

## 「相互作用の音楽的基礎

—アルフレート・シュッツの基本動機の確認とシステム論への拡張—

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### 0 前提

- 0.1 Mori, M. (2012). Person als Medium –Eine pragmatisch-phänomenologische Alternative zur Systemtheorie. In J. Renn, G. Sebald & J. Weyand (Eds.), *Lebenswelt und Lebensform –Zum Verhältnis von Phänomenologie und Pragmatismus* Göttingen: Velbrück Wissenschaft, 191-205.
- 0.2 Mori, M. (2013). Musical Foundation of Interaction -Music as intermediary medium. In M. Barber (Ed.), *The Interrelation of Phenomenology, Social Sciences, and the Arts*. New York: Springer. (forthcoming)
- 0.3 森 元孝「媒体と状況」第29回日本現象学・社会科学大会報告(神戸大学 2012年12月2日)
- 0.4 媒体の基本構成（●基礎媒体「光」「音」、●状況媒体「身体」「言語」「人」、●象徴媒体「貨幣」「権力」「法」「愛」「真理」、○通信媒体）

### 1 主題

- 1.1 Schutz's basic conception of interaction as making music together in contrast with Halbwachs' professional musician's communication. (Halbwachs, 1980)
- 1.2 My aim is to develop this result up to a more general level of social system theory. Following the social system theoretical distinction of form and medium by F. Heider and N. Luhmann, we are asking how we could grasp music as form.
- 1.3 In his famous essay "Making Music Together" he focuses on the situation where we are tuned-in to each other through music, while he is criticizing Maurice Halbwachs' analysis on musicians' communication. In this essay Schutz sums up his objections to Halbwachs' theory: (1) He identifies the musical thought and its communication. (2) He identifies musical communication and musical language, which to him is the system of musical notation. (3) He identifies musical notation and the social background of the musical process. (Schutz, 1964, p.164)

### 2 オペラの意味

- 2.1 A draft "The meaning of artistic form (music)" (Schütz 1981, pp.279-316) in the late 1920s.
- 2.2 Opera consists of drama and music. Drama consists of performances (**acts**), lines (**words**), characters (**persons**). Various ego-alter relations are incorporated through these three components in a work. They are expressed as author-actor (actress), actor (actress)-actor (actress), actor-audience, author-audience, etc. In this point drama could be thought of as a model of society.
- 2.3 The musical character of orchestra, which is thought as a successor of chorus in Greek tragedy, exactly pulls us apart from the stage, and at the same time, **it reconnects us to there again. We are re-embedded onto a stage through music and drama.**
- 2.4 "Mozart just composed no figures, no characters, no action and, hence, no drama. He composed only situations, in spite of all individuation which he gives his figures on each scene and each situation. (...) On the other hand, the ideal of Wagner was a myth as tragedy, and a true myth. In his poetries something miraculous takes place always. It is just this miracle that he composes." (Schütz 1981, p.305)

### 3 内的世界の現象学による描出

- 3.1 Originally "Music is the lonesome art." (Schütz 1981, p.295) With other arts, "Music is an event of our inner world. But it is proceeding independently of the events of our life." (Schütz 1981, p.291) Therefore, I assume that music will be able to fulfill the role of mediating various expressions of one's mental events to others.
- 3.2 A perception of mental event is already a distinction. It must always be articulated from the other. It means we perceive a difference between a now perceiving moment and a previously perceived one. And this difference will be perceived again and again. **Such a recursive relation develops the so-called internal temporality.**
- 3.3 Marking perceptions as points on it is exemplified not only in Bergson's cone-model and Husserl's triangle-model but also in Schutz's more complicated triangle-model. Schutz describes it as a combination of a straight line of pure duration and a wave line of memory-endowed duration, and he would explain memory as accumulation of triangles

(Schütz 2006, p.84).

- 3.4 Each inner world is originally differently ordered. **The serial generation of perceptions between plural persons will bring about more complicated polythetical constellation. Although composers could grasp the wholeness of their own music as monothetic, they must be played in a polythetical constellation between plural persons.** So, “the meaning of a musical work is essentially of a polythetical structure. **It cannot be grasped monothetically. It consists in the articulated step-by-step occurrence in inner time, in the very polythetic constitutional process itself.**” (Schütz 1964, p.172)
- 3.5 **It will be music that could intermediate such a polythetic flow of plural persons’ conscious life.**
- 3.6 Particularly the meaning of opera makes us clear of the relation of the three media and music, which are mediating various lived experiences at various moments in the polythetic flow.

#### 4 音楽表現の形式

- 4.1 **Music expresses and creates spontaneously ordered lived experiences which are composed of sensory perceptions and bodily movements.** Melody, harmony, and rhythm are known as three elements of music. The specific constellation between these three elements makes up a form.

##### 4.2 Melody, Rhythm and Harmony.



- 4.3 Melody is a unit which is generated and is disappearing as flow of real life. Therefore, it will not be hardly objectified and plotted onto a temporal axis of straight line. It will always be perceived as unitary. On the contrary, rhythm is obviously nothing else than a distribution of melody in space-time (Schütz 1981, p.295). Rhythm is preset in a proceeding perception of lived experiences as even interval.

#### 5 intermediary medium としての音楽

- 5.1 Medium connects an event ( $e_n$ ) with other event ( $e_{n+1}$ ). An event ( $e_n$ ) is not equal to other event ( $e_{n+1}$ ). But at the same time, an event ( $e_n$ ) is equal to other event ( $e_{n+1}$ ). This unity of paradox and tautology is supporting the logical foundation of medium.
- 5.2 Body, person, and language are fundamental media which can unfold a space-time continuum of the human world. However, the three media are incompatible to each other. We can express our own lived experiences or our own habits with our own words, namely in our own way of utterance. However, there can always be a discrepancy between the verbal expressions and something expressed by them. The plurality of media causes various interruptions and discrepancies.
- 5.3 Music has various roles. Sometimes it recovers the intertwined media tired out in our everyday life. Sometimes it brings us a hope activating one of the three media as a channel. In such cases, music can be functioning as if it were an intermediary medium between three fundamental media. It will be able to restore some discrepancies and some interruptions while it is creating new discrepancies and new interruptions which are to bring us to another aspect of our life.

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