

# AN INDIVIDUAL IN UNDERSTANDING SOUNDING SPACE OF OBJECTIVE REALITY: EXPERIENCE OF SOCIAL AND PHILOSOPHICAL ANALYSIS

## ABSTRACT

*The article covers the problem of comprehension of music as a sounding space of Genesis, the phenomenon comprising a spiritual meanings and values accumulated by mankind in the process of its formation and development. The author refers to the social-philosophical analysis of this phenomenon, offers a comprehensive methodology, which allows revealing its contents and mechanisms of influence on the processes in the space of culture*

**Keywords:** *music, music education, music culture, social-philosophical analysis, knowledge, self-knowledge, knowledge-experience, aesthetic and spiritual values of culture*

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## INTRODUCTION

Composer V. Silvestrov defined musical art as “Singing of the world about itself”. However, every nation “sing” in their own musical language and music education is that tool which gives possibility both to realize and perceive this “singing”. Social and philosophical research, the object of which is music and music education, inevitably faces with a large number of problems, arising because of difficulty and non-triviality of the studied subject that, over the period of its historical development, underwent such incredible transformations that puzzled highly educated researchers, unable to understand and accept them. Known to us from the history of music art propositions from the history of music, predicting ruining of one or another genre of music art and even the art in whole, illustrate that even quite considerable professional knowledge and skills do not always guarantee understanding the essence of the processes, taking place in musical space.

## THE AIM OF THE STUDY

To reveal social and philosophical understanding of music and music education inevitably as phenomenon in cultural space, representing a special way of understanding the universe and transferring of this knowledge through time and space.

## MATERIALS AND METHODS

Such a study inevitably draws the researcher to the sources of formation music as far as the process of understanding and self-actualization defines the orientation of the way, by which the human being moves during thousands of years, aiming at comprehending the objective reality essence. Ceaseless labor of human maker, creating spiritual space of the culture is the main route of social and philosophical research.

Methodological base of the research consists of scientific works in the field of cultural studies, sociology and philosophy of culture, philosophy, art and education, psychology and creativity, and the pedagogy of art which reflect the following aspects relevant for this study is the role of art in the formation and development of culture; representations about the aesthetic and spiritual values in philosophy, logic, Culturology; paradigm of social and cultural development at

the modern stage; problems of musical thinking: philosophical and psychological Foundation of understanding of the process of formation and development of a creative personality; philosophical and psychological research of specificity of artistic creativity; theory of artistic cognition, psychology of musical perception and interpretation of the music; modern concept of socio-cultural and artistic communication, psychological and pedagogical approaches to the problems of musical and musical-pedagogical activity; study the role of philosophical anthropology and axiological approach to the process of formation of socio-cultural environment at the present stage; humanistic conception of cooperation and dialogue and interaction subjects of culture.

To conduct the study author has developed a comprehensive methodology of social-philosophical analysis, including the following approaches: system-synergetic, philosophical and anthropological, artistic and axiological, philosophical hermeneutics, universal Dialogic, on which developed methods of socio-philosophical understanding of music: axiological-analytical, evolution-synergy, prognostically-modeling.

Thinking of an individual is also essential for music that saves in musical space its image, its essence, its inner world. Music follows the man from times immemorial, being interwoven with magic rites and ritual ceremonies, feat of arms and everyday routine. Antique philosophers felt music as the essence of objective reality: “the music of spheres” (Pythagoreans), defining the harmony of interaction between terrestrial, celestial and human existence. Music is a direct expression of unconscious experiences that, according to J. Campbell, “are deeply rooted in collective unconscious, whose archetypes are also expressed by the symbols of mythology and religion” (Кембелл 2004, 5).

American scientist, researcher of myth and symbol nature, J. Campbell searches and finds in the culture of the ancient world common archetypical images, uniting the mankind, the inner experience of which is connected with centuries-old tradition, living in it. The essence of this experience is enclosed in special knowledge, being saved in us, in that “eternal light” that is transferred from one generation to another, in that strong “string, connecting times” that is never interrupted and eternally renewed, connecting Yesterday, Today and Tomorrow in evolutionary synergetic current of culture self-development.

Turning our attention to history, theory and methodology of culture reveals an extremely broad domain for the researcher, who is confronted with the task of understanding: the structure of existence and the ontological status of culture; its sociological and anthropological problems; the typology of cultures; the languages of culture and the role of intercultural communication; its self-developing essence; the path traversed from traditional to creative culture; the process of change of value paradigms along the historical path of formation and development of culture; the place of the human being as the product and the creation of culture; the basic tendencies and directions of the development of culture at the contemporary stage. For the researcher among the musicians special interest is presented by that necessity in the musical “accompaniment” to existence which conditions the creation of “sounding space,” permeated by the energy of the artistic constructive process. This necessity presents itself as one of the remarkable peculiarities of humans, reflecting their aspiration to comprehend, unravel and explain the greatest mystery – the mystery of existence.

Comprehension of this mystery had formed the essence of the early cosmogonical myths generated by various peoples of the earth, as well as stories and legends; from this kennel emerge or “spring up” all the forms of art, including the most marvelous and mysterious – Music, which in itself contains the “experience of presence,” inseparably connected with the

“experience of love.” Music which moves the soul and awakens the intellect, pushing human beings towards the path of self-knowledge and compelling them, notwithstanding all their everyday worries and mundane obligations, to aspire in their minds towards a special spiritual domain in search for answers to their innumerable questions – the most crucial of which is that of humans’ mission on earth.

The process of understanding music as a phenomenon within space calls for a glance into the long-distant past, when the human artistic essence and the artistic essence began to display itself in various forms accessible for ancient man, when the concept of “culture” was not yet present, but there existed, according to M. Kagan, “human activity which transformed the material, changing the form of natural thingness. If, on the other hand, we glance even deeper into the historical past, we will find practically the earliest traces of formation of the understanding of that which discerns the man-made from the primordial, the human from the natural, in the imprints of hands on the walls of caves, then in the webs of winding lines, drawn or engraved on rocks [...]. The basic idea of all these drawings and etchings is in tracing human presence, the incursion of man into the world of nature, to become a seal of human rather than of divine creation –, i. e., ultimately, to trace out the cultural element out of the natural” (Каган, 1996, 11).

The need to trace out the human presence in the surrounding world essentially presents that primary source which has nourished art during all times, the birth of which signifies, according to M. Kagan’s reasonable remark, the first steps towards self-knowledge, self-consciousness and self-appraisal of the human race. To comprehend, understand and sense deeply that path which humanity has traversed towards formation of a spiritual culture, towards the realization of its creative potential means to understand and comprehend that wealth which is stored in the genes of the contemporary human being. Unfortunately, upon analyzing the genesis of music, we do not possess the possibility of bearing upon material evidence of the hypotheses brought forward. The sounds of those remote times cannot permeate across the millennia towards the contemporary researcher, permitting him or her to state with confidence at what precise moment of human history music had sounded. In analyzing various hypotheses concerning the origin of music, including the hypothesis connected with the idea of the creation of the musical word out of emotional human speech, G. Orlov (Орлов, 2005) comes to the conclusion that the development of music along with language and literature presents two independent processes which have progressed throughout the history of human evolution in a parallel mode, though undoubtedly in a closely knit unity with each other. He is convinced that “the source of the first and most direct form of communication was not inscriptions upon stones or words of comfortable speech, but sound.”

That which is known to us from the philosophy and mythology of the Ancient East confirms this supposition. Mention must be made of the Vedic teaching about the sound which generates letters, syllables and words, thus determining everyday human life, of the similar outlooks of Tibetan Buddhists, Sufis, Ancient Egyptians and Chinese. Sound per se presents that common root from which both language and music sprang up. From the earliest times and up to the present day, it crystallizes its audio means from out of sounds of live speech, nonverbal vocal signals, as well as semantic intonations in tonal languages. Similarly to speech, music presents the element of sound passing through time and utilizes human speech as primary material” (Орлов, 2005, 358).

The emergence of the first representatives of the biological species of *Homo* on our planet could be numbered at about four million years. It required two million years for this species to learn to prepare stone equipment for labor and to acquire the right to be called *Homo Habilis* – Man the Skillful, and almost as long to acquire the proud name of *Homo Sapiens* –

Man the Wise. A hundred years ago on planet Earth this thinking creature began its transforming activity, acquiring the right to be called *Homo Faber* – Man the Creator. If we concur with Alexei Losev (Лосев, 2001) in his assertion that any living personality is a myth to one degree or another, it follows that music, being a manifestation of profound essence, is directed at its source towards myth, which is confirmed by the entire history of development of humanity.

How did it happen that up to the present day in the rational world of contemporary informational civilization these still exists room for myth? After all, it seems that it was determined a while ago that myth and the creation of myth present a bygone stage, pertaining to “legends of deep antiquity” (to cite the words of poet Alexander Pushkin). Could it be that those scholars who believe that humanity constantly passes through cycles, and thus, returns to the process to creating myth (Giambattista Vico, Friedrich Nietzsche) are right? Or maybe it is proper to agree with the German Romanticists, who have brought out the conception of “eternal myth creation” as the essential indication of *Homo Faber* – Man the Creator? Maybe the secret of the interminable need for myth creation consists in the fact that myth always presents a domain of the mysterious, enigmatic, situated outside of the sphere of logic, in the sphere of the irrational, the domain of the artistic space in which the currents of spiritual energy, which create the “informational field” of art, are concentrated?

Let us imagine the world of primitive man, in which the sounds of living nature predominate, not being drowned out by automobile horns or the sound of industrial cities, the harsh rhythms of the “heartbeat” of the 21st century. This was a world in which the sound of the music of nature predominated: the “singing” of the brook rushing forwards (the Romantic composer Franz Schubert was capable of hearing it through the increasing noise of the advancing civilization, and of conveying it in his music), the chirping of birds (an image frequently recurring in the art of music from deep antiquity to the present day), the cry or the joyful laughter of a child. Those are the sounds of life, the symbol of being, sounding space in which a human being finds himself from the first minutes of his life, notifying the world of the fact of his existence by his cry. The world into which primitive man entered was substantially active, demanding from the human being the most precise actions of labor, to adapt to objects and the rhythm of labor. At which moment would the rhythm of labor turn into the rhythm of songs of labor, which aided humans in organizing and perfecting the process of work? When would man’s aptitude for generalization of knowledge of the world achieve such a stage when he would learn to express his inner state by means of definite musical intonations? From where would he appropriate these intonations? Would it be from imitation of the sounds of nature? Or would it be from the depths of his being, which was not yet opposable too nature, but was perceive as an inseparable part of it? Primitive consciousness was characterized by a considerable emotionality of perception, an active state of imagination, a need for representation of man’s practical activities in concrete sensuous images. The art from that time that survived, engraved on rocks, testifies of the need initially present in humans to recreate the surrounding world, to create a second nature. The concept of rhythm as the organizing principle of life is familiar to man from the moment that the urge arose within him to observe the heavenly bodies, the attempt to comprehend the changes of day and night, the need to create a primitive calendar. The fact that the Neanderthals, living about a hundred thousand years ago, had already surmised the daily rotation of the earth, that twenty thousand years ago the means already existed for determining the time according to the sun and the moon, that humans who lived the high Paleolithic age were already able to connect the rhythm of natural phenomena with the rhythm of life and of the community’s activities, permits us to assume that

within the primitive “musical accompaniment” of life there had already existed various rhythmic intonations which were incorporated into ancient humans’ work activities.

In creating myths as a certain ideal explanation of the world, in forming a special type of mythological dimension of time and space, the ancient human being had already demonstrated himself as the creator and the product of culture, since the creation of myths essentially forms the process of “myth modeling” (Каран, 1996), in which time and space are mutually reversible, similarly to the way the real and unreal existence had been mutually reversible in the perceptions of the ancient world. The inseparable connection of myth with myth creation – the latter presenting itself as a cultural phenomenon, – which reflects the artistic substance of the human being, as well as the art of music which exists in one artistic dimension with him, gives us permission to assert the coexistence, interaction and interconnection of the philosophy of mythology and the philosophy of music, which present various branches of a single tree of knowledge.

As the founder of the Russian philosophy V. Naidysh reasonably presumes, “the solutions for many of the great mysteries of existence have been prepared by the historical development of the philosophy of mythology. They include the essence of mysticism as a cultural and historical phenomenon, the appropriateness of transformation of the forms of primeval mythology into post-mythological forms of consciousness, the role of folklore in the system of consciousness in both the past and present time, the issues of ethno-mythology (including the issue of Indo-European mythology), the problem of the historical types of rationality, the nature of contemporary quasi-scientific forms of culture, the essence of mystery as a form of spirit [...]” (Найдыш, 2002, 25).

Similarly to mythical creativity, musical creativity stems to the very beginning of the formation of man. Similarly to the principle of mythical creativity, the self-developing essence of musical art is present within the universal characteristics of human existence. The mystery of myth and the mystery of birth of the “musical word” are generated on the border between existence and nonexistence. Both these phenomena belong to the universal relations in the system of Man versus the World. One cannot but agree with the assertion of V. Naidysh that those relations in particular are the ones which endow the system with integrity and unity. And if the “appropriate conditions of existence and reproduction of myth are rooted in the same living, existential connections of human beings and the world, which determine the domain of human existence, the boundaries of the universe of human culture, in those fundamental relations by means of which man is linked to the functioning of the world as a form of integrity” (Найдыш, 2002, 25), then it becomes absolutely obvious that the constant reproduction of man’s ability to create myth, just as the constant need in expansion of the musical Universe, the creation of a new sonar space of existence, present the expression of the essence of *Homo Faber* – Man the Creator, the expression of his ability to be simultaneously the creator and the product of culture.

According to some scholars, myth incorporates the subconscious, irrational, mystical and religious levels of man’s relations with the world. Moreover, the attitude exists according to which the mystical principle in history precedes the artistic principle. “In general, the essence of the mystical world-perception comes down to the conception of the duality of the world. Beyond the customary mundane reality, a new type of existence is fathomed. The aspiration towards establishing direct contact with the supernatural is what essentially expresses the psychological foundation of mysticism. In this sense, mysticism is more ancient than religion. It constitutes the basis of all religions, with almost no exceptions. All religious denominations, everywhere and always, whether sectarian or orthodox, possessed and still possess a mystical foundation” (Каран, 1996, 265). This point of view, however, arouses constant disputes. However, simultaneously,



contemporary scholars have observed that “among the new tendencies which have revealed themselves at the turn of the millennia within the spiritual culture of our society, one of the most intriguing and enigmatic one has been the considerably increased activity of profound mythological strata of our consciousness” (Найдыш, 2002, 7).

This turn within the process of social and philosophical analysis of the artistic space of culture towards philosophy of mythology is extremely important, because within the sacrament of birth and development of the numerous musical worlds there lies the phenomenology of the artistic essence of man, which stems back to remote antiquity. The constant movement from Chaos to Cosmos, the existence of art in the “borderline zone” – defined by Losev as a certain type of “Chaocosmos” that combines in itself the rational and the irrational, intellect and emotion, the need for knowledge and self-knowledge, the cognitive and the emotionally integral principles, – is what determines the need for penetration into the stratum of spiritual culture which deals with values and emotion.

Back during the time of the cultural flourishing of the Antique civilization, which is usually counted from the archaic times (i.e. from the 8th to the 6th centuries BC), the time period of a profound historical turning point arrived. That era “was simultaneously a period of the highest upsurge of spirituality, self-consciousness, an appearance of new, previously ‘unknown’ ideals and values. The world appeared, on one hand, as a certain object endowed with its own regular laws, independent of human beings, and on the other hand – as a certain universal integrity (the macrocosm) that possessed certain connections with its inseparable part – man (the microcosm). The individuality of personality, its real earthly substance has acquired a certain amount of autonomy and is absolutely not suppressed by the grandiose, multidimensional and superhuman qualities of the infinite Cosmos” (Найдыш, 2002, 137).

Emphasizing the considerably expanded role of personality in the culture of Ancient Greece and Rome, V. Naidysh reasonably emphasizes those conditions of apprehension and tension which arise in transitional historical time periods in which personality begins to feel itself as the creator of a new historical reality. This new role taken by personality demands from it a heightened self-discipline and attentiveness, an aspiration towards the very limits of its possibilities in the process of overcoming the dangers which had constantly accompanied the archaic man. The individualization of personality is always followed with the activation of its inner forces, whereas growth of creative activity is inevitably followed by an intensification of feelings, emotions, an artistic upsurge which leads to an acceleration of the unfolding of the spiral of personal development and the sharpening of the inner “seeing and hearing,” which is conducive towards a rapid broadening of artistic space.

The analysis presented above demonstrates the ability of primeval man to think in images, since image-bearing thought is essentially the foundation of art. During the course of many years disputes have not ceased in regard to the interaction of art and religion. For the art of music, which from the hour of its inception has been connected in the most close-knit fashion with myth, ritual and self-reexamination during the process of genesis and formation of world religions, such type of analysis seems to be especially important; however, at the same time, a whole series of questions arises:

How does religious consciousness affect the process of musical creativity and the perception of the art of music? How does art affect religious consciousness? Is the liberation of aesthetic consciousness from the influence inevitable in connection with the processes taking place in the world, conditioned by the scientific-technical revolution, the expansion of the

informational field and the changes in the social and cultural life of society?

Is art really “a religion of all religions,” as Andrei Bely supposed it to be, or is it necessary to revive the organic art of Antiquity and the Middle Ages and to create the art of “mythsymbol” (Белый, 1994, 22) as Vyacheslav Ivanov (Иванов, 1979) called for? Or is it perchance more topical to turn to Eastern art as a model, since in it the sense of cosmic religiosity has been preserved, and hence to create the conditions for the birth of a certain new art destined to become the religion of contemporary man and ultimately turn itself into “idol-art” or “fetish-art”? What are the historical reasons that have conditioned the evolution of religious and artistic consciousness?

In E. Yakovlev’s (Яковлев, 2005) comprehensive research, devoted to the study of the process of the functioning of art within the system of world religions, two most vividly expressed viewpoints concerning the origin of art and religion are expressed. The first one, considered to be the traditional one, consists in the assumption that art arises genetically and historically out of religious consciousness and reflects a religious attitude towards the world. Thus, Lucien Lévy-Bruhl (Леви-Брюль, 2012) considered the source for the birth of the mythological artistic consciousness to be in primitive man’s orientation towards mysticism, whereas M. Dvorak (Дворжак, 2001), who represented the Vienna school, defined art as the sense organ for subjective religious experiences. Romanian researcher L. Stancu noted the connection between the infinite character of art and the fact that it relies on myth as the bearer of archetypes, since, according to him, “archetypes fixed in myths remain as props which support spiritual development (VII Congres D, Esthtigue, 1972, 155). They are the foundation of any type of art and, hence, the keystone which explains the possibility of artistic communication between various cultures; the keystone explaining the extratemporality of art”.

According to the perspective of E. Yakovlev, each one of these respective viewpoints contains and exaggerated role of one of the aspects of the interaction: in the first case – of the influence of religion on art and in the second – on the influence of art on religion. He offers an alternative point of view, according to which the religious and aesthetic principles had been inseparably merged within primordial man’s syncretic perception of the world. In his opinion, “the aesthetical needs of human beings have arisen and developed in parallel with the emergence of society. The formation of the spiritual world of people living in primordial communities had been influenced, first of all, by nature in the entire diversity of its being. One of the aspects of this type of existence – the beauty of natural phenomena, existing objectively – had been perceptible by human beings from the earliest stages of their social development [...] The beauty of nature is ingenuous, it is accessible to human consciousness from the moment that it becomes the object of attention of human consciousness. This is why humans’ aesthetic cognition begins with their cognition of the phenomena of nature. Nonetheless, the spiritual attitude of primordial man towards the world had been of a syncretic type. In the consciousness of primitive man it was difficult to separate logical forms of cognition from emotional ones, the religious element from the ethical and synthetic; they all seemed to exist in an intermixed fashion” (Яковлев, 2005, 15–16).

P. Gurevich (Гуревич, 1999) examines yet another perspective (that of Jacob Boehme, Emmanuel Swedenborg, Rudolf Steiner and William James), according to which both artistic and religious consciousness at their core rely on mystical experience, since mystical spiritual traditions have generated immemorially valuable cultural phenomena. Is similarly impossible to imagine man’s initial ascent towards knowledge without a search for secret spiritual knowledge, as it is to imagine Antique culture without the mystery rites or the Middle Ages without Gnostic

esotericism. The domain of mysticism has presented a long-standing and variegated historical phenomenon. It has been interwoven into the fabric of human culture, being essentially inseparable from it. At that, this tradition is by no means an archaic or bygone one. It has been an integral part of the history of the human species from its earliest stage and up to the present day” (Яковлев, 2005, 261).

Myth presents itself as a testimony to the initial creative essence of the human being who aspired to convey to his descendants in an artistic form his understanding of the meaning of existence. Mythical images created by our distant forebears have given us a glimpse of the primordial sources of our present culture, of those long-gone times when the sounds of nature and the singing of birds had aroused within their souls vague emotions of excitement, sensation of Beauty and Happiness, Love and Joy,— those invaluable parts of our life which, constantly transforming themselves within time and space, have retained their infinite positions, remaining reliable sources of emotional sensation for contemporary human beings. The echoes of the music which had sounded in the distant past could be traced by us in myths and legends, proverbs and sayings, parables and riddles, all of which have been preserved within the cultures of various nations.

However, today, at the beginning of the third millennium, against the background of the immense achievements of science and technology,— when the supremacy of reason seems to be so obvious that it demands no proof, when we encounter countless discussions between groups of people about the prospects of development of literature, art and music within the new informational space in culture,— the multiple facts testifying of an increase of mystical moods and the mythologization of existence remain paradoxical phenomena, requiring comprehension. In contemplation of what is it that presents itself as the source of mystical conceptions that captivate human beings in our time, it must be acknowledged that the Mystery has always been and still remains the source from which human beings draw their inspiration for all of their discoveries that have been made during the course of centuries. The more discoveries are made, the more mysteries and riddles there appear, which call for solutions. The thirst for knowledge, that totally unquenchable “cognitive knowledge” which has accompanied human beings during the entire historical path of their formation and development is rooted in mystery, because the “aspiration towards contact with the Mystery of the Universe, most likely, has been installed in us from the very beginning [...] The striving towards the contact with the Mystery has turned out to be an enriching principle in human development. From hence comes the emergence of religion and philosophy. From hence come esoteric traditions – gnosticism, hermetism, Kabbala, alchemy and masonry in all of their diversity. From hence comes the aspiration towards encounters with astral forces in shamanism, sorcery and various types of superstition. However, this also results in the appearance of science itself, as well as the contemporary striving to fathom the Universe [...] And if one day we understand that science in its cognitive aspiration finds itself directed (and herein is the paradox) not towards cognition of the World as the expansion and deepening of the lack of knowledge of it, then this will mean that the reality of science will become valuable for us not merely as a means of mastering the world, but also as a means of recognition of its unfathomable grandeur (Налимов, 1989, 253–254).

And if science is, after all, always directed towards knowledge, music, presenting a special means of fathoming the universe, always aspires “towards broadening and intensification of lack of knowledge” (according to the terminology of V. Nalimov), disclosing more and more new perspectives of mystery, posing more and more new questions to the human being,



exciting his imagination. Herein lies its mysterious power, its might, the ability to overcome time and space, remaining eternally young, beautiful and drawing human beings towards the new, unexplored domain of the Spirit.

Perhaps, exactly this experience, “knowledge before knowledge”, the echo of the passed worlds is the essence of enigma of exceptional intuition, prevision, presentiment, foreseeing comprehension of the future, peculiar to music as “a culture in culture” (Анпелева, 2004). Music is a constantly developing dynamic world, able to advance, foresee, anticipate phenomena that are only approaching and are about to happen in the society. This is a world, possessing such a strong intuition and creative imagination that it is able to make the most unexpected turns which can not be analyzed by linear intellection.

Among numerous produced in various cultures forms of expressing and ways of storing and transmitting centuries-old “knowledge-experience” (Шоп, 2003), music takes a special place, being able to appeal “from heart to heart” (Karan, 1996). Esthetical and ethical fundamentals coexist in music in inseparable unity. Tragedy is born from the spirit of music (F.Nietzsche), with music connected the conception of esthetic experience itself, which was foreseen by Aurelius Augustus in the beginning of our era as a unity of sensitive and intellectual principles.

Thus, social and philosophical comprehending of music art is at the same time, comprehending of the human being’s essence, their uniqueness, originality, their inner “Man”, their system of values, allowing to understand, comprehend, perceive the way, passed through thousands of years. Social and philosophical reflection of music – it is at the same time social and philosophical reflection about the individual in all complexity and versatility of this notion. Philosophy of music is philosophy of the individual self-knowing. Thus, philosophically anthropological approach is a natural result of addressing to music as a way of understanding and self-actualization.

Along with this, addressing to music as a subject of social and philosophical analysis, it is necessary to take into account the specific character of music as a special way of human spiritual creativity. It is necessary not only to have special knowledge, allowing to penetrate through the outer edge of music form, but also to understand its versatility and even paradoxicality as the subject of comprehension.

In the famous Asafiev’s (Асафьев, 1971) formula Composer – Performer – Listener, which seems to be a simple statement of interconnection Creator – Creation – Interpreter and Listener, a very difficult question of interaction between every part of this chain is hidden. A.Losev (Лосев, 2001) expressed it in a formula, where A in music is never equal to A, as creation, overcoming time and space, undergoes endless transformations, and every performative or listener’s interpretation (as far as both performer and listener, entering subjectively objective relations with the creation, create their own version, filled with new personal since) – it is its co-creative transformation.

There is no doubt that special difficulty of social and philosophical comprehending of music is connected with the following issue: every historical epoch, defining the style and the way of thinking of a philosopher, will try to read musical text in its own way, according to the system of values that defines their world-visional position. It is quite natural in case it is not run to extremes, when meanings and values, given by the author, are not only reconsidered in the new social and cultural reality, but practically are substituted by the new ones, more consonant, according to the researcher’s opinion, with the present image of the world. Or, on the contrary, a conscientious researcher will tend to total “authenticity”, trying completely to identify themselves

with the author of the music utterance, having renounced from the present day and completely ignoring contemporary realities.

Both extremes lead to distortion of musical space, from which in the first case the creator is excluded, as their ideas are ignored and they are imposed to have those conceptions about the truth that are the norms of another period of time; in the second case the thinker, having refused from their own ideas, working with the musical text, at the best turns into archive worker, aiming at accurately positioning the texts on the shelves. Exactly this explains rudest mistakes of highly qualified music experts and critics that have received their sentence from the history. Many names of those critics reached our time, according to A.Honegger, exclusively “because of the nonsense they uttered so pompously” (Онеггер, 1979, 5).

Of course, the French composer dramatizes slightly. The critics of the past and of the present uttered and utter not “nonsense” but their opinions, often built on false premises, connected with absence of understanding of dynamics in music development as a continuous process of form making and crystallization (which was noted in the research works of B.Astafiev and A.Losev) and hence – perceiving something new as some destruction factor or, vice versa, every innovation is elevated to the throne and for the contemporaries the masterpieces of Bach or Shakespeare, Rachmaninoff or Pushkin become “things of the past”. It should be noted that prominent musicians with outstanding erudition were often captured by this or that position, insisting on the priority of either “old” or “new” art, forgetting that both tradition and innovation not only represent antithesis, but also coexist during the whole period of art history as two inseparable parts of a integral evolutionary process of music art development.

Being already a mature musician known all over the world by interpretation of music of old masters, V.Landowska addresses to her contemporaries with the following words: “I am passionately interested in listening everything – totally different and absolutely incompatible music. I do that to understand the epoch language and the style of every one of those composers who were the founders of this or that school. For a long time I lived with a wish to listen just to the things I liked. And now I want to listen to everything – not because I like everything but because I have to see absolutely clear not only obvious differences but also the subtlest nuances of languages and styles. To make conclusions one has to see clearly” (Ландовска, 1991, 323). These words can serve as a motto for everyone who is aimed at gaining ability to genuinely understand the world of Music in the process of music education.

Thus to realize the process of philosophical interpretation of music art and education the necessary quality for this is a formed in pedagogy of music education necessity and ability of *dialogue in space and time*, ability of reflection as a way of philosophical reasoning, helping constantly to comprehend one’s own actions, the way of one’s own reflection and correlate it with the reflections of the author of the music composition, define, valuably comprehend, co-creatively transform them in personal interpretation. Along with this, applying to music art as to the object of philosophical comprehension, one should not exclude the spontaneously intuitive character of its comprehension that constantly is combined with Socrates tradition of “knowing and experiencing”, filled with deep personal sense.

The complexity and versatility of music as the subject of philosophical comprehension, its correlation with other kinds of art, with humanitarian culture in whole assumes use of system approach as philosophical principle, possessing high exploring potential and basing upon synergy as a new paradigm of contemporary science. Synergy reflects the new style of scientific thought, the new way of statement and analysis of scientific problems, principled renunciation of linear

way of thinking stereotypes and tough determinism. Synergetic involves a paradigm, having a possibility to study complicated unevenly developing and being in constant process of moving systems, to which directly belong social systems, processes of development of science and art, system of education, culture in whole. The principles of synergy, regarding complex evolving systems and studying the laws of their self-organization and self-development, allow to finalize a long-term discussion of linear progress in art in total and in music particularly, which was regarded by many researchers as linear progressive movement to constant perfection of art.

The specific character of music as a type of art requires special consideration of the problem of interpretation as a method of philosophical understanding of music, as far as both in music and philosophy, according to the well-grounded statement of L. Mikeschina, “ideas, concepts and doctrines live in a special way – they are problemized over again and interpreted when new contexts in developing culture appear, in the new time and are open for subsequent interpretations” (Микешина, 2007, 417). Although polysemanticism, multiple meaning, “polyphony” of music space create opportunity for endless number of interpretations, possibility of their “conflict” (Рикер, 1995), this is “not so much a drawback, but as an advantage of understanding, expressing the essence of interpretation, as far as any text is not confined by one – the author’s or the reader’s – meaning, but “lives” in virtuality of many meanings, possessed by an individual in culture and life” (Микешина, 2007, 417).

The problem of interpretation requires using axiological and hermeneutical approach, defining the principles of valuable comprehension and interpretation of musical text in its unity with social and cultural context, in that stylistic artistic sphere, in which the musical composition was created. The multiplicity of meanings, involved into every musical composition, also dictates the necessity of multiple interpretations, ability to think dialogically, comparing different conceptions and approaches to understanding integrity of musical text in its union with historical context, the peculiarities of artistic way of thinking of the epoch and artistically valuable purposes of the studied music author.

Philosophy constantly discusses the problem of attitude to the author, “expatriation” of them from philosophical text that is endowed with autonomy as some objective knowledge. This point of view does not seem to be convincing, as far as author of any text includes in their piece of work some meanings and values that express their subjective personal individuality. Separating the text and the author means allowing an opportunity of interpretation that completely excludes a possibility of dialogical communication. In concert practice this approach is quite common; the personality of the author is ignored and the performer demonstrates complete absence of the sense of style, reveling their infinite power over musical text and demonstrating themselves and only themselves, not realizing the senselessness of this interpretation of musical text.

Addressing to philosophical comprehending of music in the modern period of educational process is regarded as absolutely essential, as far as impetuous increasing of music space, acceleration of multidirectional processes, typical for contemporary music on the one hand and moving away in time the music of old masters, losing of guidelines, insufficient ideas about those values that were the base for creation of masterpieces of the past, become an obstacle for formation of full-blooded talented and convincing interpretations, filled with the life of creative spirit.

Understanding valuable constituent of a musical text assumes the necessity to apply axiological approach and the methods of axiological analysis in the process of addressing to music as an object of philosophical comprehension. Axiology as philosophical doctrine of the

nature of values is a fundamental basement of philosophical understanding of music and music education, defining the essence of orientation theory of Homo Musicus – Music Personality – in cultural space of our time. Regarding music as a bearer of values, in artistic space of music and music education axiology accepts researcher's point of view, who believe that "obviously, there is nothing absolute in connection between music and its influence – there is nothing that can be accepted as an axiom. We can only suppose that some hidden system acts in every culture that manages emotional, perceptual, intellectual and other reactions of the listener. Inability to concede the existence of such critically important systems excludes actually objective approach to the problems of music contents and functioning" (Орлов 2005, 32).

Addressing in the process of training of future specialists-musicians to philosophical comprehension of music and music education requires widening of cognitive horizons, valuable comprehending and assessment of the processes, going on in cultural space, gaining personal knowledge and experience, interest to another culture, an ability to transform the antithesis "Me - Another" into mutually enriching dialogue, in which the principle of complementarity is totally realized (Бор, 1960, 96; Лютман, 1998).

Today when searching the ways to dialogue between various cultures is realized in all branches of knowledge, when the myth of music language universality is exploded and we more and more clearly understand multilayeredness and complexity of musical space of the Earth planet, it seems to be necessary to gain new ethnographical keys to obscure places of musical Universe. This not only considerably increases profession status but also fills it with new sense, new possibilities, excepting exclusively handicraft approach, delimiting music education with the circle of definite knowledge, skills and habits, that do not reduce the part of pedagogue-musician – leader in the endless Music space.

## CONCLUSIONS

Summing up the information given above we can state that problematic field of music art and education philosophy deals with the following spheres of artistic activity: esthetical, regarding music and music education from the position of understanding of esthetic features of music space, creating and comprehending a musical composition; ethical, defining the peculiarities of social existence of music and music education; axiological, that reveals valuable constituent of music and music education; hermeneutic, defining the principles of understanding and interpretation of music text; culturological, defining the place of music in cultural space; systematical, regarding the peculiarities of artistic process development, forming stylistic space, the logic of beginning and transformation of artistic tendencies and styles; psychological, dealing with the questions of creative thinking, artistic perception, artistic experience.

Thus, the problematic field of philosophy of music and music education represents wide artistic space, understanding of which requires considerable research work, aimed at constant broadening of horizons of cognition and self-cognition.

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