

Music as the subject of philosophical analysis

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Abstract. The article deals with the problem of musical art from the point of view of phenomenology and dialectics. To express the individual shades of consciousness and thinking, an art form is required that would correspond to the maximum extent to the very nature of human subjectivity. This kind of art, for which the temporal dimension is organic, emphasizing the dynamic nature of the phenomena and processes occurring both in nature and in the human psyche itself, is music. Music dialectically combines two most important components, namely, the intellectual character of musical constructions and an unrestrained spontaneously poetic expression of musical content. The paper considers the problem of the genesis of musical art, which helps to understand the basis, the essence of the phenomenon of music, manifested in the structure of the musical text, in the features of perception and experience of the musical message. The study proves that the phenomenology of a musical object, disclosed in the work of A.F. Losev's "Music as a subject of logic" can be clarified not only with the help of speculative philosophical constructions, but also with the help of specific musical examples illustrating the peculiarities of perception and understanding of musical text.

Keywords: music, eidos, meaning, essence, expression

Introduction

Musical art at all times has been shrouded in an aura of mystery, enigma, the fundamental impossibility of verbalizing musical meaning in verbal linguistic structures. Nevertheless, even before the formation of the scientific picture of the world, scientific discourse, there was a persistent tendency to penetrate the secrets of musical content, to interpret the musical meaning. The main role in this process has always belonged to philosophy. Philosophy revealed the hidden, undetected aspects and mechanisms of musical expression, trying to penetrate the essence of the musical content. Since the era of antiquity, the development of musical art is necessarily accompanied by philosophical reflection, philosophical provisions are included both in musical constructs and have an independent form in the form of treatises, as a result of which the problem of sound thinking is the subject of philosophical analysis, starting from the very first forms of philosophical knowledge.

Purpose of the study. The purpose of the study is to prove the relevance of the philosophical consideration of music, which not only generalizes the present state of musical art, but reveals the deep, unrevealed features of music as an art form, opening new horizons and boundaries for its development. If in modern musicology the questions of the genesis of various musical forms, styles, genres, directions, as well as their further evolution, formation in a specific historical, cultural, social environment are widely studied, much less often the subject of research is

the question of music as a phenomenon, the nature of musical art. This is precisely a philosophical, not a musicological approach to music. There have long been two points of view on the nature of music:

1) rationalistic: musical art is a strictly verified system formed as a result of acoustic and mathematical calculations, which is only further evaluated from the point of view of aesthetic merits;

2) spontaneous: music is a spontaneously poetic expression of thoughts and feelings, ecstasy, which cannot be explained by rationalistic methods and techniques.

Of course, modern researchers of the philosophy of creativity, as well as the creators themselves, artists, poets, writers understand that the creative process is a unity of both rational and irrational moments. However, what is primary? By answering this question, we will find the key to understanding the emergence of music as a phenomenon.

Materials and methods

As a visual material, let us turn to the consideration of the origins of the birth of musical art as the earliest stage in the development of the art of sounds. The first cry, the cry of a baby, is actually the first "musical" experience of the newborn. Still not knowing how to speak, the child, with the help of intonation (the connection of two or more sounds), tries to convey his attitude to the world around him. Modern scientists have convincingly proved that during the period of uterine development, a person goes through, as it were, all stages, the evolution of mankind in miniature. Therefore, music can be viewed as an earlier layer in the human psyche than the formation of conscious, meaningful speech. Modern ethnographic and paleographic studies also prove that the basis of music is pre-logical, pre-rational. Thus, the primary thing is the spontaneous emergence of the "art of sounds". And only then does the creation of the proper musical harmonies, modes begin, then the rationalistic nature of musical constructions manifested itself in all its brilliance. Folk music, as a result of a long evolution, in its origins also does not do without a rationalistic moment. From here we come to the following conclusions:

1. A person creates a certain musical system (modal - in Ancient Greece, Shruti - in Ancient India, pentatonic - in China, etc.).

2. In the future, this system affects the formation of a person in such a way that he begins to perceive it as something unchanging, constant, within the framework of which he creates.

3. Man tries to free himself from the old canons, but, destroying them, he creates his own, new ones, which subsequent generations perceive as "archaic" and try to overcome it.

As a result, we see a kind of dialectical development in which each new step does not at all imply a complete negation of previous achievements, but is a natural development of everything old, which in one way or another enters into the structure of the new (see the "entry" of polyphony into homophonic-harmonic music). Examples are numerous here. To a certain extent, they are reflected in the musicological literature. The theoretical basis of the research is the dialectical-materialist methodology, the laws of dialectics and the main provisions of the theory of knowledge.

Results and discussion

Thus, we reveal the first layer, namely the origin and development of musical art in human society. But you need to understand what is music in itself? Is it an artificial product of human consciousness or is it some kind of harmonious principle of the universe, intuitively grasped and developed by us as a means of expressing our purely human content? If we take the first statement as a basis, then we have to admit that there really are no musical phenomena in nature. At first glance, this is indeed the case. All musical forms - symphonies, concerts, sonatas, etc. were created by man. But if we are talking about consciousness, it means that the creation of music is a mental process. Again, no one argues with this. The act of thought (and not only the act of thinking) is the result of the activity of our psyche. Any human activity (all the more intellectual) requires an object that is different from the subject itself (in order to think, an object of thought is needed). If music, moreover, it is human, is a product, a result of the activity of our consciousness, then by the same token it is necessary to recognize the presence of an external prototype. Through conscious and unconscious mental activity, we transform it, resulting in what in the ordinary sense are used to call music.

Musicology is engaged in research, analysis of specific masterpieces of musical art, the origins and prerequisites of their emergence, as well as issues of its further development in a specific historical and cultural setting. We are talking about the archetype, the root cause of musical art. This is what Pythagoras had in mind when he said that "the movement of heavenly bodies is the harmony of the singing cosmic spheres inaudible by us" [3]. With a more detailed understanding of our first position, we inevitably come to the following: the nature of music is an independent sphere, different from the human being. It can be called "not made by hands." A.F. Losev emphasizes precisely the irrational nature of the musical element, which, however, is essentially divine. A person uses this element of music for his own purposes, to express his thoughts, feelings, experiences. First of all, of course, one should hear this "sounding universe" in the twinkling of stars, the movement of planets and our luminary, in the rustle of grass, singing of birds ... Seen, conscious, felt external musical element is reflected in the inner world of man. The soul itself sings,

cries, enters into resonance with the universe, requires ways and means to express, throw out everything that has been deposited in the soul. Any expression outside requires that which I want to express, and that with which I will express. There is always some meaning in what I want to express; what I want to express is language in the broadest sense of the word. So, any language, including art, is the very sphere of the embodiment of meaning. The language differs in that it gives an adequate idea of the subject. Through the language of sounds, a person expresses his own purely human meaning. We are trying to understand the essence of music, that is, the meaning of the musical phenomenon itself, regardless of what a person wants to express through this musical element. So, a natural scientist studies the physical and chemical properties of substances, for example, clay itself, regardless of what ceramic products and what shapes and volumes can be made from them.

In this sense, the works of the remarkable Russian philosopher A.F. Losev [1]. According to Losev, every phenomenon, including the "element of music", has at its core: 1) a certain essence. The essence of an object is its 2) meaning, that is, what a given object is, for what and in the name of what it is. The cleverly objectionable, figuratively sculpted meaning is 3) eidos, that is, the given, the representation of meaning outside: through eidos, we can judge the meaning. 4) Musical eidos, according to A.F. Losev, there is dispersion, dissolution of eidos, a constant continuous increase in infinitely small changes. In the terminology of A.F. Losev is the gilet-meonal element of eidos: a) eidos for its definition requires distinction from another; b) the other (meon) not only surrounds any category, but also fills it; c) the irrational, alogical "filling" of eidos - its giletic element; d) fixation of logical constructive-rational, i.e. numerical moments of eidos are given by mathematics. Fixation of illogical, irrational, i.e. temporary, continuous-flowing music gives. Mathematics is the logical construction of the eidos itself by means of numerical ratios. And the irrational otherness of number is nothing more than time. It is at this point that the identity and difference between music and mathematics is observed. The concrete embodiment of a number in a material-physical substance is a rhythm. Rhythm is not a temporal category, because it can be given in a different movement (that is, tempo). Rhythm is more abstract than real physical time. The main thing in rhythm is the relationship of time units to each other.

Let us prove empirically the validity of the philosopher's theoretical calculations. Take the category of rhythm, for example. The famous musician, pianist Hans von Bülow, said "In the beginning was the rhythm." Rhythm is the most objectively tangible basis of music. In ancient Greek music, rhythm was predominant (as in African culture until now). The rhythm can be whimsical (as in Asian music), it can also be "variable", free in the sense of tempo. This refers to

medieval music devoid of stanza (psalmody, sequence, trope), where the infinity of the development of musical thought was supposed to personify the infinity of the human path in striving for the Divine. So the rhythm is everywhere. Moreover, it is independent of whether we consciously perceive it or not. This means whether the performer knows what the size, meter of this piece is, whether he learned it from the notes or perceived it by ear - the rhythm remains unchanged. Distortion of rhythm is a lack of hearing, as well as psychomotor, muscular mechanisms, that is, physiology, and physiology is associated with thinking. Adequate transmission of rhythm occurs regardless of how this rhythm was perceived. Hence the conclusion: the rhythm can be comprehended both intuitively and consciously, which, in turn, speaks of its objective nature, independent of the human psyche, since any distortion, variation of objects in consciousness is possible only when the object itself is objective, that is, it is independent of the subject.

Another example: how is the collection of folklore samples carried out? A professional musician travels to cities and villages and records tunes (now with the help of a recorder), but then, as in the old days, in a music book. It is known that M.A. Balakirev, collected folk songs and then published a collection, the melodies from which were used in the future by outstanding composers, including N.A. Rimsky-Korsakov. Notation requires a certain fixation, absolute height. If the folklorist has perfect pitch, no problem. If he writes in a different key, the trouble is not great. And now let's ask ourselves a question: does the performer of a folk song know in what key she sings? In major or minor? The old woman will shrug her shoulders in bewilderment to these questions. Does it follow from this that there is no tonality? It is clear that this cannot be true.

A musician with perfect pitch will always say in what key the work is performed, if, of course, the performer has a pure intonation, a good sense of harmony, but for this very feeling it is not at all necessary to know that we, for example, are in B flat major. Another question: every piece of music, including a folk song, has a certain size, which the collector carefully exposes. Does the performer know about this? If he has no musical education, of course not, but this does not in the least prevent him from singing, playing in a certain time (two-beat, three-beat, complex, simple). What is rhythm? The numerical ratio of certain units of time. Consequently, the number is immanently inherent in music, and it does not matter at all whether the performer is aware of it or not, comprehends it rationally or sensually.

Conclusion

1. The philosophy of music, explaining and interpreting (the hermeneutic aspect) the essence of mental and intellectual processes occurring in specific genres and types of musical creativity, organized and initiated the peculiarities of the perception of musical compositions, thereby giving

them a social character, preventing individual options for reading the literary text. Such processes, in particular, are characteristic of the Baroque era, when there was a close connection between the sacred content of spiritual texts and the expression of this content in the so-called "musical rhetorical formulas" understandable to all parishioners [2, p. 7-11].

2. There are two main trends in the philosophy of music that reveal the nature of music as a phenomenon. The first tendency is associated with the ontologization of the musical element, the source of which is the musical prototype, which acts as a creative principle both in relation to a person as a whole and in relation to his sound self-expression and sensory perception in sounds. The second tendency is built on the assertion of an autonomous subjective-human basis of sound self-expression and sound perception of the world, the source of which is the person himself in his biological and social nature.

3. In the works of the Russian philosopher A.F. Losev, a dialectical understanding of auditory thinking is developed, where its objective and subjective nature is considered in dialectical unity and opposition.

So:

- the art of music is objective, regardless of the level of knowledge of the subject.
- number is really immanent in music, whether we realize it or not.
- without sensual comprehension of music, rationality is just an empty heap of meaningless forms.

References

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