

A. Gadetskaya

**EVERYDAY CULTURE IN MUSIC: INTERPRETIVE POSSIBILITIES AND
METHODOLOGICAL PERSPECTIVES (ON THE EXAMPLE OF THE
CREATIVE BIOGRAPHY OF M.I. GLINKA)**

The article examines the key ideas of the representative of the phenomenological sociology A. Schutz against the phenomenon of everyday life. There was revealed their potential application in the field of research on the culture of everyday life. On the example of the creative biography of M.I. Glinka are considered the ways of integrating relevant provisions of Schutz's concept of everyday life in the sphere of music art.

Key words: culture of everyday life, existing knowledge, we-group, the thesis of reciprocal perspectives, the concept of "returning home" historically informed performance, creative biography, ballroom culture.

In the concept of the culture of everyday life as an adequate methodological universal modern scholars (including cultural studies scholars and musicologists) often see an opportunity of solving some relevant problems. In the field of musical art some regularity can be traced when referring to the concept of the culture of everyday life. The need for it arises in the study of the themes of which the main are the following: recourse to musical genres, directly arising from the non-musical contexts (for example, ball or any other ceremonial music); Reconstruction of creative biographies of famous musicians by bringing unusual and previously studied "everyday" circumstances; axiology of classical music perception (the specifics of the current system, its estimates: the geniuses and composers of the "second-line"¹) and mass (popular) musical practices.

Appealing to the development of sociologists, in particular, to the work of the author of the first known expanded concept of everyday life – by the Austrian-American sociologist of the first half of the XX century Alfred Schutz, –allows solving a number of important methodological problems as well as of terminology nature. Introduction to art history and cultural research area of such concepts proposed by A. Schutz as "existing knowledge", "we-group", "life worlds", as well as methodologically productive ideas contained in the "thesis of reciprocal perspectives", the concept of "returning

¹ The concept fixed and operating as a term. Less often used synonymous the composers of the "second tier".

home" can certainly significantly enhance the productivity of further developments related to everyday life.

It was A. Schutz who first within the meaning of the concept to use the term *everyday life* (in an articulated and holistic form)². A. Schutz based on the inherent intersubjectivity of any human communication, based on the continual nature of the so-called "knowledge at hand" - a certain amount of simultaneously transmitted constantly and continuously checked knowledge of the various objects of the human reality. According to Schutz, it serves as the main foundation of everyday life: "This world has existed before we were born. <...> It appears before us in our own experience and interpretation. However, any interpretation of the world is based on a previous acquaintance with it - our personal or transferred to us by parents and teachers. This experience in the form of "knowledge at hand" acts as a scheme with which we relate to our perception and experience" [7]. Thanks to the typization of "knowledge at hand" there appears the possibility of individual experience which, according to the sociologist, "carries the open horizon of the future similar experiences" [7].

A. Schutz emphasizes the duality of the relationship between the typical and individual experience: typical allows updating the individual, on the one hand, and the other - it is always somewhat emotionally secondary to it.

This idea can be illustrated by the following example of the creative biography of Glinka³. So, from all of ballroom space of Glinka's childhood, which acts (and it could be interpreted) both as typified and self-evident part of his "experience at hand," young Mikhail Ivanovich chooses (as he mentions in the "Notes") the *sounding* of ballroom orchestra, which is self-evident from the sphere of the typical natural transfers for him into the sphere of the individual, becoming part of directly his, Glinka's, everyday life.

² Developing the ideas of phenomenological philosophy, and conceptualizing within the sociology of proposed by Husserl E. the concept of "natural setting" and the "life world", A. Schutz introduces the concept of everyday life, in fact opening (as we will be seen later) a new scientific branch - phenomenological sociology.

³ This topic is in detailed presented in this thesis of the author of article "Ballroom dancing as a cultural phenomenon of Romanticism in the creative biography of M.I. Glinka" [2].

As one of the key instruments for the analysis of any structure of everyday life, A. Schutz suggests using as methodological determinant the "thesis of reciprocal perspectives" formulated by him. With all the differences of individual experience, the specifics of everyday thinking is able to overcome the so-called "individual difference prospects" thanks to the two forms of "idealization." The first - the interchangeability of perspectives: "I take it for granted and assume: others believe as well, that if I change places with him and his "here" will become mine, I'll be at the same distance from the objects and see them in the same characteristic that he does currently" [6]. The second possible idealization - coincidence of the relevances system, consisting in the fact that "until proven otherwise, I take for granted - and believe the other feels the same - that the differences of the prospects generated by our unique biographical situations are irrelevant from the point of purposes at hand of any of us. And that he, like me, i.e. "we" believe that we have chosen and interpreted important and potentially common objects and their characteristics <...> at least "empirically the same," i.e.: in the same manner, in terms of our practical purposes" [7]. Both proposed idealization - the interchangeability of perspectives and matching of relevances - form the so-called "thesis of reciprocal perspectives"⁴.

With respect to such self-evident "knowledge at hand" of Glinka's era, what is certainly a ballroom culture, "the thesis of reciprocal perspectives" is extremely convenient model because it leads to more systemic generalizations, and as a result - also to a large extent objectification of Glinka's ballroom experience through attracting a

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Such a method of dialogue reveals the need to correlate the interpretations of an artistic phenomenon not only in terms of ascertaining suggested by one or another author ideas and analysis (albeit fragmentary-surface) of the natural systems of relevances of daily life that were characteristic of the author of this or that concept. In the space of artistic practice, it will allow removing a number of sharp axiological judgments, as well as clearer and aimingly identify the problem area of the phenomenon itself, as well as more clearly differentiate the circle of involved research perspectives. With this approach, for example, is obviously not an immanent convergence of views on the daily Glinka era between Stasov V., Asafiev B. and Tyshko S. and Mamaev S., as for each of them "thesis of reciprocal perspectives" will include a slightly different set of self-evident concepts of everyday life.

number of testimonies of his contemporaries. Thus, there is the opportunity to already experience directly Glinka's dance music as one of the typical phenomena of the everyday culture of the nobility of his time.

As noted by A. Schutz, both models of idealizations "are typed constructs objects of thought emerging from the originality of the objects of my personal experience, or any other person," which in turn "leads to the formation of the knowledge about objects and their characteristics (actually cognized "me" and potentially knowable "you"), which acts as a knowledge "of each." It seems objective and anonymous, i.e. separate independent individual definitions of the situation". [7] It is interesting that, in fact, this methodological tactics in music coincides with the basic principle of the direction of historically informed performance⁵, in which each particular document (or a material fact) is seen primarily as the sum of knowledge - the same "objective and anonymous knowledge" of each", and the individual biographical situation of the author remains in some sense out of the brackets. This allows you to work out common coordinates, in which the further movement and search are performed.

As an example, directly connected with the phenomenon of everyday life in the creative biography Glinka M.I. and illustrating the possible involvement of the above-described method may be two feature films - movies «Glinka» 1946 (director L. Arnshtam) and «Composer Glinka» 1952 (stage manager – G. Alexandrov, directed by P. Armand). Both - filmed the important biographies of "the first Russian national musical classic", and both are the visual reconstruction of the elements of everyday life of Glinka's era. It is characteristic that in each of them everything associated with the nobility - artistic taste, especially philosophy, manners, habits, ways of leisure activities,

⁵ Historically-informed (historical informed performer, abbreviated HIP) or authentic performance is the direction, which originated in the beginning. XX century in Western Europe. Because of the relevance and consonance era it became widespread around the world, while continuing to actively develop today. One of the key positions of HIP is to use authentic sources - instruments (or reconstructed copies), treatises, various manuals, acoustic parameters, systems, temperaments, and so on. N., The establishment of appropriate music. Each of these facts is regarded as a kind of "sum of the era knowledge." As a result of the accumulation of such information produced by the most correct and historically legitimate principles that allow for a more accurate interpretation of the (scientific or performing) of a particular era, style, genre and so on. D. In the most complete and systematic form the idea of HIP are presented in the works of the famous Austrian musician -praktika and researcher N. Harmoncourt. Cm., Especially, [1; 6].

etc. - is served in intentionally caricature way. Among the representatives of the nobility, endowed with positive traits by chance (!) are only those who are defiantly in opposition against the existing social and political system, as well as its most important external manifestations. Again, "by chance" among them like Glinka are exclusively the classics of the Russian culture - Pushkin, Gogol, Dargomyzhski ... Like Glinka, their artistic images are subjected to the necessary ideological retouching: the "present" (in accordance with the hierarchy valid for the establishment films) the creativity of the geniuses-classics is not recognized by the environment close in social communication circle. The image of the genius-singles, which heroically confront the world of successful, brilliant, but spiritually poor contemporaries, was in the era of the creation of these films, as known, sort of canonized model - "objective and anonymous "knowledge" of each" - secured and successfully functioning for displaying not only Russian, but also the majority of foreign classics of any sphere of activity.

The contradiction is quite acutely felt today when viewing these paintings, is contained in a large artistic credibility of created images. The level of such unconditional artistic truth is provided, first of all, by an excellent and highly professional work of the director-production group, as well as the brilliant actors' solutions, which measure of credibility today in some cases can also cause upon perception spoofing of truth by the historical truth of art. Using manipulation in everyday life - and for the actual epoch of Glinka, and for the release of films - is obvious. The ability to disconnect a variety of artistic and semantic layers that constitute the cinematographic works, in particular resorting to the analysis of the specificity of self-evident everyday "knowledge at hand" of each of the interacting time slices, makes advanced capabilities for the continued functioning of the data, of course, interesting in the context of the cultural problems of everyday life, art samples.

Another important methodological guidance of A. Schutz can be considered the specifics of the social representations of the researcher on the social knowledge, in particular expressed in the concept of "we-group", which is understood as a community

of people who share a common system of relevances. Since knowledge is social in nature, in the opinion of A. Schutz "I am taught not only to determine the environment, <...> but also to build the typical constructs according to the system of relevances corresponding to the anonymous unified point of view of "we-group". These include lifestyles, ways of interacting with the environment, practical recommendations on the use of common means to achieve common objectives in typical situations" [7].

This an important observation allows to experience the great distance that separates us today from any of the cultural manifestations of everyday life of past ages. With regard to Glinka era, the question is not only in the chronological distance, but also in changing the system of relevances in different "we-groups" that took place (especially radical, in particular in the field of social origin) since 1917, and interrupted the natural course of daily time. From here - one of the major difficulties of interpretation, such as ballroom culture, resulting from almost complete absence for a modern researcher of necessary in this area everyday experience reserve of "knowledge at hand", based on the familiar language of names, things, events, rituals and ceremonies.

Russian Ball in the beginning of XX century represented a branched system, based on a model of an important state ceremony. At the same time for almost three centuries, unconditional was the succession fixed as "knowledge at hand" of base model of ballroom ceremony, which in its ontological meaning-giving moduses remained unchanged, providing a natural continuity of different stylistic traditions. In particular, polonaises by Glinka, even by his contemporaries were described as examples of the "old style", it is thought that naturally absorbed the features of the preceding tradition - polonaises by Osip Kozlovsky, a composer who is known to have enriched Russian Polonaise with new luster and meaning. The specificity of self-evident "knowledge at hand" of Kozlovsky, as a result, has formed quite a specific pattern of the genre of the polonaise, which has become one of the most significant for the Russian Ball dance. Writing polonaises for the official celebrations of the Imperial (in particular, it was he who wrote the music for the ballroom of the coronation of Paul I and Alexander I),

festivals of noble aristocracy, Kozlovsky received the opportunity to print this ballroom music.⁶ Thus, the style of polonaises Kozlovsky spread more widely, naturally becoming self-evident everyday knowledge, particularly in the area of the ball polonaise grammar.

Glinka, whose childhood and youth just fell on the top of time of Kozlovsky's composing, whose influence on the musical tastes of the court especially noticeable when Elizabeth Alekseevna, the wife of Aleksandr I⁷, was surrounded by such a dance context, naturally absorbing it as self-evident "knowledge at hand." This explains the special idea of the dance genre, characteristic of Glinka, which naturally is reflected already in his polonaises - brilliant, graceful, elegant refined and graceful in the spirit of most of the former, Pavlovsky-Aleksandrov's, everyday life. Based on Schutz idea of "coincidences of relevances", it is safe to assume that for contemporaries of M.Glinka the idea and memory of a life of the genre of the polonaise was also apparent, as the range of possible associative memories naturally sent them to the "right" time, allowing to set the elusive shrill dialogue between the past and the present, which is particularly acute there just in space of everyday life.

The difficulty of overcoming differences and rethinking that occurred in the "we-groups" after the abolition of ball ceremony in the Soviet era, and then after the "new" discoveries (the period extending and today), initially predetermines significant schematic play any of the previous versions of ballroom space in the modern culture of everyday life.

Such specificity to the sphere of everyday life, developed in the Soviet and post-Soviet space, suggests another actual idea A. Schutz - the concept of "returning home." It can serve as a universal model in the analysis of various processes associated with

⁶ N. Ogarkova notes the special fact of chosenness of Kozlovsky, as the composer during his lifetime was allowed to publish his suites, made up of coronation ball music. This practice was not typical and widely used, but is an example of unprecedented exception, specially made by monarchs for Kozlovsky [4, P. 95].

⁷ N. Ogarkova notes that enthusiasm for the genre of the polonaise of Elizabeth Alekseevna, contributed to increased interest in this dance genres: "The popularity of the polonaise and the interest in it is confirmed by the Empress Elizabeth, created for her works of different authors. He dedicated to her his C-dur Polonaise Beethoven with the following inscription under the musical text: «Der Kaiserin von Russland Elisabeth Alexievna gewidmet. Alla Pollaca». ("Dedicated to the Empress of All Russia Elizabeth Alekseevna ") [4, P. 161]. Obviously, the interests and tastes of the reigning persons in a special way affected the formation of the everyday shape of an era.

shifts that have taken place in any of the contexts that make up the culture of everyday life.

Habitual following self-evident, stable and unquestioned behaviors, according to the sociologist, are the basis of everyday life. The basis of it - in domestic life, which provided a solid foundation for stable functionality "mutual perspectives": "Most of the problems of everyday life can be solved by following the samples. <...> Way of life at home governs not only my own scheme of expression and interpretation, it is common to all members of the group to which I belong. <...> I always have a chance - subjective or objective - to predict the actions of the other in relation to me, as well as their reactions to my actions" [8, P. 551].

When a person leaves its familiar space - intentionally or involuntarily - and then returns to it (real or virtual), they loses the natural logic of perception and analysis of the events, which had been before the "leaving". The need to find again the familiar codes of everyday life, constantly interacting with changed during this time the old set, describes a fundamentally new situation: "<...> the position is different from the situation returning stranger. The latter must join the group, which is not and never was his own. <...> Returning, however, expects to return to the environment, <...> of which he has knowledge, which he thinks will be able to use to enter into contact with him. In no stranger this knowledge - returns home hoping to find it in the memory" [8, P. 550].

In the case of the whole complex of the Russian nobility of everyday culture, which is an immanent part of the creative biography of Glinka, this Schutz's idea seems as could not be a more precise and succinct explanation. Despite an interruption in tradition, with respect to that of the past is relevant precisely position it to "returning home", with resulting therefrom need to correlate knowledge at hand (or the memory of it preserved thanks to the functional specificity of "knowledge at hand") with the new, changed, and because otherwise the context in which it exists. Hence - an explanation that needs to revive and reconstruct the daily rituals of the nobility of the past, which is commonly seen today in the domestic and other post-Soviet cultural space, including in

the sphere ball tradition.

The relationship the "homecoming" and memory "knowledge at hand" in the broadest and most open sense, memory itself is actualized through everyday - the clearest motive artistic world of Marcel Proust. He owns a modern "classic model" to describe the mechanism of memory-identification - a detailed, accurate, metaphorically and symbolically rich. This mechanism occurs in Proust is from everyday accidents. This idea of the specifics of everyday life can serve as an artistic analogy key ideas of phenomenological sociology of A. Schutz.

Proust in detail reveals memories-comeback as a system connecting home and art vectors ("objective and anonymous knowledge of everyone," the evidence from the individual biographical situation) into a single space ductile-indivisible, but ontologically superior to other forms of life everyday life, in which the intricately woven various "human worlds" (in the terminology of A. Schutz⁸). Describing the seemingly forgotten and lost for the senses the house of his childhood in Combray and the nature of the memories preserved about it, Proust introduces a moment of describing the everyday accidents that invading not only breaks the routine life of the hero, but also takes the monotonous daily life in a fundamentally different "human world", "And so, in one winter day when I came home, my mother, seeing that I was cold, offered a drink against my habit, a cup of tea. <...> Mom told me to submit one of those tidy and roundy cakes called Petites Madeleines. <...> And immediately, dejected by the sad day and a sad prospect tomorrow, I instinctively raised it to my lips a spoonful of the tea in which I wet a piece of Madeleine. But at the very moment when a sip of tea and cake crumbs

⁸ Schutz's "human worlds" - are the different facets of human life, different from each other specifics of the action. These include: the world of science, the world of religion, the world of mental illness, the world of dreams, the world of artistic imagination, and so on. The transition from one world to the other forces required for reorientation. Ionin notes that the value of one and the same thing in each of the "human worlds" may differ materially, from here - the specificity of their interaction with everyday life: "The values of the facts, things, events in each of these areas of expertise to form an integrated system. One and the same thing, such as a flat cake of unleavened dough, has different meanings in religion, science, and everyday life. In each of these areas is included in the value of its integral with respect to a closed system of values. <...> According to Schutz, it is the quality of the experience of everyday life - body-objective experience of reality, her things and objects - and it is an advantage over the other end range. Therefore, he said, is a daily occurrence, "the supreme reality." A man living and working in it and for the most part, flying away in thought or that sphere, always and inevitably returns to the world of everyday life". [3]

touched my palate, I shivered, struck by the extraordinary happening in me." [5, P. 77].

It is significant that Proust emphasizes the fact that the everyday object that caused the hero in such complex processes, not only was familiar to him, but almost always "caught my eye" to find out⁹. However, only specific conditions, accidentally (!) happening developed necessitated complex. In the case of everything connected with the sphere of Russian aristocratic culture (in all its many manifestations, ranging between utilitarian and highly artistic household), which is felt in the creative biography of not only Glinka, but also of other Russian composers, the pattern described by A. Schutz syndrome "returning home," as Proust's idea seems to be gaining the lost forms of everyday life, captured in the depths of memory and finds the new reality, are presented productive. The search of forced to leave "home" - a system of moral and ethical, artistic, and other values - is one of the tangible manifestations of domestic contemporary cultural situation in regard to the past, in particular, the rich heritage of aristocratic culture.

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⁹ This process corresponds to the above-cited Schutz's thought of updating by human of "only some aspects of each particular typed object."

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