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## MUSIC AS THE LANGUAGE OF CONCORD

**ABSTRACT:** This short paper summarizes the author's results in the researches of *the phenomenology of music*. Phenomenology involved a revolution in musicology. In the past, music-aestheticians investigated *musical composition* as such. Phenomenology of music, however, is based on the phenomenology of *musical thought*. The author discerns three historical models in the phenomenological interpretation of music. The paper stresses significance of one of these models, *A. F. Losev's* lifework in Russian phenomenology of music. Following Losev the paper emphasizes the *intersubjective humanistic content of music*, arguing that the aim of music education is to instill *beauty* and *concord*.

Never in human history, perhaps, has there been a greater need for a common language than today. Music is the language that transcends words and may come in useful as the language of concord. The phenomenology of music as a leading trend in musicology is capable of making for a universal realisation of the feeling of concord among humankind.

The founder of phenomenology Edmund Husserl's revelations have acquired special relevance for the philosophy of music nowadays. In the past musicologists' theoretical interests were centered on the musical composition as such; now the "unnaturalness" of the phenomenological analysis of music consists in the object of thought being the immanent word of man's musical consciousness, in those sets of musical thought that constitute the music's content. When the analyst is no more than an objective observer, his musical consciousness is aimed at eliciting pure entities, emotions being shifted to the background. The natural orientation of consciousness to the background. The natural orientation of consciousness consists in objective observation. The phenomenological orientation of man's musical consciousness is elicitation and investigation of constitutive elements of musical cognition. The phenomenology of music is based on the phenomenology of musical thought. However, it has to do not with the empirical musical experience but with the musical experience conceived and analysed in the essential universality. The basis of phenomenological analysis in musicology is intention understood as orientation of man's musical consciousness at the generalised object. Phenomenological analysis in music is an analysis of the emotional conception of

the composition's musical integrity. Its purpose is elicitation of pure entities of musical experience, formulation of logical-musical notions and their verifications.

One can discern three historical models in the phenomenological interpretation of music.

The first wave of phenomenological investigations swept over the German musicology of the 20s of our century. Among the phenomenologists were such well-known scholars as Habs Hersmann, August Hals, Heinrich Schenker and others.

The second model of music's phenomenology shifted the interests of the explorers from the ontological entities of a musical composition to the problems of its cognition and construction in the spiritual experience of the listener. The following musicologists of the 50s and 60s represented this trend : N. Hartmann and H. Kurth in Germany; J. F. Sartre, M. Dufrenne, V. Jankelevitch, and M. Scriabine in France; S. Langer and G. Epperson in America; and R. Ingarden in Poland. The third model of phenomenological analysis of music belongs to our times. One can tentatively term it "inclusive phenomenology". It consists in a discourse on the phenomenology of man's musical consciousness combined with elements of other constructive contemporary models of musicological analysis. Among the modern phenomenologists one should take note of such names as Nicholas Cook, Lawrence Ferrare, Kingsley Price, Alfred Pike, and Joseph Smith.

In Russia the phenomenology of music made itself evident at the turn of the century through the works of such aestheticians and philosophers of music as A. Smirnov, K. Cherkas, K. Eigeis, and A. Secketti, but the peak of Russian musical phenomenology was reached in the investigations of A. F. Losev, father of a new dialectical-phenomenological method of research in musicology. While admitting E. Husserl's outstanding deserts and calling him a prodigious person, A. Losev stressed the distinctions between the German thinker's ideas and his own. E. Husserl had formulated in clear terms and returned to the philosopher's long-forgotten notion and term of *eidōs* (Gk. form). In E. Husserl's phenomenology it is the highest mental abstraction represented, nonetheless, quite visually and independently, bringing philosophy in touch with the realities of being again. E. Husserl, however, got stuck half-way after creating a veritable picture of the phenomenology of *eidōs* and tying to it a system of schematic-arythmological connections instead of categorical-eidetic ones.

The aesthetic experience of the "Other" cannot be perceived outside a musical-aesthetic feeling. According to E. Husserl, the "Other" may be interpreted as the spiritual, the personal and the transcendental "Ego", the genuine form of intersubjectivity being bound to the last type. Thanks to intersubjective

construction the other "Ego" is built in an ideal musical object alongside the "Ego" of the recipient subject, and vice versa: the "Ego" of the listener, thanks to the intersubjectivity in the strains of the piece of music perceived, has a bearing on the composer's or the performer's "Ego". And it is exactly the conductor of the spiritual contact of people whose communication is limited to music. This form of intersubjectivity in musical culture may be termed musical aesthesis (Gk. *aesthesis*). Its value lies in the fact that it fosters a personal, "involved" attitude towards music. It is impossible to conceive the value of the world of music outside the medium of intersubjective relations. The new notion of musical aesthesis is believed to denote the ability of a person's musical consciousness to experience spiritual-aesthetic pleasure from music on the basis of the perception of its intersubjective humanistic content. The goal of music education is to instill beauty and concord, an awareness of one's world in an ever-expanding audience.

REZÜMÉ: (*A zene mint a megegyezés elve*) E rövid írás a szerző *zenefenomenológiai* kutatásainak az eredményeit foglalja össze. A zenefenomenológia fordulatot jelent a zenetudományban. Korábban a zeneesztéták elsősorban a *zenei kompozíciót* mint olyat vizsgálták. A zenefenomenológia viszont a *zenei gondolat* fenomenológiáján alapul. A szerző a zene fenomenológiai értelmezésének három történeti modelljét különbözteti meg. A dolgozat kiemeli *A. F. Loszev* életművének jelentőségét az orosz fenomenológiában. Az írás Loszev nyomán a zene *interszubjektív, humanista tartalmát* hangsúlyozza. A zenei nevelés célja ezért az, hogy a *szépséget* és a *megegyezést* sugallja.

