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## **THE PROBLEM OF USING MUSIC RELAXATION POTENTIAL IN THE SOCIAL PRACTICE OF MODERN THEATRICAL ART**

*In the article the author's analysis of the strategy of relaxation potential of music as a necessary element of contemporary performing arts and concluded that the relaxation effect of this social phenomenon is achieved by forming a specific set of experiences different from ordinary everyday perception of the nature of communication between people.*

**Key words:** *musical arts, performing arts, relaxation potential, social practices, emotional bodily relaxation, meditation bodily relaxation.*

Musical creativity is one of the most attractive elements of the culture. Proved that music, thanks to its properties affect the inner world, helps get rid of mental discomfort conflict; corrective emotional state; can restore peace of mind; activate mental activity; that is a positive impact on psychological health of the individual.

An important contribution to the development of the sociology of music scholars have domestic N. Boiko, S. Kataiev, N. Kostenko, A. Kostiuk, Y. Romanenko, A. Semashko, L. Skokova, B. Sliuschynskyi, L. Sokurianska, N. Chernysh and others.

Drawing attention to the characteristics found their socio-cultural phenomenon of music; we assume that technology relaxation music has sufficient potential to achieve a number of goals that help the individual to solve important problems in these specific kind of social practices, which is the modern theater.

The article is an analysis of theoretical approaches to understanding music as a social and cultural phenomenon and studies its relaxation function in the theater and audience interaction in the framework of theatrical creativity.

To solve research problems important to identify the essential features and functionality as part of modern music theater culture.

Analysis of theoretical approaches to the assessment of the phenomenon of modern music suggests the existence of different points of view concerning its functional meaning.

Proved that music perception is a complex type of art the subject of mental activity which is takes the form of sensory reflection of a particular material and sound design of a musical work in the form of music and sound (sensory-perceptual) images [5].

Musical art, according to B. Heat is a kind of comprehensive stimulus that causes a complete reaction of the human body, from the existence of psychophysical and emotional ending aesthetic and spiritual (in other words affect the biological, psychological and social level) [10].

Perceptual reaction that occurs in the sound of music as an energy agent, makes all the organs and systems work in a certain rhythm, and the initial response to the audio stream. Emotional and aesthetic response leads to activation of conscious and unconscious mental processes, facilitates the aftereffect of musical experience, leads to qualitative changes in the structure of the individual, so the determining the behavior and style of life in general.

B. Asaf'iev in his book "The musical form as process" concluded that the musical form, as something socially determined primarily known as a form (type, method and means) social identification in the music intonation [3]. Based on the theory of intonation B. Asaf'iev showed that music means life in society and the practice of social influence on music musical creativity, as based on the "intonation dictionary of era" connected life three stages of music – creativity, does and perception. He introduces the concept of "social development" and "social choice of music", "music social inertia" and others, develops a sociological understanding of the genre in music.

Adorno's work "Sociology of Music," published in 1999, described the different types of attitude to music, features, styles and trends, musical life in general. Adorno, one of the first in the world made a comprehensive study on the functions of music in society, described in detail how music affects the individual. Adorno developed a number of methodological approaches to study the function of music, especially the perception of music audience. Music serves it as a form of alienation [1].

The basis of classification functions of music Yu. Boriev this is that music as a form of art, "teaches entertaining" through aesthetic pleasure received by the individual in the process of communicating with him, at what is happening [4]

- 1) Nurturing;
- 2) Information;
- 3) Knowledge;
- 4) The transfer of experience;
- 5) Analysis of the world;
- 6) Portent;
- 7) Suggestion.

According to A. Yusfin music exists everywhere, penetrates everywhere, it is impossible to destroy, control globally functioning, it will not be managed their lives [14].

All social and individual human acts are "music" – from the birth of the individual to the disappearance of entire civilizations. The scientist considers musical art in the context of the global environment and human act provides the following types of music [14]:

1. Indicator – those that state the human condition and society. (So, even in Ancient China believed a short, damped sound basis and concerns sad, full of ornaments and measured sound – a sign of health and pleasure nation, etc.).

2. Catalytic – when the music does not directly take part in the life processes, but acts as overseer various transformations of individuals and the environment.

3. Initiating – speakers, informative, aesthetic, and field – when the musical art directly involved in the formation or destruction of man and the environment.

Based on the selected art sound capabilities, A. Yusfin offers the following classification of its functions [14]:

- Socialization;
- Relaxation;
- Music as a factor in occupational therapy;
- Indication of the way;
- Tool of the distance or contact management attention;
- Means of non-verbal communication;
- Music as an assistant in the fight against noise common audio obstruct the planet;
- Direct or mediocre weapons;
- Phenomenon strengthening (weakening) of physical strength and intellectual abilities;
- Additional source of energy;
- Accessory and vehicle identification truth;
- Factor “love therapy” at all stages and levels of communication;
- A means of self – discovery in human society and previously unknown deep spiritual structures;
- Versatile tool because of the space and the formation of “a sense of space”.

Pay attention to the special role of the relaxation effect that, in my opinion, makes music in the state. The classification takes into account two opposite types of musical influences – creative and destructive, and in the center puts the human person, which is a kind of manifestation of “therapeutic” approach to determining many functional music.

The following classification nominates “art criticism” approach that is one that puts the center of the art and examines more positive music acts on the individual and society. The negative impact is considered only in low-grade aesthetic sense of popular music.

Some examples of music are a person relaxation state or condition pseudo passive concert (G. Lozanov), which is a sign of Psychophysiological relaxation [16].

Z. Freud believed that illusion composer raging in music, immerse the listener in light anesthesia, which pushes for a while everyday troubles and provides rest to recover strength [13]. The described function is called relaxation.

Relaxation function determines the function of suggestion or suggestive function. Suggestion – a special form of mental human exposure that causes certain feelings, ideas or idea exclusively by the instructions on their appearance rather than by logical reasoning. As suggestion especially effective against the backdrop of relaxation state [17], the music can be the perfect “hypnotist”, which conveys their emotions recipient, in addition, strengthens or weakens respectively hidden in the subconscious emotions.

Scientists argue that control perception of music is possible due to the existence in the subconscious of each common to all human archetypes of the collective unconscious, which are equivalent musical forms (A. Liss, A. Topov).

Suggestive music performance due to emotional richness, diversity intonation, energy activity, as well as original music and life origins of emotions, based on what is the possibility of modeling real musical emotions [8].

For example, this feature music have long used the military when it was necessary to inspire soldiers to win – playing music for wind and percussion instruments cheerful, patriotic songs and songs full of rising intonation, optimistic character.

Incidentally, simulation of emotions is one of the most important tasks of art music (L. S. Vygotskyi, B. M. Tieplov, B. A. Asafiev).

Giving people a bright palette of emotional outbreaks and abate music brings pleasure, fun person, in other words, performs hedonistic function. Even Kant argued that the perception of art stands generosity, disinterest in the end, natural matched that provides satisfaction without understanding the reason (Kant I.).

Thus, the existence of hedonistic function of music emphasizes the intrinsic value of human life, is a model humanistic attitude toward humanity in general.

Outstanding. French esthetician is M. Dufrenne acknowledged capable music in the spiritual realm personality restore harmony, lost in reality (compensatory function) [15].

Thus, the music compensates the emotions which a person does not experience in life, but sought. It harmonizes and enriches her inner world. But not only supplement the lack of experience, but also saved from oppression by catharsis – purpose music.

It is characteristic that in ancient times Platon and Aristotle pointed out the importance of this art form as a means of restoring the vital forces of the person, as a source of hedonism (pleasure) and catharsis (purification of the passions).

In his “Politics” Aristotle points to a special, sublime and elitist character of the music, which is designed to “freeborn people and culture” [2, c. 297].

Cathartic function characterized by the appearance of strong feelings that a person experiences in the art of communication, during which there is a “self-

immolation” negative emotions. In the words of L.S. Vygotskyi, it is a sign of purification of the soul [6].

The above features, because acting on the subconscious processes of human existence, describing the objective, immediate impact, independent of the will, the education level of consciousness. Proof of this are the results of experiments in the field of neuroscience, confirming the change in sensory-emotional reactions and nerves of the recipient in the musical perception.

By supporting and agreeing to these terms, we note the importance of providing such a feature, as the active nature of the communication of musical creativity subjects. On the basis, and taking into account the contents of this feature, it is possible to identify the main social function of music. Among these functions are:

- Social and integrative, that is function group and institutional integration, which establishes unity mode and consolidating the efforts of individuals, groups and specialized institutions;

- Socialization – in the broadest sense of the function of human experience through information get from the consumption of music content;

- Social and humanitarian – a function practical actualization through music and dialogue of cultures and civilizations on the basis of universal values and a culture of tolerance and non-violence;

- Innovation and creative – a function of the development of creative abilities of people by means of new forms of contacts and communication between people;

- Recreation – by restoring music of vitality and health;

- Cultural-reproductive – function meaningfully related to the transfer of the symbolic form of the potential of cultural and historical traditions of a country in the consumption of music creation product.

Music in the theatrical sphere, there is probably as much as there is the very theater. Like any art, music can powerfully express what people live, grief, joy, cherished hopes and dreams of happiness.

Music is an art – a dynamic, expressive, auditory (the perception). Music is a difficult way from its creator (composer) to the listener as it should be created not only in the minds and recorded – music to perform. Specificity of music is that inherent creativity is two types of “primary” – composer and “secondary” – the executive.

Based on the fact that most authors tend to recognize the potential relaxation music as an element of contemporary culture, we can conclude that this potential is able to unfold in this specific field of contemporary art, which is the art of theater.

Relaxation as a socio-technological feature of modern culture is realized both individually and in collective forms.

The main type of individual bodily relaxation is relaxation. The central element of the individual physical relaxation is a neuromuscular relaxation,

generating a relaxation effect, which helps to relieve various stress and fatigue accumulated in the course of everyday life.

Technological methods of the physical relaxation are:

- 1) Emotional bodily relaxation;
- 2) Meditative bodily relaxation.

Emotional bodily relaxation allows relaxing the neuromuscular system of the person as a result of the purposeful use of specialized tools direct impact on the feelings and emotions of a person by means of updating the capacity of such means of relaxation, like alcohol, drugs, sex, laughter, crying, music, theater, dance, massage, acupuncture and so forth.

Meditative bodily relaxation allows relaxing the neuromuscular system of the person as a result of the purposeful use of specialized tools to rationalize feelings and human emotions. It is a specific human way of communication with the outside world, which provides stress relief through a meaningful impact on the subconscious realm of the human psyche with the help of special meditative practices – yoga, prayer, confession, autogenous training, mental health, group training, and psychotherapy.

Collective type of relaxation is characterized by its own cultural determination and their technological methods for forming the relaxation effect. These most significant technological methods of forming the relaxation effect is a ritual feast, play, travel, mass cultural practices to which we refer, and theater performances.

It should be noted that the music speaks fairly traditional means of emotional relaxation. A prominent Ukrainian scientist and psychologist and physician Alexander Chuprikov indicates that a certain paradox is that the therapeutic potential of art relaxation begins to be updated only in the last decade as part of the new scientific synthesis of the psychological, medical and cultural knowledge as art therapy.

The scientist noted that “for centuries, art was a source of enjoyment for people and a means of expression, but treatment with the help of art – a relatively new phenomenon. Art therapy is a means of communication of the therapist with the patient on a symbolic level. Images of art reflect all kinds of unconscious processes, in particular fears, internal conflicts, childhood memories, dreams” [8, c. 3].

We cannot accept that true selected music theater performance will quickly achieve the desired artistic effect, but at the same time performs another important purpose – to create a unique relaxing effect on the performance of complex emotional feelings, which seeks individual, coming to a theater performance.

Importantly, in the theatrical process is combines individual and collective practice of using relaxation music. On the one hand they are individually individual perception of music, on the other, collective experiences that lead to

the unity of the auditorium in the evaluation of certain elements of musical accompaniment theatrical performances.

Taking into account the summing up and given us the arguments of researchers, rather it is easy to draw a conclusion regarding the relaxation potential of music in theater art:

1) Theater as a special phenomenon not every day human being always has a certain sacred symbolic framework which is perceived by people as a social or under social value. Theatrical performance as an event of honoring this value requires specific regulation in their leisure time and free time, as well as in the mode of emotional elation, which is a significant factor in the formation of the relaxation effect. The tool is the formation of such an effect, along with the other tools of a creative nature, and music, which is the most potent way shapes the perception of theatrical production at all stages of the theatrical process: starting with the overture, and ending epilogue;

2) The relaxation effect through music in a theatrical production is achieved in two opposite ways: first, accumulated personal and social tension is removed while participating in theatrical communication through musical accompaniment special nature tolerant and altruistic communications, which give rise in people a sense of well-being, safety and social comfort; secondly, stress relief can be achieved by fully conscious temporary violation of existing rules – during the dramatic action, the participants spontaneously acquire special “rights” – publicly express their emotions, cheering the performers and express inner feelings through mimicry;

3) The nature of the relaxation music effect in a theatrical production affects the process of preparation for its perception – the higher the quality of music performance, a virtuoso, his fame, the more intense it becomes a specific expectation of the impact of music, the desire to be a party to it, the more will he relaxation effect.

It should also be borne in mind those specific methods of practical actualization of the potential relaxation music content affects the content inherent in any society ethno cultural traditions of social regulation relaxation practices. It is obvious that without taking into account this fact is simply impossible to formulate clear conceptual ideas about the specifics and ways to connect constructive and destructive components of the relaxation potential of music in the theater as a phenomenon of cultural life.

Therefore, it is difficult to avoid unilateral interpretations of the target public mission of theatrical art and musical component, when its essence is only the possibility of implementation and repression of instinctual impulses and desires. It is easy to draw a parallel between the theatrical event, followed by a musical context, and the holiday, because both create a festive mood not every day as a collection of individual emotional states.

According to Freud, the essential feature of the festival is a legitimate undermining the established norms of social order. The well-known work

“Totem and Taboo” Freud emphasizes that the festival – it is permissible and even mandatory excess, in which “people are allowed to act according to their desires and often reckless in a certain way to satisfy them” [11, p. 330–331]. The festive mood as the relaxation effect is due to overcoming the established social taboos.

Thus, the potential of a theatrical performance accompanied by music, comparable to the holiday expectations, which significantly enhances its relaxation effect.

**Conclusions:** Our rapid and turbulent time full of stress and turmoil of exciting activates search scientists from different branches of science ways to strengthen the mental and emotional health, defined as the phenomenon of being unvalued. The versatile influence of music on the human psyche led to the use of music in theater as one of the promising methods of modern perceptions of modern art.

Modern trends in theater show that exposure to musical accompaniment theatrical performances to achieve relaxation and the effect of these increases with time. This complex phenomenon is not grounded in fact this research interest due to him.

Based on the theoretical analysis of the main provisions of modern sociology of culture, music and theater, one could argue that a relaxation potential of music as part of the Performing Arts is a combination of different forms of individual and collective relaxation resulting technology influence music content theatrical performances in emotional and sensual sphere of man.

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**Орлова О. И. Проблема использования релаксационного потенциала музыки в социальной практике современного театрального искусства**

*В статье предложена авторская стратегия анализа релаксационного потенциала музыки как необходимого элемента современного театрального творчества и сделано заключение о том, что релаксационный эффект этого социального феномена достигается путем формирования специфических комплексов переживаний, отличных от обычных повседневных восприятий характера коммуникаций между людьми.*

**Ключевые слова:** музыкальное искусство, театральное искусство, релаксационный потенциал, социальные практики, эмоциональная телесная релаксация, медитативная телесная релаксация.

**Орлова О. І. Проблема використання релаксаційного потенціалу музики в соціальній практиці сучасного театрального мистецтва**

*У статті запропоновано авторську стратегію аналізу релаксаційного потенціалу музики як необхідного елемента сучасного театрального мистецтва та зроблено висновок про те, що релаксаційного ефекту цього соціального феномена досягають шляхом формування специфічних комплексів переживань, відмінних від звичайного повсякденного сприйняття характеру комунікацій між людьми.*

**Ключові слова:** музичне мистецтво, театральне мистецтво, релаксаційний потенціал, соціальні практики, емоційна тілесна релаксація, медитативна тілесна релаксація.