

AESTHETIC FOUNDATIONS AND VALUE CRITERIA OF MODERN MUSIC STUDIES

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Abstract: The purpose of this study is to analyze and theoretically substantiate the complex multidimensional value communicative system inherent in musical art in its dynamic movement and holistic form, to clarify its structure and functional formations, its main internal and external relationships, as well as to establish some ways of influencing the course of artistic processes in society, and, to a certain extent, clarifying the ability to manage them without invading them. It is shown that, for all the subjectivity of perception in the art of music, style favors the formation of conditions for objective value judgments and conclusions. The latter, in turn, form an informational thesaurus that influences the historical dynamics of public musical consciousness.

Keywords: musicology; aesthetic specificity of music; aesthetic universals of music; logos of music; meaning in music; symbolism of culture; scientific symbology.

1 Introduction

The current aesthetic orientation of musicology is the awareness, as well as conceptual and terminological definition of what has always been present in musicological study, but was 'dissolved' in the description of music analyzes and its historical and stylistic parallels, obscured by the requirements of specific scientificity, theoretical objectivity, due to the logic of the musical language, and so on. Like music itself, musicology has its own value invariants - something without which it cannot exist as knowledge about music. These value invariants determine the "aesthetic constitution" of musicology; at the same time, they point to a certain methodological paradox: musicologists have to take on the functions of aestheticians, because otherwise they will not be able to fulfill their true professional vocation. These invariants can be represented as follows:

- The historical background of music, in the case of referring to composer creativity - the author's concept of music (individual vision of its possibilities as a language of communication) as a general idea of the artistic form of music;
- Genre regulation of musical creativity as a choice of a theme and imaginative attitudes, introducing personal and socio-historical principles in artistic content to each other;
- Spatio-temporal organization of music - both as a sound, and as a way of recording this sound in writing, that is, music as a chronotopic phenomenon within a certain composition;
- The principles of dramaturgy as the program nature of music (musical work, including genre) implemented in a given composition, regardless of the literal presence (absence) of program names;
- Types of intonation and thematics, including specific stylistic, structural and compositional techniques, as prerequisites for the formation of musical and rhetorical figures, musical metaphors, symbols, that is, various ways of semantic designation of the content of music;
- Stylistic content (from the style of the era, genre style up to the author's and the style of the work) as the image of a "man of the era", "hero of culture" as musically manifested spiritual dominants of culture;
- Ways of assessing music, a piece of music, the already established experience of musical perception - in its connection with the general artistic experience inherent in a given culture, as a semantic context of music, which also determines the emergence of various musical ideas.

Thus, the given value attitudes form a kind of cycle; the latter returns to the former, both expanding and refining its possibilities. Each of them presupposes a free-discursive

consideration; at the same time, the connection formed between them is also mobile; any of the discursive connections can become a priority or "leave" the field of discourse, but any one must be forced to acquire semantic immediacy, historical liveliness and vitality. In addition, the above value orientations (as mandatory ones) of musicological research can be considered as the main levels of semantics in music, that is they can serve as prerequisites for the semantic typology of music. The very same musical semantics in connection with them turns out to be the subject of discursive analysis, which, precisely as a discursive one, allows mutual transitions of the textological and contextual approaches to the musical phenomenon.

However, here we are faced with the following question: if aesthetic (indirectly semantic) representations are the theoretical paradigm of musicology, then what kind of update do they need today?

Even referring to the above levels of music content, traditional musicological research focuses on their "grammatical" features, on their technological persuasiveness, through which only the degree of artistic perfection is considered, that is, it refers to music as a 'workshop of images', for which the most important thing is how this or that musical "thing" is done; the semantic aspects of a musical work are presented in a very straightforward way - as a retelling of what the music is written about; musical images are literally "translated" into the language of verbal and object characteristics. Indeed, musicologists seem to have no other way but the way of such a "translation". Meanwhile, in this case, the questions of why and for what (for whom) a particular music exists are forgotten, the answers to which serve as the only valid justification of the musicological habit of giving names to the content factors of music, including semantic definitions.

In choosing such "names", musicology itself faces a choice - to remain a terminologically rigorous science or to turn into a conceptually liberated poetics. Both the first and the second are due to the nature of musical creativity, which, on the one hand, implies an attitude to music as a science (that is, as a field of specific, fairly accurate and objective knowledge about the methods of composition, as a system of prescriptions, norms, rules, forms, and formulations), created by a person to teach the logic and order of musical thinking - the necessary qualities of mastery, on the other hand, the attitude to music as an art (that is, as an area of self-valuable play, whose conventionality can be created anew each time), which arose from imitation (mimesis) of living "divine" nature - "an infinite figure, the center of which is everywhere, and the circumference is nowhere" (B. Pascal). So in the experience of musicology, through the nature of music, "lower" and "higher" converge - LOGOS (analytically substantiated scientific character) and ETHOS (in the early ancient understanding of ethos as a "habitat", hence - as the originality of customs, disposition, character, purpose of life assessments, that is, ultimately, as a relationship to the possibilities of culture - the common place of human habitation).

2 Method

It should be said that musicology has historically developed three areas of research. One of them studies the problems of the development of music itself. The theory of composition, historical and theoretical musicology, the theory of musical thinking, etc., are engaged in it. Another one relates to the problems of its perception (the history and theory of performance, the theory of performing styles, musical pedagogy). Finally, the third direction connects its research interests with the tasks of the functioning of music and society, taking into account value criteria (the psychology of musical perception, applied sociology, criticism, etc.). In this work, an attempt was made to explore the actual problems of musical communication as an open, complexly organized and integral system that ensures the circulation of heterogeneous (auditory, visual, and other) information in a vast space-time covered by

the musical culture of society. Understanding the structure of the communicative system, the main laws of its action is also important for revealing the processes of generation, translation, assimilation of musical values, as well as the whole complex picture of the functioning of music in society, its role and significance as a socio-cultural phenomenon.

The theoretical foundation of the work was also the main provisions of sociological science, especially those of its areas that are aligned with cultural studies, musical aesthetics and psychology, theoretical and historical musicology.

3 Results and Discussion

The semantic approach in musicology reveals its paradoxical nature in connection with the need for an extremely indirect, extremely distant movement towards the directly perceived and comprehended (in one way or another) semantic reality of music. In other words, in order to avoid straightforward musicological definitions that simplify the figurative meanings of music, it is necessary to move away from the compositional boundaries of a musical work - to the noetic poetics of culture as a whole [5, p. 76-105] - with a subsequent return to the semantic structures of music, but rather not ascertaining, but prognostic, i.e., guessing their future possibilities. Such "transformed" meanings of music, firstly, acquire a sufficient depth of semantic characteristics; secondly, they bring closer to the historical content of music as to the universals of culture; thirdly, they help to explain the peculiar intermediary role of musicology, which simultaneously conducts a dialogue with aesthetically interested listeners (with society), with broadly professionally interested humanists, and finally, with rather pragmatically self-interested musicologists (who, however, are not forbidden to be both the first and second).

The self-sufficiency of music provokes the self-sufficiency of musicology, its closure in the sphere of "musicology for musicologists", while perhaps the most essential and very important feature of this scientific poetics today is its transitivity. Through the mouth of one of his heroes, G. Hesse said that if music has a meaning, then it does not need us; at the same time, Hesse noted that, studying history, we plunge into chaos, but still retain faith in order and meaning; thus, he pointed to the creative - meaning-forming and ordering - ability of human consciousness in relation to the "objective" history that is indifferent to man [4, p. 42]. The meaning of music (and in music) does not need us, but without us it does not exist, because we need it - the understanding of human destiny behind it, we need an understanding of this special meaning, which is possible through the correlation of all sides of our semantic reality, and not only through musical and evaluative experience.

As a unity of "has become" and "becomes", explicit and assumed, immanent-specific and general-life, essence and form, meaning in music does not differ in any way from any other noetic manifestation of a person, but only the path from one of his hypostases to another is longer and more complicated. In the words of H. Borges, "the essence is eternal in the temporal, whose form is transient" [1, p.12]; therefore, "transitory, temporal" is the only available form of the eternal. Determining the possibilities, causes, conditions, methods, etc., of such a transition in music is, in our opinion, a relevant aesthetic innovation in musicology, sharpening its mnemonic and prognostic functions in their dialogue with each other, that is, as interdependent ones. This can be seen as a prerequisite for a new approach to the historicism of musicology, to its social and educational orientation, to the concepts of spirituality it creates, to the theory of mass musical genres, and much more.

Musical meaning (like any other) exists only in the form that carries it (in this respect, music can be called the "carrier structure" of meanings), but is understood outside of it, including outside of direct listener perception or analytical musicological consideration. As a holistic formation, the meaning is not divided into musical and non-musical. Therefore, musicologists have to look for something deeper than meaning, although this seems almost impossible. They have to look for -

in order to justify the semantic assessments of music - the universal foundations of unique semantic solutions, the essential-eternal in random forms of music. In everything that is written by a person, there is always something random, as Borges argued. While the subject orientation of semantic realities can be regarded as universal, the ways of recreating them are always random - like those new aspects of meanings that, in the end, can change the semantic goal-setting. So random personal "touches" to eternal meanings gradually transform the very nature of a person, the nature of his creativity, the music he creates.

What is "deeper than meaning" reveals itself as the aesthetic universals of culture - the aesthetic essence of human relations, which, from the side of the symbolic content of culture and the nature of the artistic method associated with it, is defined much more broadly and more accurately than from the standpoint of traditional aesthetics. It can even be said that aesthetic concepts (categories) themselves form a special symbolism of culture, and therefore are always allegorical to a certain extent (let us recall the special attention paid by H.-G. Gadamer to the phenomenon of aesthetic, in connection with the initial characteristics of human existence, in the context of hermeneutic analysis [3, pp. 167-181]). Precisely as a transitional discipline, musicology rehabilitates aesthetic concepts that have been removed today, returns to them in the context of semantic definitions, can reveal their importance as prerequisites for the genre typology of art (music), the typology of semantic universals of culture, and finally, another (compared to previously proposed) typology of musical semantics.

Aesthetic universals of music appear as tragic, epic, lyrical, comic, and some others (derivatives). Being semantic - noetic dimensions of human experience - they appear dialogized, "hiding" the contradictions of essence and form, constantly bifurcating. Thus, the tragic carries in itself the insurmountable opposition of life - death, the epic comprehends the confrontation between the real and the miraculous, the rational and the irrational, the lyrical exists in the self-dialogue "I" - "not - I" (another, alien), the comic (carnivalized) relies on the contrast of high and low, spiritual - bodily (as sacred - profane) and the like. Such dialogism of aesthetic universals does not imply obligatory emotional-evaluative and moralizing antitheticity, however, such antitheticity becomes an effective way of sharpening the internal inconsistency of the main meanings of human existence, and art uses it first of all, at the same time realizing the randomness of highlighting one or another side of meaning-setting. Therefore, probably, in modern composer's work, there is a clear tendency to escape (with a figurative and stylistic choice) from the personal, randomly distinguishing - to the indivisibility, continuum of the primary meanings of music. In this flight, one can discover a new PATHOS of musical creativity, which also encourages special musicological pathos when discussing new phenomena of musical culture, in their inevitable connection with the historical past of music, in their obligatory aspiration to the future possibilities of musical poetics.

The history of semantics in music can be understood and represented as the history of the aesthetic in music, therefore, as the history of the relationship between the experience of musical creativity and the experience of cultural creativity in general; it can be read as a kind of palimpsest, in which not a single semantic record is scraped off to the end, and through one signified of meaning, another inevitably emerges. Such mutual highlighting of meanings seems to be the only legitimate basis for the semantic concepts of music.

It should be noted that in aesthetic and musicological literature (see, for example, the works of T. Cherednichenko [2]) axiological conceptual approaches were usually based on the separation of theoretical definitions from the direct study of music itself, and theoretical concepts were extracted (as ready-made) from scientific research, testifying to the sovereignty of secondary scientific knowledge about music, leading to a conditional scheme of mobile musical meanings. Musicology, musical aesthetics were defined as a "system of answers", while

the content of the questions had already been sufficiently forgotten (compared to the ancient, medieval, Renaissance thought about music, which was more concerned with questioning). The need to recall the content of those questions that, in fact, caused the need for musicology as a special field of human knowledge, forces turning to the concept of fact as the first prerequisite, the basic reality of musicological analysis, what measures the objectivity of the scientific approach and its usefulness. In this regard, the logical, ethical, and pathos-critical prerequisite for musicological research is the experience of musical creativity as a "living history" of culture, as a fragment of a symbolic picture of human relations, as a quote ready to move from one type of culture to another, from one historical dimension to another, new, constantly sounding, for "quotation is a cicada; inexorability is characteristic of it ... " (O. Mandelstam).

This experience is important precisely as a semantic transmission, for which all shades of the transmitted meaning are essential –all the possible richness of human self-knowledge; the features of such a transmission are that, firstly, its transitivity, matching various ways of explaining the meaning, opens up the possibility of a holistic understanding, and secondly, it creates an occasion for a discursive description of the musical phenomenon and the discovery in the first of a kind of "symbolological commentary" on history of music, thirdly, it becomes the basis of free transfers in time and the rebirth of historical distances: the words of H. Borges – "... anyone who repeats Shakespeare's phrase becomes Shakespeare" - can be interpreted in this regard as a broad metaphor in relation to the artistic and art criticism dialogue.

Precisely as a semantic, musicological quotation from the history of musical culture, it presupposes the reproduction of the historical image of music (genre-style prototypes of music) through the personal image via the way of life (social-psychological prototypes of genre and style types of music), acquiring multiple footnotes - references to the text of culture in the form of already literal citations of philosophical and aesthetic treatises, literary, poetic works, historical primary sources - any other primary sources as really the first statements of culture in its given historical period about itself. From them, more accurately and more correctly than from other secondary sources, remote from the immediate life of culture, one can extract the key semantic characteristics of musical and creative experience.

Such a dialogue with history may turn out to be the cause of a new interest in musicology in itself and in the humanities bordering on it. From the "self-growing logos of music" to the "self-growing logos of musicology" - this is how it is possible to define today the main methodological paradigm of musicology. It turns out to be aesthetic in those aspects in which it is connected with the problem of the aesthetic specificity of music, since "... this is the border between the special, characteristic of music alone, and the general, characteristic of culture as a whole. Namely from this borderline point of view, one can see both the connection between music and culture, and its specific emphasis in culture" [2, p. 7].

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