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Conceptual models of public space in 19th and 20th century music

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Summary:

The term "public space" was entered by the American anthropologist E. Hall, who understood it as a communication area of exclusive persons of the president or figures of policy and art with people. The goal of research is to reveal conceptual models of public space, their indicators and means of marking.

Research methods include hermeneutics, musicological analysis.

We distinguish three models of conceptual space reflecting images of public, the people and the crowd. For instance, consolidation of people as spiritual community in church service is perceived as the people united by the common aspiration of national consciousness. In some cases the people turns into the mocking spontaneous crowd. Models of the people's image reflection in music represent the unconscious aspirations existing in society at that historical period to a certain form of the statehood which is disclosed in the form of Utopia, anti-Utopia, liberalism, etc.

Keywords: *public space, conceptual models, historical chronicle.*

1. Introduction

Edward T. Hall, an American anthropologist and cross-cultural researcher, introduced the concepts of intimate, personal, social, and public spaces to study the processes of communication in various communities [1, 121-126]. The scientist connected public space in the book "The Hidden Dimension" with the following factors: a distance of 15 meters and more separates important, socially significant figures – the president, statesmen, representatives of culture and art, etc. The voice at this distance is amplified, "the formal style" is more preferable in communication, words are chosen meticulously to build phrases, and the speech is planned beforehand. The person closely follow position of the body, gestures and space around as at such distance he is open and is perceived as a complete unity [1, p. 125]. The public space occupies a large semantic scope in musical art, being fixed in specific images defining archetypical features of many musical genres reflecting it in music. In the course of evolution musical genres captured special characteristics of society and inherent social actions in the structure therefore we will build a research of public space in music through comparison of the embodiment in music of images of the people and public, implemented in concepts "We" and "They".

2. The aim of this paper is to show various models of reflection of public space in pieces of music of the 19th and 20th centuries through the analysis of contents and means of musical expressiveness of concepts "We" and "They". Research techniques include musicological analysis, methods of hermeneutics and comparative studies.

3. Discussion

3.1. Conceptual models of public space in music implemented through the image of the people, or concept "We"

Most indicative from a position of reflection of an image of the people in music are national anthems – the symbol of mentality of the specific people, solemn laudatory songs expressing the state unity. Till the 19th century the anthem was meant as the spiritual strophe song. These spiritual sources of the anthem will be kept and will become a starting point of the anthems of some states. In most cases the anthem is performed by chorus, but the choral songs are different, which depends on the choice of a genre motive source. It can be a prayer, a dance, a march, or the popular national

song. At the same time, choral performance of the anthem shows the people as a certain uniform integrity, as well as simultaneously aspirations of each person for peace, the fertile earth, health, wealth and prosperity. Owing to their similarity this wishful thinking gains the common, universal, archetypal sense, while collective performance expresses what is important for each person.

Thus, the genre of a prayer is transformed to the common cathedral ritual action – a peculiar mystery when the prayer of each certain person becomes common for everybody. Such is the Great Britain National Anthem "God save the Queen", the Latvia National Anthem "God bless Latvia", the Imperial Russia National Anthem "God Save the Tsar", the Romania National Anthem "Awaken Thee, Romanian", the Hungary National Anthem "O Lord, bless the nation of Hungary", and the National Anthem of Serbia "God of Justice". In this case all genre features peculiar to a church prayer are maintained, namely: a simple four-voice chord arrangement, use of the harmonious chords, slow tempo, the large symmetric metric signature 4/4, bound to quiet expansion of a thought, easily memorable rhythmic pattern of melody, convenient for a voice of small singing range, with a dominance of a recitation to music, like a psalmody.

Another widespread type of the organization of the anthem is a march. Such is the anthem of Germany, the basis of which was the "The Imperial Anthem" written by Joseph Haydn in 1797 for the birthday of Francis II, Emperor of the Holy Roman Empire and later of Austria on a text beginning with "God save emperor Franz". Joseph Haydn used a tune from a Croat soldier's song "Guards on Rein" well known since his childhood. At that time a part of Croatia entered the Hanover Kingdom [5]. The genre of the anthem of France "Marseillaise" is also a march. The most widespread performing interpretation of both the anthem of Germany and the anthem of France is solo start of singing and a choral refrain. Such organization of art space – the soloist and the people – emphasizes the vertical coordinate showing hierarchy of society structure consisting of the strong leader and the nation supporting him. This genre immanently comprises the ideas of fight that is emphasized with timbres of copper wind instruments, with fanfares of triplets, with a symmetric metric signature of 4/4, convenient for driving, and with the ascending call passages.

Dancing sources, for example, in the anthem of Poland and Slovakia are equally interesting. The double name of the anthem of Poland "March of Dombrovsky" or "Dombrovsky's Mazourka" highlights genre mixture of a march and dance features. Typical of the mazourka, which incorporated lines of two more Polish dances – a kuyavyaka and an obereka – is the whimsical rhythmic pattern with the accent on the second or third parts of the bar, the metric signature $\frac{3}{4}$ or $\frac{3}{8}$, resting on plagal harmony and use of modal tonalities. At the same time, "Dombrovsky's Mazourka" begins with a dotted figure, more typical of a march. The basis of a stanza is accented also by the four-voice chords of accompaniment sounding in the second and third parts of the bar. Genre sources of a march are strengthened by the quart intonation which is clearly highlighted in a melody of the second and third bars. However genre sources in a refrain become absolutely different – the persistent quart disappears from a melody and is replaced by intonation of the gentle tertian singing of steady sounds of a harmony, sharply pointed dotted figure leaves, sharpness of inclinations of a dominant is changed with subdominant harmony. Thus, comparison of genre signs of a march and a mazourka causes association with the men's and female images exhibited at the anthem, united by the common idea that "Poland should not die".

Clear song sources are traced in the anthem of Finland and Estonia "Our Country" (the proximity of two states caused the common music of the anthem written by the Finnish composer) [6, 229-230]. The melody starts gentle developing from behind the bar, leading to the confirmation of a dominant. The hidden potential of development amplifies also by the passing harmonic succession with sixth chord of step VII, bringing a new color shade in habitual tonic-dominant relationships. Remarkable line of this song is avoiding tonic. The tonic appears on the strong beat as a tonic sixth chord, rather than a triad and if it gets on the strong beat, then it sounds as a short duration. Such fluidity, smoothness, and iridescence reflect the main natural sight of Finland and

Estonia: a triumph of water elements: "Oh, the country, the multilake-land where songs are innumerable".

Generalizing, we note that the melodies of anthems which underwent centuries-old verification for ethnic identification as "their own" at representatives of the specific nations, immanently comprise those symbols which act as an ethnic stereotype. The main thing in a stereotype, according to T.G. Stefanenko, is the cognitive content correlating with an emotional connotation of this content. In addition, the basic archetypical meanings which are formed by multiple spatial-temporal, genre, and style musical contexts and also as is more clear – by verbal means of the anthem, allow operation with the images helping the people to identify themselves [7, 28]. At the same time, these symbols-stereotypes, expressing the collective unconscious, provide the virtual integrity of the people not only in the course of history, but also in spatial-temporal "breaks" – migratory processes, wars and other global transformations.

3.2. Conceptual models of public space in music implemented through the image of the public, or concept "They"

In order to comprehend an image of the public in music we will regard G. Tard's reflections. According to the scientist, the public is purely spiritual set of group of the individuals who are physically divided and connected by purely intellectual relationship. The public, according to G. Tard's researches, appeared with the birth of publishing and originally consisted of a small amount of the elite who read books [8, 13]. One of the characteristic features of public is a community of high intellectual aspirations and esthetic requirements that were displayed in "research and reading the same compositions" [8, 15]. Selectivity, high intellectual and esthetic needs of public become, in our opinion, one of the important features separating it from the people both in direct and in a figurative key, at reflection in works of art.

In the special sense of the word the public, according to G. Tard, begins to appear only when people devoted to the same idea, became too numerous to interact with each other in writing and could feel solidarity bonds only by means of rather frequent and regular meetings which did not have personal character [8, 22]. With emergence of various societies and secret unions having characteristic charter and rules of conduct of his members, there appears another feature of the public, namely: action according to regulations, the particular corpus of mental principles, or the certain consensus accepted in the separately taken community. The nature of the persons' behavior in compliance with their own set of rules, leads them to isolation in society and to natural emergence of the definition "They" separating the people and public intellectuals in reality. Therefore the image of the people presented through unity and solidarity in a concept "We" is resisted by the image of consciously separated public presented through a concept "They". Most often the people used such epithet in relation to various communities of "the devoted" – religious, military, governmental, legal, and aristocratic. We shall dwell upon the last one.

The aristocracy in a traditional comprehension of this word goes back to an era of archaic Greece. Members of the noble families keeping all power in policies belonged to the aristocracy. In the European medieval states the aristocracy was associated not only with a high level of education, but also with particular canons of culture. They (culture canons) were created under the influence of knightly art with a set of rules made during numerous crusades to the east: fidelity to duty, manifestation of generosity, unselfishness, and sacrifice in love [2, 22]. In the 18th century, according to the very sharp remark of L. Kirillina, the aristocracy was characterized by a particular set of the moral qualities generalized in various forms of rituals of court etiquette. These qualities were developed in a superlative degree: the valor which is expressed in internal and external noble behavior; virtue – fidelity to sacred laws, deanery – adherence to a debt and etiquette; grace – a symbol of physical perfection, good education and sincere harmony [3, 102].

This was reflected in music in many genres of the dances existing at court, in theatrical salons, and in imperial festivals, and has got the generalized definition: "a gallant" style. This was largely expressed in the court-aristocratic kind of a minuet. It is worthy of noting that the figure

typical of the organization of public space of balls and other ceremonies was fixed in it. This was a manager of balls who had managed dancing actions since the 15th century. He was a spokesman of the attitude of the power towards the present aristocracy because he precisely knew who had to open a ball, specified who with whom had to dance, and followed dance steps and behavior of dancers. Perhaps, these typical manager's actions were reflected by J.S. Bach in a doubling of a melody of the theme in the tenth or in an octave in Minuet *c-moll*, and Polonaise *g-moll*. The technique of using the tonic organ point reminding blows of a manager's stick, and counting dance rhythm, is aimed at receiving the same effect. The representative features of a court aristocratic minuet include also intonations of a quart call, and upward movement on triad sounds in a melody, like in *A-dur* Polonaise op.40 No.1 by F. Chopin. The dotted rhythm, triplet motives reminding sound of a military drum and triplets of fanfares associatively bear a relationship to military signals as to a government force symbol. The multilayer chord texture in polonaises, waltzes and secular mazourkas of F. Chopin delivered a colorful palette of the orchestral sounding peculiar to space of the ball room. The major harmony, wide interval steps in melodies, inclusion of a set of melismas – trills and gruppetto conveyed external beauty of "gallant" society and gloss of festively organized space structured according to etiquette rituals.

One more important feature of the public was that at the existing spiritual cohesiveness of community or the creative union, like the well-known "schubertiades", "Serapion Brothers" of T.E. Hoffman and "The Harmonic Union" of K.M. Weber, it did not suppress, but welcomed manifestation of personal creative liberty and aspirations of its members. Thus, at clear understanding that they belonged to the Union its representatives kept the identity. The creative intellectuals were often called bohemia, since issue in 1845 of H. Murger's novel "Scènes de la vie de bohème". The author, introducing this word into book heading, generalized the phenomenon which already existed by then in society, i.e. the free, nonconventional lifestyle peculiar to musicians, artists and actors which was counter to norms of life of society. This layer of society was associated in the large European cities with the heterodox behavior and antigovernmental outlooks on life propagandized by lifestyle, especially of economically exclusive layers of high aristocratic bohemia.

The opposition of the people and the public existing in reality, intentionally escalates in such context in art through comparison of social plans, separation and uprating of one and leveling of another in contrast of antinomies "the individual – crowds". Such sharp opposition of the individual and crowds leans on one important reason established by Gustave Le Bon: "In crowds individual achievements of certain people are erased and, thereby, their originality disappears" [4, 75]. Such cardinal distinctions of the person and crowds give an incentive to composers to create a special type of the dramatic art, disclosing and emphasizing these distinctions and using them as an incentive for development.

The special role of the Person-intellectual feeling responsibility for society caused social pathos and a high level of emotionality of the musical statements related to the public expression of the ideas disturbing it. Intonation of the monologue speech intended for public space is marked by existence of a question, the statement, exclamation and a call in melodies of rhetorical figures. Presence of fermatas, pauses, acceleration or delay of tempo points to the free creation and development of phrases, and respiration of the speaking person. A melody is characterized by simple speech constructions and by the high level of emotionality caused by denial of the current situation. The increased emotionality gives oratorical pathos and significance to the speech, fixed in octava doublings of a melody. The increased emotionality of the statement is emphasized with the sixteenth or thirty second together with the accompaniment figuration strengthened by a frequent rhythmic pulsation. All these features of the oratorical speech are recognized in F. Chopin's music, at the end of Ballad No.1 *g-moll* and in the middle section of the second part in *f-moll* Concerto for a piano with orchestra. Pathos of a social protest is clearly felt in "The Revolutionary Etude" op.10 No. 12 *c-moll* and in the middle section of the Nocturne *F-dur*. Op.15 No.1.

4. Conclusion

As a result, the image of the public in music of the 19th and 20th centuries expressed through the concept "They" is disclosed by means of two models: one – "the ritual and etiquette" and another – the model of "the oratorical address". The first model emphasizes a unity of community on the basis of the principles of a conventionalism – agreement on the particular rules underlining also individual traits of community. The second model focuses on preservation of individuality of the person who is allocated with something from community, but included in it. The first model is marked by using the signs-signals accenting belonging to the aristocracy and bound to attributes of the government (fanfares, a dotted rhythm, a triplet drumming). In addition, the model belonging to "ritual and etiquette" is associated with some exaggeration of solemnity of ceremonial. It is created by multiple layers of the chord texture embodying beauty of a show, a major harmony, wide interval steps in melody and a set of melismas. The model of "the oratorical address", on the contrary, shows dominance of a monologue. Use of octave doubling of a melody and high emotional pathos of the statement emphasize the address of the speaker to the significant amount of people which is characteristic of public space.

The image of the people in music expressed through the concept "We" is disclosed by means of the anthem – the spokesman of sacral contents, high ideals and values and belief of the people. Therefore, the fact that the anthem relies on intonation of sacred music – a choral – is quite natural. The anthem as a form of expression of democratic moods of society introduces intonation of a march in music – a fanfare, intonation of the signs-signals of a call expressed through the ascending quart, a dotted rhythm, steps on sounds of a tonic triad, a six-four chord. The use of popular melodies of folk songs gives lyrical shade to the anthem. The emotional saturation and the pathetics, providing the capacity and expressiveness to several chosen tools are typical of the musical embodiment. Thus, despite the principle of consolidation which is the cornerstone of the embodiment of an image of the people and public in music, this principle is implemented in each concept in its own way in various communicative models peculiar to each concept.

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