

## PRINCIPLES OF ORGANIZING SOCIAL SPACE IN MUSIC: CONVERGENCE

### PRINCIPIILE DE ORGANIZARE ALE SPAȚIULUI SOCIAL ÎN MUZICĂ: CONVERGENȚA

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*The concept of „social” space was developed by the American anthropologist E. Hall in the work „Hidden Dimension”, implying a distance from 120 cm to 3 m, typical of official communication. The purpose of the study of social space in music is to identify the principles of the organization of social space in a small group that contribute to the processes of semantic formation. In the organization of interaction of participants of a small group in music, manifestations of synchronicity and symmetry which are indicators of action of the General principle — convergence — are established; (from Lat. converge-approach, converge) — contrasting comparison of musical themes, and then their convergence and harmonious fusion. The result of the use of convergence by composers in opuses is associated with the identification of a General category of meaning — for example, „terror”, „love”, „peace” and others, for which the gradual display of inner kinship between contrasting principles is carried out.*

**Keywords:** social space, interaction, musical meanings, hermeneutics

*Conceptul de spațiu „social” a fost dezvoltat activ de antropologul american E. Hall în lucrarea sa „Dimensiunea ascunsă”, prin care se subînțelege o distanță de la 120 cm până la 3 m, tipică pentru comunicarea oficială. Scopul studierii spațiului social în muzică este identificarea principiilor organizării spațiului social într-un grup mic, care contribuie la procesul de formare a studiilor semantice. În organizarea interacțiunii dintre membrii grupului mic în muzică, am descoperit manifestări de sincronitate, simetrie, care sunt indicatori ai principiului general — convergența (de la lat. converge — a se apropia, a se ase-măna) — confruntarea contrastului dintre teme muzicale, iar mai apoi — convergența și îmbinarea lor armonioasă. Rezultatul utilizării principiului convergenței de către compozitori în opusuri este asociat cu identificarea categoriei generale de semantică, de exemplu „teroare”, „dragoste”, „pace” și altele, în scopul de a demonstra treptat relația de rudenie internă dintre principiile contrastante.*

**Cuvinte-cheie:** spațiu social, interacțiune, sensuri muzicale, hermeneutică

**Introduction.** The concept of social space has been developed in philosophy and sociology since the end of the 19th century, but still has not found due reflection in musicology. Studying social space began in philosophy. Thus, E. Durkheim believed that the category of space was exclusively a social category determined by human experience [given after: 1, p. 128]. Nevertheless, originally the parameters of physical space in the works of the philosophers and sociologists of the 19th century were directly projected on social space. However, during the researches it has been established that “the social space exists not in physical and geographical spaces, but against the background of these spaces acting as an external necessary condition” [2, p. 4]. In the second half of the 20<sup>th</sup> century E. Hall determined

“social space” by norms of proxemics and distance from 120 cm to 3 m, typical of communication between strangers in official communication [3, p. 123]. Thereby, the intermediate variant generalizing observations over the physical and public nature of social space has been found.

### Discussion.

**1. Research of social space in music.** Musicologists also reflected over various aspects of social space taking into account their own parameters and regularities that brightly defined various laws of form shaping.

For example, the foreign musicologist A. Leikin, in the sonatas by M. Clementi, I. Hummel, W.A. Mozart and L. Beethoven observes various techniques of intonation and thematic rapprochement (convergence) of the main and second themes in a reprise, confirming the equality of each music part. Thus, in the first part of the 40th symphony by Mozart the half tone which was a peculiar axis of symmetry for the main part and was not perceived in the collateral part in exposition at all, finishes the main theme in a reprise and it also begins the collateral part. Thus, the general intonation of the half tone uniting the themes is revealed. In the Sonata *C-dur* K. 309, in reprise, W. Mozart melodiously and texturally changes the themes of the collateral part, showing, thereby, the intonation proximity of the main and second themes. In the Sonata *G-dur* op. 31 No. 1 by Beethoven the collateral part passes through several tonalities of *E, e, G-dur* in order to begin it at the same pitch with the main theme. In the Sonata of op. 53 *Waldstain* Beethoven places the second theme in the “wrong” tonality of *A-dur* in order, so as having carried it out through *a-moll* to *C-dur*, to show in a code a similar melodic structure of the main and second themes [4, p. 123].

**2. Convergence and its signs in music.** Now we will try to reveal the factors leading to the consent, harmony and unification of the subjects of different importance presented in a piece of music. One of the examples of such interaction is Serpina and Uberto’s duet *I Perfectly Understand that You Agree with Me* in the opera by G. Pergolesi *La serva padrona*. Serpina, the servant of Uberto, has the leading positions in the development of the duet, according to her activity, despite the social status. She tries to put the idea into Uberto head about the need to marry her. Serpina’s strong-willed pressure is shown in the melodic development of her voice part caused by the display of different “faces” of Serpina — either the seductive woman (by means of rounded-off turns) or the child (in a deliberately simplified repeating motive reminding the counting rhyme).

Being confused Uberto, hopes to avoid the fate, “hiding” behind various masks. In the first case, he acts as an ascetic-monk. Uberto answers Serpina’s question: “Where will you find a more beautiful bride than me?” “This is so, she is beautiful”. In the accompaniment we clearly hear choral complexes and rephrases of the well-known rhetorical figure of *passus duriusculus*, not in descending, but in the ascending direction, emphasizing the comic ambivalence of the situation. Uberto also “hides” behind a mask of the infantile child, repeating the questions tormenting him on the motive of Serpina’s children’s song — “counting rhyme” “What to tell? How to begin? What should I answer her?”. He does not manage to avoid the strong-willed pressure of the servant that is proved by the change of positions of voice parts which begin to approach, coinciding in the tenth, octave and sixth in the “unanimous” decision.

The close musical embodiment of harmony between the heroes is typical of the vocal and instrumental duets of the composers of the 18th-19th centuries: the duet of Lakme and Mallika from the opera by A. Delibes *Lakme*, the duet of the viola and the tenor *Etmisericordia* from *Magnificat* by J. Bach, the duettino of Zerlina and Don Juan from the opera by W. Mozart “Don Juan”, the duets of Serenade and Fair-Haired Ringlet by P. Bulakhov; *A Magic Dream* by K. Vilboa; *The Spanish Song* and *Night is Silent* by A. Varlamov; M. Glinka’s “Reminiscence” and many others. Here acts one of the characteristic techniques of the organization of harmonious interaction of heroes in music -support at the time of rapprochement of parts on the fixed semantics of intervals overlapping — sixths, thirds, tenths — a sound symbol of the

duet of two pipes (the shepherd and the shepherdess). The musical space continuously changes in the development of the musical structure, but differs in homogeneity since changes happen smoothly, without sudden leaps. At the same time the number of steady parameters, characterizing it remains: the volume which is expressed by the limits of melodic development which are not exceeding 2.5 octaves, convenient for quiet expression of feelings; depth including a relief — congregational singing and the background on which it is developed, clearly perceived thanks to instrumental interludes. Such are the duets of Prilepa and Milovzor, Lisa and Polina from the opera *The Queen of Spades* by P. Tchaikovsky, Natasha and Sonya from the opera *War and Peace* by S. Prokofiev pointing to the importance of Another and showing aspiration to achieve *synchronism* in display of social interaction in music.

Shaping the relations of the characters seeking for consent and harmony can also be expressed in a characteristic *notation of parts*. We know that in choral, ensemble compositions there is a tradition of recording the part of the tenor one octave higher, conditionally being in the zone of the part of the canto — the viola or mezzo-soprano. At this time, the canto on recording turns out in a spatial zone of the lower voice although by situation it is above. Thus, the topographical “hierarchy” of voices is broken in order to show how freely voices can substitute each other. One voice gives easily the “musical location” to another and also easily comes back to the initial parameters that emphasize the equal interaction of two persons mutually confident in the importance of the partner. Thereby, it is possible to assume that the free register development of the individual parts of voices serves as an indicator of the equivalent valence of subjects in the contents of the piece of music.

The equivalence of partners of social communication is embodied in musical art by the *technique of complex counterpoint*. Exchange of location and use of “others” register space becomes an indicator of the identical status and value of “objects” in M. Glinka’s *Kamarinskaya* and in the overture to the opera *Prince Igor* by A. Borodin. The easy movement in musical space of themes in regard to each other serves as expression of the principle of *symmetry*, organizing social space in music.

Reflecting over the two types of interaction of the subjects embodied in music, we will note that the first model of social space is constructed on the basis of finding the common between the different and the approval of their equal value that points to a constitutional attribute of the model — *convergence* (Latin of *converge* — to come nearer, meet). In biology, the concept “convergence” designates the acquisition, during evolution, of a similar structure and unrelated functions (far in the phylogenetic relation) organisms owing to their adaptation to identical conditions of habitation. In linguistics, “convergence” is an affinity, assimilation of elements of language (phonemes) or various languages [5, p. 297]. In music, in order to shape a convergent model the composer should be inclined to create equal conditions for all acting subjects and to form the atmosphere of proximity, unification and harmonious relationships.

**3. Results of the study.** The distinctive attributes of the convergent model in music are originally different and sometimes a contrasting representation of characters by using intonation, timbre characteristics, of spatial differentiation of voice parts, and then their rapprochement and harmonious merging. In the context of creating a musical form, composers use some other composition techniques to implement the principle of convergence: invariant nature of the motive development, the technique of the dispersed thematization and the ostinato keeping the general intonation basis necessary for rapprochement.

In general, we can say that the realization by composers of the principle of convergence results in a new interpretation of the principle of identity connected with a gradual opening of the common intonation sources which form the cornerstone of contrasting thematization and creation of integrity on the basis of its transformation and identification of “related” connections. The prospects of such an approach have been confirmed in due time by V. Valkova in the course of the intonation analysis. The musicologist has proved the ontological community between the contrasting, at first sight, the subjects of exposition of the first part of Symphony No. 7 of D. Shostakovich, representing the “peaceful life” of

the Homeland and the theme of aggression — “the theme of invasion” [6, pp. 125-133]. The researcher managed to reveal a new category of sense — “terror”, influencing intonation processes and processes of form shaping in a sonata-symphonic cycle.

**Conclusions.** The inclusion of the principle of convergence as a way of organizing conceptual space in the work was not connected with the achievement of harmony that is peculiar to the formal signs of the manifestation of this model. The purpose of the use of convergence by the composer in the opus refers to the semantic generalization, identification of the common category — the basis of sense formation, for the sake of which the composer gradually displays the internal relationship between “a theme of challenge” and “a theme of invasion” in the first part of the Seventh Symphony. This principle also works in the developing part of the overture to the opera *The Master-Singers of Nuremberg* by R. Wagner where in the canonical imitation of contrasting themes of Master-Singers and love languor are connected, aiming at finding the common contents which draw together art and man. In the composition *Doppel canon* ascribed to W. Mozart, two different musical themes *Dona nobis* and *Gebens die Frieden* and two different languages (Latin and German) are united by the common sense “Grant Us the Peace, My God”.

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