

Musical archetypes as a bioresonance activation factor
structures of the collective unconscious

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It is known that the individual sounds, intervals and chords that make up the elements of the musical language evoke in the recipient short-term sensations in the form of pitch, volume and timbre of the sound, which may also have some emotional coloring.

True, background, monotonous low-frequency sounds of long duration, for example, often accompanying many episodes in modern movies, can cause a fairly stable anxiety and psychoemotional stress. At the same time, descending quarts can even evoke a visual association with a police or fire engine using an intonationally similar signal. But this is more related to the exceptions to the rule, according to which, simple sound signals generate quickly passing sensations at the level of general orienting reflexes.

From the point of view of modern neurophysiology, the auditory analyzer operates in a continuous mode of receiving, processing and automatically comparing the received acoustic signals with the sound database stored in the subconscious. As a result of such a comparison, quickly passing sensations of the most primitive nature, such as "like"
- "annoying", "dangerous" - "nothing special."

Studies have shown that the characteristics of the perception of elements of the musical language, which have been formed for millennia in connection with various sounds of nature, are similar in different people, regardless of age, gender, profession or education. So evolutionarily a peculiar foundation of auditory perception arose, on the basis of which the sound message, although it acquires its own emotional reaction, refers, in fact, to the orienting reactions of a person, which are still far from aesthetic experiences.

Further, on this elementary basis, a person gradually began to form intonational hearing, capable of assessing the dynamics the emotional content of a speech, and later a musical phrase. B. Teplov considered this phenomenon "the core of musicality". Intonational ear is actively switched on at a more complex level of music organization, when a melody arises, a kind of acoustic thought that exists in a certain ladotonal system.

When certain harmonic sequences appear against the background of the melody, when all this exists and develops in time in the form of tempo and rhythm, the listener reacts with more complex emotions. However, numerous studies have established that the main structural elements in music, influencing the emotional characteristics of perception, are mode, in interaction with tempo and rhythm. So, a major in a slow pace gives a feeling of calmness, contemplation, meditation. A major at a fast pace causes a state of joy, cheerfulness, activation of mood.

A minor at a slow pace initiates the listener's emotion of sadness, sentimentality, at a fast pace - anger, drama. The rhythm is smooth, even soothes, dotted, ragged, accented excites.

It is shown that diverse acoustic information is perceived and evaluated unconsciously. Awareness of what he has heard is secondary, and arises either at the associative level, or on the basis of the already existing special information that the listener acquired in the course of learning solfeggio, the history of music, harmony and other subjects included in the field of musicology.

Based on the foregoing, it follows that science must have fundamental data to substantiate the methods of influencing music on the human psyche and neutralizing possible negative consequences. First of all, these data relate to the unconscious area of mental activity, which attracted many outstanding scientists to the study of this most interesting problem.

The most noticeable trace in the science of the unconscious was left by Carl Gustav Jung - a Swiss psychologist, psychotherapist, who discovered two layers in the unconscious: superficial, personal and deeper, which he called the "collective unconscious", which, unlike the personal soul, contains identical content and patterns of behavior. He called the contents of the collective unconscious archetypes.

Jung discovered manifestations of the unconscious in primitive symbolic figures, in the field of myths, fairy tales, dreams. Repetitive images and plots arose in cultures that were completely distant from each other and had different ways and traditions. This allowed Jung to come to the conclusion about the existence of transpersonal images of experience and behavior, or archetypes, which are passed down from generation to generation (K. Jung, 1934).

Jung distinguished several basic archetypes: Anima, Shadow, Wise Elder, Mother, Child, Hero, Mandala (Circle), etc.

So "Anima" (soul) according to Jung is the archetype of life and is its symbol on the other side of all categories, therefore it is able to appear both in a laudable and shameful form.

The "Shadow" archetype, reminding a person of his helplessness and powerlessness, contributes to the awareness of the existence of problems that cannot be solved on their own, which contributes to the emergence of a compensatory reaction of the collective unconscious.

"Mother" - personifies spiritual height, wisdom, fertility, something blissful, giving shelter, food, growth.

"Child" is the archetype of high internal energy, symbolizes spontaneity, freedom of choice, egocentrism, spontaneity.

The activation of one or another archetype does not arise by itself, but, in the first queue, under impact, any external stimulus: olfactory, visual, tactile, or sound.

It has been found that emotional response to music is associated with phenomenon "Cointoning" (BV Asafiev, 1952), which means unconscious singing along with the sounding music. The intonational meaning of speech, and later of music, was formed according to the needs of an ancient man, in solving numerous problems of existence and survival, which often require the joint efforts of individuals. Instincts and the collective unconscious participated in

the formation of a musical language that copied, first of all, the simplest properties of speech expressiveness: dynamics (loud, quiet), timbre (bright, dim), rhythm (smooth, uneven), tempo (fast, slow). It is these elements that are a kind of acoustic "letters" and "words" that help the listener to decipher the meaning of musical information.

The analysis of the most ancient forms of folklore makes it possible to single out the main types of musical utterances that can be called "archetypal". Considering that the life of ancient people was concentrated around several main types of social interaction, there are very few types of such statements. There are 4 main communicative archetypes: "call", "petition", "game" and "meditation". The name "communicative" emphasizes their main function - to organize communication between members of the human community and encourage them to take the necessary actions, more often collectively (DK Kirnarskaya, 2001). The archetype of "invocation" is close, in fact, to the archetype of Jung's "Hero", and the classical name is closer to us. The rest of the communicative archetypes will be presented close to the author's interpretation, with which one should generally agree.

The "Anima" archetype. It is this archetype that can bring together all the manifestations of the unconscious, primitive spirits, the history of language and religion. Anima is always a priori moods, reactions, impulses, everything that is mentally spontaneous. The image of the Anima is usually projected onto women. So, for a son in the first years of his life, he merges with an omnipotent mother, which leaves an imprint on his entire subsequent fate. To ancient man, Anima appeared either as a goddess or as a witch; medieval man replaced the goddess with a heavenly lady or church.

Typical musical examples: the chorus of mermaids "Luring the Young Man with Singing" from "May Night", the arias of the Shemakhan Queen from the opera "The Golden Cockerel" by Rimsky Korsakov

Characteristic elements of musical expression:

1. The rhythm is often danceable. 2. Features of melodies: freshness, melodiousness, melismas. 3. Fret characteristics: major, less often minor. 4. Voices: often high sopranos or mezzo sopranos. 5. Moderately slow to medium pace. 6. Sound volume: mezzo piano, mezzo forte.

"The archetype of the hero." It is associated with situations where the leader, the leader calls on everyone to unite and take active action. Such situations are associated with hunting, war and other dramatic events in the life of an ancient man. The gesture image of the call is a hand sharply extended upward. "Hero" - the archetype of overcoming, expresses the desire to achieve the goal, freedom and independence.

Typical musical examples: Stretta Manrico "Di quella pira ..." from Verdi's opera "Troubadour", the final Nabucco aria from the opera of the same name by Verdi, "Flight of the Valkyries" by Wagner, the final of Beethoven's Fifth Symphony (1st theme), etc.

Characteristic elements of musical expression:

1. The rhythm is clear, accented, contains sometimes series accented sounds. 2. The direction of the melody is predominantly upward and energetic. 3. The fret characteristics are predominantly major. 4. Timbres are used more often hard. 5. The pace is moderately fast.

"The archetype of petition." It is associated with situations where the speaker feels

himself lower than the listener, addressing him with a prayer, with the hope of an answer. This communicative archetype goes back to the most ancient examples of pagan music, when the request was not yet so humble, but on the contrary, it was appealing and quite emotionally saturated. The bodily equivalent of the petition archetype is associated with the bowing gesture, a downward flowing motion.

Typical musical examples: Nemorino's romance from the opera "Love Potion" by G. Donizetti, the introduction to the opera "Eugene Onegin" (main theme) and the quartet "Have you heard" from the first scene, most of the Neapolitan songs, for example, "Don't Cry" or "Return to Sorrento" E. Curtis.

Characteristic elements of musical expression:

1. The rhythm is uniform, smooth, with rare accents. 2. Direction melodies are variable, ascending-descending, character is canted. 3. Fret characteristics are mostly minor. 4. The timbres are lyrical, soft. 5. The volume is moderate. 6. The pace is moderately slow.

"The archetype of the game." It is associated with situations of a round dance, general fun, when the personal dissolves into the general. It can be called play, since it originated in children's games, entertainment, giving out the energy of fun and movement as such. The bodily equivalent of the game archetype is spinning, spinning, flying.

Famous examples of this archetype are Rimsky-Korsakov's Bumblebee Flight, Khachaturian's Saber Dance, Mozart's Turkish March, the beginning of Shostakovich's Festive Overture, Prokofiev's Mercutio, second sketch from op. 10 in A minor by Chopin and many other scherzos, etudes and virtuoso compositions.

Characteristic elements of musical expression:

1. The rhythm is clear, evenly accentuated. 2. Direction of the melody circular. 3. The fret characteristics are predominantly major. 4. Timbres are light, high register. 5. Vortex rate.

"The archetype of meditation." It traces its origin from lullabies and further from church prayer chants. Whole layers of sacred music gravitate towards the meditative archetype, such as the European gregorian singing, many calm-contemplative on nature works of different eras and genres. It depicts concentration, condition immersion in oneself.

Classic examples of this archetype: Adagio from Bruch's Violin Concerto No. 1, Mozart's Clarinet Concerto No. 2, Morning from Peer Gynt by E. Grieg, Meditation by Massenet, etc.

Characteristic elements of musical expression:

1. The rhythm is measured, without accent. 2. The nature of the melody is wavy, smooth, soothing. 3. The fret characteristics are predominantly major. 4. Timbres are soft, euphonic. 5. The pace is slow. 6. The volume of the sound is insignificant, more often mezzo piano or piano.

The above-mentioned musical archetypes should be considered as a kind of acoustic formulas that, when perceiving music, include, according to the principle of resonance, the corresponding psychological archetypes of a person that are in the subconscious.

In our opinion, archetypes are innate programs of psychological response, analogs of innate instincts, only at a higher level. Combining them well illustrates their meaning

animals, birds in flocks, which change the tactics of interaction and behavior according to laws passed from generation to generation in the form of innate abilities. Migration imposes some requirements on the relationship between individuals, danger - others, hunting - still others. The ability to respond to various signals with innate patterns of psychological reactions and types of behavior helps to respond as quickly and adequately as possible to a constantly changing environment. This is a prerequisite for survival.

Apparently, archetypes arose gradually, over the millennia, as the development of stable reactions to those significant situations that human ancestors, its most ancient representatives faced throughout life: this is the need to get food, fight enemies, take care of the family, feel danger, communicate, support each other, etc. At some stage of development, a person began to make attempts to become aware of himself, the world around him. Probably, evolution has found mechanisms for the selection of appropriate patterns of psychological and motor responses to actual life situations, recording these patterns at the genetic level and the transmission of fixed skills by inheritance.

The archetypal mechanism of music perception is not always included in the listener. It was found that about 30% of the general population responds poorly to music, which is associated with low musicality. At the same time, the remaining 70% of highly musical people, regardless of the presence of musical education, are quite sensitive to archetypes and can distinguish between them.

In addition, there is a certain relativity of perception of even one and the same work. For example, a lullaby may resonate with the archetype of the mother in a child, and with the archetype of a child in an adult woman. The psychoemotional state of the listener undoubtedly affects the adequacy of perception. Thus, a state of excitement, and even more so of affect, can significantly distort the perception of music.

It should also be taken into account that there are not so many "pure" archetypal formulas in the musical literature. Much more mixed acoustic utterances.

Nevertheless, when the archetypal mechanism of music perception is triggered, characteristic psychophysiological patterns appear in the human body. For example, the archetype of the hero causes the activation of muscle blood circulation, a slight rise in blood pressure, general toning, a psychological attitude to overcome, and the archetype of meditation - muscle relaxation, decreased arterial brain, pressure, inhibition of the cortex emotional calm.

Therefore, the prospect of using bioresonance properties musical archetypes is obvious, since they can be used to carry out effective psychosomatic correction, simulating the mood and physiological state of the patient in the direction necessary for the treatment process.