorial programs by dominants and stage functions [2, 3, 10]

The matrix indicates that women-oriented targeting presupposes a more even emotional curve and careful дозирование of humor. In contrast, a general-audience program benefits from contrastive montage but imposes higher demands on the director's control of transitions and tempo-rhythm [3, 10]. Within the "chanson" line, a balance between stage confessional mode and distance is decisive: excessive semantic weight reduces perceptual dynamism, while systematic insertion of release fragments sustains attention without sacrificing authorial intonation, which is consistent with observations on the communicative nature of bard song and its cultural effects.

CONCLUSION

Regulatory and methodological sources codify the sequence of project development for a cultural and leisure program: the concept proposal and script outline determine composition; the technical script (cue plan) coordinates artistic and technical components; rehearsal organization stabilizes tempo, rhythm, and overall integrity of staging.

Analysis of the authorial programs reveals recurring repertoire anchors and differentiated thematic dominants correlated with audience targeting: women-oriented programs gravitate toward romantic and dialogic lyricism; the "chanson" line foregrounds motifs of experience and

irony; the "general" program relies on mixed thematic montage.

Applied expert-evaluation criteria for an authorial concert program are specified through verifiable parameters: episodic segmentation by emotional states; controllable transitions between numbers; alignment of musical design with event objectives and venue; the presence of a climactic node and final semantic fixation; the script-outline structure and the associated cue document provide the technological basis.

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