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В АНАЛИЗЕ МУЗЫКАЛЬНОГО ПРОСТРАНСТВА

В статье дан анализ и выявлены основные тенденции существующего опыта исследования музыкального пространства. Рассмотрена эстетическая и ментальная специфика пространства в музыке, обоснована целесообразность его феноменологического исследования и раскрыта позиция автора в рамках указанного подхода, в контексте современной художественной практики. Дан сжатый анализ логики взаимодействия пространства и времени в музыкально-символическом континууме.

Ключевые слова: музыкальное пространство, музыкальное время, музыкально-символический континуум, феноменологический анализ, эстетическое бытие музыки, музыкальная структура сознания

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ДО ФЕНОМЕНОЛОГІЧНОГО ВИБОРУ

В АНАЛІЗІ МУЗИЧНОГО ПРОСТОРУ

У статті подано аналіз і виявлено основні тенденції існуючого досвіду дослідження музичного простору. Розглянуто естетичну та ментальну специфіку простору в музиці, обґрунтовано доцільність його феноменологічного досліді і розкрито позицію автора в межах указанного підходу, в контексті сучасної художньої практики. Подано стислий аналіз логіки взаємодії простору і часу в музично-символічному континуумі.

Ключові слова: музичний простір, музично-символічний континуум, феноменологічний аналіз, естетичне буття музики, музична структура свідомості

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ABOUT PHENOMENOLOGICAL CHOICE
IN ANALYSIS OF MUSICAL SPACE

In the article main trends of current experience of musical space research are revealed and analyzed. Aesthetic and mental specific of space in music are considered, reasonability of its phenomenological study is grounded, as well as the author's view in the framework of mentioned approach is stated in the context of modern artistic practice. It is given the concise analysis of logic of interaction between space and time in musical and symbolic continuum.

Key words: musical space, musical space, musical and symbolic continuum, phenomenological analysis, aesthetic being of music, musical structure of consciousness

Musical space is a symbolic problem for the present - due to structural and generic metamorphosis of music, and to integration of its effects in various syntheses it has acquired a new topicality and direction. The search for nature of this phenomenon, while assuming the philosophical and aesthetic level of analysis, requires an adequate methodological choice and rethinking experience of theoretical musicology, which itself retains its relevance as well. Thus, in E. Nazaikinskii's works [11; 12] musical space as a perceptual phenomenon is seen, however, in the objective characteristics, among which, apart horizontal and vertical, the author names a depth. Specifics of musical space is concentrated in a concept of artistic world of art work, i.e. integrity, transforming the natural backgrounds and sound qualities in imaginary quality, that, together with this sound basis, is space of music.

Nazaikinskii's ideas have defined interpretation of space as a category of figurativeness and style [10]; considerable experience in analyzing musical texture. Space is mainly presented as a musical picture of the world, where a means of

expression is a subject of musicological knowledge. A special trend has been created by understanding of music as a model of the universe. In this course there is a concept of parallelism with structures of music and spatial patterns in European rationality [3], as well as experience of applying to the structures of music a general theory of systems [15]. Confirming the anthropoid synchronism of world images, such experience does not allow to close to the nature of musical space in its aesthetic quality as well as it does not explain specifics of the constitution of space in music on the mental level, although it reveals the means for attribution of space when perceiving music. Parallelism of the thought culture patterns, focusing on the typology of an idea of rationality, leads beyond music.

Existing experience only accentuates a difference between musicological and philosophically aesthetic approaches to the problem of space. This difference is not in scale, but in nature of generalizations. Technology of musical writing can provide the highest degree of abstraction in an issue of cultural styles, but not understanding the mental system and sensory mechanisms which form a symbolic scenario. Categories of rhythm and harmony are a vivid example of such difference. So, whereas in musicology a rhythm is a pattern of music texture development/motion, which is based on metric pulsation, in aesthetic it is a means of ordering being, in some sense of coping with it, underlying in the heart of all the arts and human actions in the world. Harmony, considered by musicology as laws of functional logic which are expressed by the chord sequence (having its own specifics in any form of art, e.g. a combination of shapes or colors), in philosophical knowledge it is presented as a form of aestheticization of being, which expresses the reciprocal representation and contrast of relatively autonomous beginnings and phenomena. As it is known, a correlation problem of aesthetics and analysis and their accordance was considered by musicologists (L.A. Mazel, K.Dalhauz) in the last third of the past century. Extraterritoriality of cultural texts identifies the very need of the turn of cognition process to their general nature. However, this problem is more complicated by building-up specific conceptual systems. Concerning theoretical musicology, particularly specific of

space in music, involvement of the science tools (physics and mathematics, psychology) deepens analysis of the drama, composition, form and perception patterns, but does not go to ontology of musical space.

The least effective, in our view, is a reference to "images of the universe", "space" in the context of the analysis of texture and chord sequence. It should be emphasized that space is not modeled by music, it just exists. And while "content" (an image), and "form" (a structure-process) are seen as different, though dialectically correlated musical categories, convergence of philosophically aesthetic and musicological analysis will remain formal itself, because there is an illusion of one-dimensional theoretical abstractions **behind it**.

Примечание [m1]: In the end or beginning?

Not the associations but the organization of musical language specifies aesthesis of space. And, distancing from the aim to the text-object that has developed in musicology (including contemporary musical hermeneutics), nevertheless analytics of space should be marked out in modern music, because, as H.Gadamer and T.Adorno have already noted, both self-interpretation of art, and "doubling" forms in music created a special practice. We could name it a musical commentary on the world and creative work. The same happens to musical space as according to the exact remark of M.A. Arkadiev, it is impossible to write about time in terms of Losev and Ingarden. Here we are discussing a significant range of phenomena. "Cosmic" sound texture – is a phenomenon of color aspect. On the functional part self-disclosure of continuum formation logic in music was manifested in phenomenon of time compression into space, the most radically it was revealed in music of A.Webern [1; 2]. And in order to understand the mechanism of highlighting space by time as processuality of consciousness it is required to delimit the scopes of sound effects analysis between essence of musical space. Space cannot be doubled. It is an aesthetically given mechanism of reality. And the fact that this reality is concentrated in the every musical whole does not mean localization of a particular phenomenon in conformity with a concept of space. The concept of musical space **tends** to the category of music.

Примечание [m2]:

It should be emphasized, however, that the thematization of mental phenomena in musical space analytics has significantly promoted it.

Due to psychic content of space phenomenon, significant changes in its musicology analysis are caused by an idea of interpreting as a process of co-creation and subsequent differentiation of the levels of music being: potential, actual and social, and then the levels of time: physical, perceptual and conceptual. In music space it is distinguished a physical basis, perceptual and "conceptual space" [14; 16]. This scheme has staged ontology of space in music as well. Also it should be noted a concept of musical and sonic world development in Y.N. Kholopov's work in which he introduced the "coefficient of sonantnost" - a measure of mastering of the world by music in the history of its style, sound diversity of reality [16]. In fact, it is about dynamics of music.

In this perspective of the problem there is a need to update the question of genesis of musical space, brought up and examined in musicology in connection with nature of tonality and on the basis of the theory of modal system by B.L. Yavorskiyi. It is fundamental in the issue of transition of music time quality into space that this theory reveals a process of emergence of vertical from horizontal of tonality. It is quite possible that the relationship of sounds comes out of the ancient days and encodes almost instinctively detected laws of connection with the world. But the later experience of the development of Yavorskiy's statements has been focused on connection between psychophysiology of modal hearing and gravity impact on a human body, and the process of tonality destruction is considered in connection with overcoming of gravity (such as when flying in an airplane) B.M. Galeev [4], although his ideas about synesthesia as a basis of musical space are important for understanding the perceptual specificity of the latter. The phenomenon of synesthesia was investigated as a factor of specific musical understanding. On the example of creative personality of bell-ringing master K.S. Saradjev, who had colored hearing and differed 1701 tons per octave, I.A.

Gerasimova considers a sound image of space as a basis of deep world order intuitions [6].

In the musicology of last decade there appeared psychological dominance that significantly influenced on the direction of research and the development of analysis tools of musical space. G.A. Orlov [13] enlisted a tool of Gestalt in analysis of musical experience and found steady dynamics in perception of continuum, where space becomes time. N.M. Garipova [5] in support of the theory of perceptual image by N.A. Bernstein identified in music perception its connecting mechanisms with motor skills at the levels of gravity perception (paleokinetic), the movement and performance. Both an integral characteristic of musical aesthetic experience of G.A. Orlov and analysis of perceptual and motor mechanisms of experience-associative factors in music space in N.M. Garipova are crucial to formation of a phenomenological approach to its analysis. Both works induce to refer to psychological concepts of symbol genesis such as an archetype theory and analysis of archetypal structures in K.-H. Jung and Jungian metaphysics, as well as to a theory of a secondary image by A.A. Gostev [7]. It is about a holistic experience of reality. In part, this is reflected by a metaphor, "auditory cathedral" of G.A. Orlov – which is a mental content of space where architectonics of a whole is built, but for us it is significant that a holistic concept of the secondary image reproduces absolute specificity of aesthetic experience, which is not usually focused on by musicology due to its focus on the means of music.

It should be noted that the most close to the formulated in this work position are studies of M.A. Arkadiev [2] and Robert P. Morgan [18]. Both of them develop an understanding music hronotop, while M.A. Arkadiev, referring to the same key moments of musical culture of T.Adorno in the "Philosophy of New Music" – develops by means of the A.Webern's temporal specificity analysis a theory of rhythm, with the highest, in our opinion, persuasiveness showing the unity of space and time. It is characteristically that the author actualizes the

Husserl's ideas and, in fact, goes through a review of the Webern's thinking principles to formulation of the phenomenological problems of musical space. Distinctive trait of our point of view is based on the fundamental importance of space, which will be discussed below.

Considering space as a category of essence it is possible to raise its original meanings, and put the emphasis on the whole idea of music as "infinity in end", a symbol. Since this last category involves spatiality as one of the factors of consciousness musical structure (and the symbol analysis gives a perspective analysis of space in which a number of music features is to be considered), we actualize here only the structure of aesthetic consciousness, concentrating existence of music. Its continuity, integrity, and at the same time distinction, necessarily providing any unity, present essence of the musical characteristics of space for which auditory and mental mechanisms are prerequisites, and interpretation of sound qualities into imaginary ones by receptive consciousness is formation of symbolic musical continuum which implements aesthetic music being. Just from the position of being of music, not the one of psychics, musical space and time are correlated as mutually presented parameters. Without copying anti psychological analysis of early phenomenology, it should be emphasized, however, that the technological analytics of musicology and psychological one of the musical activity mechanisms do not disclose the actual being of music.

In our view, the phenomenological aim is adequate to specifics of musical space.

For all the diversity of phenomenological trends in philosophy and aesthetics of music, attention to music time dominates. Just remember that E.Husserl considered the consciousness of time on the example of the perception of melody. The earliest ideas of motion and its energy (E.Kurt),"wave" (H.Mersmann), later "quasi-time" and "temporary shades" (qualities) of R. Ingarden, an idea of J.-P. Sartre about the existence of music as the only actual that excludes its presence in other forms, all these ideas accentuate processuality of

Примечание [тЗ]: New words
wereadded!

music. But a radical view on spaciousness of music has been taken by A.F. Losev [8], describing it as a "cast space" "meon-hyloteismic spontaneity" of Eidos. Why has Losev's Christian neo-Platonism appeared to be so radical in denying the spaciousness of music? The fact is that, from this point of view, space is in the subject circle of "physical analysis", which the philosopher criticizes as alien to the music being ("Dull and gray unification, space!"). Whereas sense of *hyle* in Losev's work does not fit the Platonic eidetic. This is a matter of some kind. If Husserl puts into the term "matter of experience" an idea of a living sensual entity, fabric of empirical act, Losev, probably goes back to an idea of a special spiritual and sensual sphere, to spiritual feeling, to sacred. That is music which is a spiritual and sensual otherness being of Eidos.

Примечание [т4]: New word!

Developed by A.F. Losev the unique approach to music and understanding of the musical continuum are characterized by theosophical intention that implements a personal choice of the philosopher. For us, it is significant the very cognitive and symbolic Losev's analysis focus on musical being, as it corresponds to the specificity of aesthetic experience, in the sense in which an idea of music cannot be followed by positive knowledge. In addition, his discourse is an example that the specifics of time and space is not the same. Space, however, is not "dumped" in music and it represents itself as a multi-dimensional. "Ancient Chaos" is required each time to be ordered up. Therefore, whether is not there heterogeneity of space and time in music in denial of space (by the way, if we continue dialectical logic of transition time into space, we will come to an identity with the Losev's position)? After all, the most obvious manifestation of their relationship is a constitution of space-time perception by means of mode of motion.

And what suggests that the base for the symbolic reality of musical-aesthetic continuum is space?

So, the concept of space tends to the category of music and, therefore, "goes into the base" of current perception. Musical time highlights the orders of

space, creates a fabric of an existential process which takes place in a certain topos and deploys a "body of music" (E.V. Nazaikinskii). Thus, the musical space is imaginable. We draw an analogy with Zeno's space. In music (as in the apories) there are the laws of art paradox and deployment of a variety of options is possible. Just as in philosophy a thought works with a thought, in music it makes out a feeling, but if infinity is a sign for the thought, by means of music it is transferred into the value of actual experience. Perhaps the ideas of the Second Viennese School masters and growing out of them aesthetics of avant-garde is new metaphysics of music space, translated into the language of sound and commenting on themselves. It seems to be logical a saying of P.Boulez about classical music as an image of the universe determined by the idea of gravity and standard music - as the expanding universe, about music - Geometry in Motion - A.Onegger; falsity of arts division into spacial and temporal by Paul Klee and his meditative colors; Cubist experiments of E.Vareiz, as well as above-mentioned time conversion in A.Webern's music by its ultimate compression and transferring into space.

However, the fundamental role of space, exhibiting to us the category of essence - while time aesthetically expresses existence, its temporariness and its symbolic extension beyond music - is not so visibly obvious as temporality of music. There are intense discussions about specifics of musical time, but a mutual representation of time and the musical language is stated with certainty. The questions about ontological specificity, topology of musical spaces receive no or relatively little discussion. Aesthetic being of music, and therefore space in the music has a mental and cultural dimension (we mean musical logic, but not the fact of existing of opus). And thus, the "authors" of space - are both, a composer and a performer as well as a listener. We are talking about the mode of ontology of consciousness in which space is defined as existential organization of music, carrying an artistic expression of the world and its aesthetic experience. If music is aesthetically given form of universality, then space is its immediate structural phenomenon in aesthetic consciousness by means of time, which is made out by the process of consciousness of music. It is not about irrational infinity and not

about religious relations to the spatial principles, but some metaphysical intuitions of world order, realized by music.

As it was mentioned, music does not double a kind of "space in general". Music exists as an acoustic phenomenon, organizing state of space in some way. And understanding this fact can be helped by light-effects of mass performances, no matter how utilitarian it sounds, although we have never actualized their genesis in the great Scriabin's ideas. Musical space in its acoustic parameters is not separated as an illusion, but it is an event-trigger whole; with its topology, in which all the factors of reality interact and form experience of the world integrity and ourselves' one. **When** we are involved in listening to music, when our formation as a subject takes place - that means equivalent to the completeness of aesthetic **attitude** - then the world is not divided into reality and chimera, but it becomes integrity, intuitively clarified through experience. Musical space is a structure of this clarity. In the category of consciousness structure of M.K. Mamardashvili and A.M. Piatigorsky [9, p. 81] as a single spatial configuration, it is reconstructed specifics of such understanding. Perhaps, experience of musical space indeed determines the value world of musicians, their priorities, and the rhythm of their lives.

Примечание [m5]: Instead of IF

Примечание [m6]: Feeling relation

Thus, the question of a metaphysical realm of consciousness arises, to which belongs its structure, according to the above-mentioned work of the philosophers, together with, , an analogy between their position and that of M.Heidegger in relation to philosophy as being, as far as we understand this issue. It is existence in the mental space of culture, where the Eleatic doctrine and Husserl's "absolute subjectivity" appear as mutual inversions. Musical space is not an acoustic prerequisite of music, but it is world order, given in logic of music - as symbolic and audio quintessence of universality.

Of course, formulated position implies the unity of continuum in music. Time is existential and according to existentiality ("spontaneous analytics" of *Dasein*); space at the level of symbolic integrity is given as musical experience of

the world and of oneself, of an ontological truth. In the process of perception, when an event of a mutual producing of a musical whole and musical subjectivity takes place, time forms a direct entity of language. To understand the reciprocal representation of space and time in music, we turn to a concept of "being time" in Husserl [1]. If the "subjective time" has a purely psychological sense, the "being" – a procedural object configuration in the total formation of continuum from transitions of each "now" into "not-now", giving the sequence of retentions (keeping in mind the past by the present). Shape of continuum, or, according to Husserl, a stream of consciousness appears as a change of "proprioception" (Husserl). Each turn of experience is presented in music by perception of intonation, or other linguistic unit. Given in intonation a distinction-synthesis is the moment of constitution both internal and external "to me" reality in which consciousness is able to focus and projection of which can transform by perception of time into the image of movement. Originality of a musical symbol is that the relationship of elements of a whole becomes clearer in the process of formation. "Absolute subjectivity", or a form in which time consciousness experience makes up continuum, is given as content of an art work itself. Music symbol – aesthetic essence of the subject - is a specific analog of the transcendental unity of apperception, in which content of subjectivity, its "artistic metaphysics", is given as a self-existent, and hence, inseparability of "I" and the universe in musical experience of space - that is, in fact, thinkable space of music. At the same time, the music speaks by means of time- to the "me" in the name of "world." Thus, existential mode of time and space as the universality are relative to the perspective of an objective universality of cultural consciousness, as it is an aesthetic process, which has deeply personal basis, and takes place in the historical and stylistic context. The question is how possibly to interpret space in a language of human life - sensibility and activity.

Musical space is constituted by laws different from other symbolic culture scenarios. Experience of "one deep reality" (R. Wilson) yet has not given reason to divide *musica humana* and *musica mundana*. Giving to music a divine

aura, in fact, cancels it, transforming music into a complex sign where being and hollowness are twinned. Just as a face of an icon, it leads us into the depths, in this case, of faith. There is an analogy with the icon. Thus it appears that in the Christian dialectic a musical whole cannot be represented as a symbol: its musical is not a whole. Thus, the phenomenological choice of A.F. Losev is just a springboard for "iconographic" perversion of music. Husserl's doctrine is a kind of otherness being of mathematical abstraction, and "absolute subjectivity" corresponds to the eliminated subject. Therefore, it is obvious that neither religious nor mathematical abstraction, can reconstitute musical space.

However, a law of musical space is a law of artistic paradox. And if it is possible to talk about the technology of paradox, as an example it may be taken a concept of "visible music" of S. Beyst. The author compares sound impressions and physical location of instruments, specific musical topos and its professional "direction" [17].

It seems that one of the prospects in phenomenological analysis of musical space, as conceivable, is to study the means of it – to be, a shape which is adequate as implementation of music specific.

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