

Social space in music: organization and problems of meaning formation

Mozgot Svetlana Anatolyevna

Doctor of Art Criticism, Full Professor

The Herzen State Pedagogical University of Russia

Mozgot Valery Georgievich

Doctor of Pedagogic Sciences, Full Professor

The Herzen State Pedagogical University of Russia

Abstract. The problem of social space has been actively developed in philosophy, sociology and the humanities related to art criticism since the end of the XIX century, but has not yet found its proper reflection in musicology, although the social world of a person is one of the most attractive figurative spheres and philosophical themes of musical art. The purpose of the study - is to identify the ways of expression and models of the organization of social space in music. Methods - an integrated approach, methods of experimental sociology, musicological analysis.

Discussion. Along with the reflection in music of universal models of human communication by the type of dialogue-dispute in a concert grosso or concert; dialogue-consensus, typical for instrumental pastorals (duets, trios, serenades and cassations), its substantive part also includes specifically musical "models". Often they are recreated by imitating in piano pieces the timbre colors characteristic of musical instruments of trios, duets and quartets, the register contrast of thematism, and recreating the playing techniques inherent in various instruments of the ensemble. In the music of the XX - XXI centuries, instrumental themes more and more often begin to behave like characters in a musical piece, with the instrumentalist transforming into a specific character in the drama. Strings, due to the proximity of their timbre to the human voice, often perform the functions of the main character. Pianos, drums, winds play the role of images of antagonists, for example, in Dialogue for cello and chamber ensemble, A. Schnittke's Second Violin Concerto, S. Gubaidulina's Concerto for Viola and Orchestra and many other works of contemporary music.

Conclusions. Thus, the following become significant ways of expressing social space in music: 1) reproduction of universal models of human relationships, which can be classified according to the interaction of participants in communication - agreement, cooperation, confrontation, competition and others; 2) the recreation in music of specifically "musical" models of interaction, typical for various instrumental ensembles. At the same time, it is

important in the ontology of social space in music that these ways of organizing space in music do not exist on their own, but interpenetrate each other.

Keywords: musical meaning, organization models, agreement, cooperation, confrontation, competition, social space.

The problem of social space has been actively developed in philosophy, sociology and the humanities related to art criticism since the end of the XIX century, but has not yet found its proper reflection in musicology, although the social world of a person, in our opinion, is one of the most attractive imaginative spheres and philosophical topics in musical art.

"Social space", according to the research of E. Hall, is determined by the norms of proxemics and a distance from 120 cm to 3 m, typical for communication between strangers during official communication [9, p. 121-123]. In music, by social space, we mean different structures of interaction between members of a small group, both in musical practice and in the content of a musical work. Here we are interested in solving the question of how the principles of organizing social space in a small group contribute to the processes of meaning formation in music. The concept of social space in its very formulation covers a wider range of phenomena than those that E. Hall implies, characterizing the distance of official communication. Accordingly, we can talk about the development of only a certain aspect of the concept of "social space", which the American anthropologist chooses for research. The direction of study presented by him, in general, lies in the mainstream of Russian and foreign sociology, where a number of important characteristics of social space are gradually determined.

The study of social space began in philosophy in the context of understanding social processes. So E. Durkheim believed that the category of space is a purely social category determined by human experience [cited in: 5, p. 128]. Nevertheless, initially in the works of philosophers and sociologists of the XIX century, the parameters of physical space were directly projected onto social space. We know that the measurement of physical space occurs in the parameters of continuity/discreteness; connectedness/separateness; symmetry/asymmetry and others. However, in the course of the research it turned out that other factors were important for measuring the parameters of social space, which allowed V.K. Potemkin and A.L. Simanov to formulate the concept of "social space" as a space formed by social processes and interactions, in which these processes and interactions are realized"[5, p. 130].

A number of studies of social space undertaken by scientists in a historical and geographical key and from an architectural point of view [8, p. 23-31], from the standpoint of social interactions [6, p. 3-17], in a psychological and philosophical key [3, p. 30-42], led to the conclusion that "social space does not exist in the physical and geographic, but against the

background of physical and geographic spaces that act as an external necessary condition" [6, p. 4]. Thus, a different nature of social space, which differs from the physical, was designated.

This idea led to the expansion of the conceptual apparatus and the introduction of more adequate values for its measurement, for example, such as "social distance", "social strength", "social dynamics", "field" and others. The listed concepts to the greatest extent reflect the *qualitative* characteristics of interactions occurring in a small group, the dominant principle of which, according to the Russian psychologist A.V. Petrovsky, is *individualism*. The group unites to achieve a common goal, "working" to fulfill, among other things, the individual "goals" of its members. Relationships within the group are variable, dynamic and directly dependent on external conditions. The situation is changing - the leader and the structure of the organization of a small group, including from three to 24 people, is changing [2, p. 137-140].

To prove this idea, we will give a number of examples. In the music of the XVII century, thanks to the traditions of "musical communication", the most common models of human interaction were fixed in the genres of vocal and instrumental duets, trio sonatas, quartets, concerto grosso and concerts. The listed "forms of communication", having become entrenched in the scores of chamber instrumental music, rather easily "migrated" into music for clavier and piano. G.A. Demeshko rightly notes that "genetic stable forms of play dialogue and instrumental forms of communication freely penetrate into a non-dialogical, by its nature, genre context, dialogizing it from within" [1, p. 198]. However, the nature of "musical" communication is characterized not so much by the quantitative parameter and various structural combinations as by the *semantic* aspect of the participants' relationships.

The different meanings of communication recorded by the music are indicated by the program titles, pre-sent, for example, to the sonatas by Domenico Scarlatti – "Bucolica" (sonata in *d-moll* K 8), "Pastoral" (sonata *F-dur* K 9), "Farewell" (Sonata *E-dur* K 206) and others. The specifics of the interaction of subjects in them is revealed intonationally - through a gesture, as, for example, in the Sonata *B-dur* K 440 (minuet); lyric intonation, as in the Sonata *d-moll* K 77 (*Moderato e cantabile*); Signs-signals inherent in various situations of communication - a call to hunt (in the Sonata *D-dur* K 96), drum rolls and a dotted rhythm formula inherent in the procession (Sonata *E-dur* K 380) and others.

Various relationships between subjects of social communication are modeled in clavier music not only in the form of characteristic intonations and textured formulas, but also in the organization of the composition according to the type of dialogue-dispute in a concert grosso or concert; dialogue-consent, typical for instrumental pastorals (duets, trios, serenades and cassations).

Along with the reflection of universal models of human communication in music, its content part also includes specifically musical “models”. Often they are recreated by imitating in piano works various timbre colors characteristic of musical instruments of trios, duets and quartets. This technique is used in works written for one instrument to enhance the relief of other, besides the main, images with the help of register contrast of thematic. For example, on the harpsichord, to compensate for the monotony of dynamics, musicians used a variety of timbres, including the difference in the lute, bassoon registers, the contrast of the upper and lower ranges. The use of contrast in harpsichord timbres can be seen in Jean-Philippe Rameau's "Conversation of the Muses".

In the music of the XX - XXI centuries, instrumental themes are increasingly beginning to behave like characters in a musical play, confirming the thoughts once expressed by Yu.N. Tyulin: "... In major works, the theme is a kind of bearer of the musical image, the basis and focus of its development. In this respect, an analogy can be drawn between the theme in instrumental music and the character (actor) in the opera. Both of them are carriers of the musical image, and not images in themselves"[7, p. 11].

Contemporary composer's opuses tend to transform the instrumentalist into a specific character in the drama. The strings, due to the proximity of their timbre to the human voice and the lyrical expressiveness of the melodic dominant of the instrument, often perform the functions of the main character. Pianos, drums, winds play the role of antagonist characters, for example, in "Dialogue" for cello and chamber ensemble, Alfred Schnittke's Second Violin Concerto, in the Concerto for Viola and Orchestra of Sofia Gubaidulina and many other works of contemporary music.

Thus, the following become significant ways of expressing social space in music: 1) *reproduction of universal models of human relationships*, which can be classified in accordance with the *meaning* of the interaction of participants in communication - *agreement, cooperation, confrontation, competition and others*; 2) *the recreation of specifically "musical" interaction models in music*, typical for various instrumental compositions and fixed by imitating the timbre characteristics of individual instruments, "register" drama, recreating the playing techniques inherent in different instruments of the ensemble. At the same time, it is important in the ontology of social space in music that these ways of organizing space in music do not exist on their own, but interpenetrate each other.

Thus, in the music of the XVII century, the individual traits of character and temperament of instrumentalists, as well as the types of their interaction, were transferred into musical compositions and preserved there in the form of musical portraits of masters and fixed genre structures - a duet, quartet, concert and others; In the music of the XVII - XIX centuries,

elements of the musical language were endowed with the features of acting subjects in music, and nowadays instrumentalists themselves often turn into actors who give life to a musical character in a new interpretation, voicing other types of reflection and comprehension of reality.

The patterns of social space existence in music that we have identified are very specific, but do not contradict the compositional structures established in sociology, since they have a pronounced spatial geometric shape. For example, the circular structure of intra-group communication in the canon "What a Wonderful Moment" from Act I of the opera "Ruslan and Lyudmila" by Mikhail Glinka or in the quintet "I'm scared" from the first picture of the opera "The Queen of Spades" by Pyotr Tchaikovsky creates static mise-en-scenes for an opera production. This feature of the composition led to the rejection of the Vsevolod Meyerhold quintet when staging the opera "The Queen of Spades" by P.I. Tchaikovsky in 1935 at the Maly Leningrad Opera House, as mentioned by Isaac Glickman in his memoirs [4, p. 133].

The latter confirms the need to study social space in music from the point of view of finding the optimal structure of mise-en-scenes when planning the artistic space of specific paintings or actions of synthetic theatrical performances [for more details see: 4, p. 132]. The geometric "figure" of such a composition can become a common basis for communication with similar semantic structures that exist in other types of art, which contributes to the enrichment of artistic meanings in the interpretation of the work.

References:

1. Demeshko, G. Dialogic traditions in instrumental music of the second half of the twentieth century: dis. ... dr. of art criticism. Novosibirsk, 2002. 334 P.
2. Petrovsky, A. Personality, activity, team. Moscow: Politizdat, 1982. 225 P.
3. Pigalev, A. Social space and culture: philosophical aspects // World of psychology. 2012. № 4 (72). P. 30-42.
4. The Queen of Spades: Concept. Embodiment. Destiny: documents and materials / Ed.: Kopytova, Galina. St. Petersburg: Doe, 1994. 288 P.
5. Potemkin, V. Space in the structure of the world / V.K. Potemkin, A.L. Simanov. Novosibirsk: USSR AS, 1990. 174 P.
6. Saiko, E. Spaces of organization of social evolution in the universe of Being and Man in the spatial organization of Society // World of psychology. 2012. № 4 (72). P. 3-17.
7. Tyulin, Yu. Musical form. Moscow: Music, 1974. 173 P.
8. Uranos and Kronos. Chronotope of the Human World / Ed.: Kassavin, Ilya. Moscow: RT-Press, 2001. 260 P.

9. Hall, E. *The Hidden Dimension*. New York: Anchor Books Doubleday, 1990. 217 P.