

Philosophical Meaning of Ideas of Classical Music

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Abstract

The paper investigates the philosophical meaning of the idea of classical music as the spiritual life of a man and a society. This life is associated with the melody and rhythm, which are important for a whole society. Music and rhythm complement each other, allowing you to harmonize the very existence of a man and his relationship with a society. Music opens the most secret of a man, so the meaning of the idea of classical music is associated with the lyrical meaning of life.

Keywords: classical music, philosophy, the basis of classical music

1. Introduction

Although the term “classical music” appeared only in the XIX century, in connection with the re-interpretation of the high achievements of the Classical period in the field of musical art, the origins of the values of “classical music” as a model of music, true, goes far back centuries. Pythagoras and his followers have demonstrated the first examples of a detailed study of music in terms of its perfection. Putting in their life everything, showing the strength and beauty of the spirit, in the first place, including science, they could not ignore the music. Focusing on the interpretation of science as a truly wonderful example involves the allocation as a methodological basis of research of the spirit of classical music concepts such as “melody” and “rhythm”, having a quality of universality and optimally revealing the spatial-temporal relations in music.

Classical music of today is far from being able to be instantly become clear to everyone and that puts it in a position of elitist art. Its opposition to media music creates a situation of struggle for hearts and minds, which in today's world of spiritual crisis is particularly acute. The strength of classical music is manifested in the awakening of a man's spiritual nature, pushing the boundaries of his spiritual presence. Thus, the classical music expands the field of action of the human spirit, opening unexplored depths of the “I”. Influencing the subconscious mind, it activates the cultural and historical memory of a man, causing him to actualize the spiritual strata of its essence, which, because of any reason, lost their meaning and have lost touch with the present. Classical music makes its every sound experience as a drama of life, to feel its heartbeat and timeless beauty.

The attractiveness of the music had a lot of reasons, but one of the most important was that music has long been a symbol of freedom. Only internally free people can realize their creative potential and held as a person. Because of this, the music turned for inspiration as an agent capable to liberate man from the numerous internal clamps. This is on that ability that therapeutic function of music is based.

Strict musical form as a reason of the existence of music as a bounded space-time spiritual phenomenon, however, opens the door for the freedom of musicians. The spirit of freedom concluded in music, gives the opportunity to break away from all that binds the human imagination. Music, on the one hand, is an expression of the human spirit, which makes it independent of all empirical. On the other hand, music is the embodiment of order and strict laws, reflecting the specificity of the human mind in general. Compound of unpredictable gusts and logic puts music in the position of the field of human spiritual life, where he can dream, without losing a solid foundation of logic. This demonstrates the unity of the logical and emotional, conscious and subconscious, indissoluble fusion of which is the essence of music.

2. Methods

Dynamic music created by the presence of the counter-forces that M.Sh. Bonfeld defines as “fruitful opposition.” This mutual opposites, forming, as a result, the merger “unique, unrepeatability with typical, repetitive”, “internal – free with external – constricting” (Bonfeld, 2006, p. 56).

Music is a kind of “replica” of the human soul, which renders all of its motion more accurate and detailed, than any other form of art. The very nature of musical form has developed as a result of generalization of human perception. B. V. Asafiev, therefore, used an expression such as “orientation of form on the listener.” Considering the musical form of the classical works as historically method of remembering music, he draws attention to the specific psychological mechanisms that have emerged within it (Asafiev, 1971, p. 32)

3. Main Part

Organic unity of freedom and necessity appears in the music constantly, at all levels of musical thinking. Variation, as one of the most established ways of unfolding material in the music, opens great opportunities in combination of freedom and necessity. Combining invariability and variability, the variation allows consistently translate into music the dialectical principle of contrasting musical material. Many differences that make up the dynamics of the musical process, allows using varying exercise “series of logical comprehension non-identity” (Adorno, 2014, p. 11). Not strictly deterministic setting development, it at the same time retains the sense orientation, which makes music recognizable.

Variation provides a framework that creates a sense of music horizon.

The specificity of the music as a unity of opposites is shown in combination familiar to the ear texture such as melody and rhythm. Rhythm, being specifically musical expression of time, in some respects opposed to melody, which, although the rhythmic side is also important in it, however, more clearly delineates the spatial coordinate music. Melody, as in it the rhythmic and modal, and the pitch organization party of music is concluded, is more complex, as compared with the rhythm. However, the importance of rhythm defines the important fact that without rhythm music cannot exist at all as a form of art, while it can exist without pitch relationships. Dualism of melody and rhythm that make up the space-time grid of a musical work forms the necessary complete, in which the power of music lies. The dialogue of melody and rhythm comes over the painting of the world where music and poetry, art and science are seen as a way to harmonize human existence (Both et al., 1968, p. 45). Music as an art form cannot exist without the high samples which act as carriers of the idea of classical music. G. Gadamer rightly argued that the true discovery of the spirit is only possible thanks to the true art. It includes those general laws, which are then revealed to us individually (Gadamer, 1991, p. 281).

In classical music there is the the power that is revealed in the mastery of the great performers capable of the same musical idea in gay colors in all possible colors. Such was the genius Paganini, whose art is based on improvisation – a variation of the original theme – struck listeners a wide range of features used in a single musical idea. The game is brilliant artist always gives you the opportunity to feel the vastness of not only the human senses, but also thought. Spontaneity musician expressed feelings at first glance seems unmanageable. In fact, with the rapid strict sense of worth, deliberate thought, in which the emotional power becomes a channel which paves the way for the intellect. In classical music, where no sense is able to obscure the clarity of thought, the structure of musical form, which manifests itself in an orderly alternation of her thoughts, always traced through the passionate emotion (Oder, 2004, p. 120).

The essence of the creative activity of the musician is just thinking, which has a special type of colored feeling. Feeling enhancing thought and ennobled by it and thought which boils the emotional charge of immense power – that’s the secret of the powerful effects of music. Feeling that a work of art carries, is not “discovery of weakness in the ‘I’”, as he wrote I.G. Fichte (Fichte, 1993, p. 293). Feeling reinforced the idea is not helpless; it disappear random and insignificant, interfering penetration into the idea. G. V. F. Hegel was right, considering the feeling and intuition as a part of thinking, making it possible to reveal the beauty of the ideal through the perfect work of art (Hegel, 1975, p. 177). Contemplation and feeling make sense of a special layer of spiritual activity of man, in which the mind does not disappear, but only gets a different form, because, according to G. W. F. Hegel, a man thinks always, “even when he only contemplates” (Hegel, 1975, p. 122).

Thus music did not pull us away from thinking itself but expands the scope of intellectual activity. Eliminating thinking of stencils, shackling it, music gives you the opportunity to use its hidden reserves, thereby freeing from coercion and bringing within the scope of freedom. Music is free from any restrictions, and in this respect is committed to the objective, while feeling itself is subjectively. Aspiration to the objective gives a universal spiritual music discovery, claiming it as a universal value. Music is one of the manifestations of the

transcendental subject areas where human discoveries in the field of the highest achievements of the spirit become the property of the individual (Bakhtizina & Lukyanov, 2014, pp. 133-134).

Among the many attempts to find a reasonable explanation for the origins of music prominently takes the idea of imitative nature of art. However, no doubt that in the art of imitation is not a blind imitation, even in such obvious examples as the best examples of the visual arts. Transformation of nature into a work of art is a mandatory direction of its meaningfulness. This idea seems especially true in relation to music that does not have, according to just remark by S. Langer, direct analogues in fact, that puts it in a special position (Langer, 2000, pp. 228-229).

Its area is not to create a visual picture of the world that to which the people are most used to but the hearing, reflecting different aspects of the life of his spirit, less familiar and more complex, related to the work of the subconscious. However, the imagery of music, having auditory nature, is not isolated from other types of human sensory perception. Just as great artists have the ability to “hear” the world and put it into “music” images, great musicians give listeners the opportunities to not only hear the music image, but also to “see” it. At its best manifestations music is characterized by flexibility, making it possible to mentally “embrace” the image and give it a visible feature.

Property of synesthesia allows a person to supplement those aspects of sensory perception, which are absent in the artistic image. The emergence of imaging in the music can be considered a symptom pointing to the existence of this problem of perception. Besides, we should not forget that the music for a long time was in a close alliance with the word and gesture, which certainly affects its imagery. And, even with the advent of an era when music gained full independence from the organizing factors of speech and movement, it has not lost touch with them. Not drawing, intonation, through the emotional side of music transmits motion feature, its dynamics. Word has left a legacy in music thanks to an embodiment of the expressiveness of the human voice. No wonder, music of every national has a classic example of embodiments of the means of musical expression specificity of speech. Not being able to invest in the music richness of verbal speech, composers saturate it with purely musical sense, which are based on emotional dominant.

But, in any case, art – this is not the reproduction of reality, no matter how attractive she was. True art is far from “cannot play some existing thing, but always creates something new; thus it is not an imitation, but the creation” (Croce, 1920, p. 156). This idea acquires important meaning in relation to music, in which the resource is a direct imitation of nature is small, and, for the most part, limited to the imitation of birdsong. Imagination which helps a person to recognize the sounds of nature in the music is the side of his spiritual activity, which is associated with activation of thinking. Music awakens in man his spiritual activity, stimulating discovery. Therefore, listening to the music enhances the spiritual horizon of man.

Peculiar relationship of subjective and objective composes the specificity of music. Subjectivity of music is undeniable, as the direct expression it always gets through the activities of the individual. Objectivity of musical art is being available in its patterns that are typical not only for music but also for the whole spiritual activity of man. Laws of the music worked out over the centuries, reflecting the most significant aspects of embodiments of the musical content in images. Reflection of the inner world of man is the content of music, developed in the framework of the musical forms that were the generalization of the laws of perception. Speaking about the objective validity of the laws of music, Hegel meant that moment (Hegel, 1999, p. 279).

The entire most perfect in the art of music got implementation in classical music. A classic piece of music gradually builds its expressiveness, which is revealed in the external time. Realization of the idea of a musical work begins after its creation, when it lives in the sound, constantly enriched with new meanings. In this respect, the classic towards the future, so far created the music, apparently “later express meanings, rather other than we know”. By the meantime not even a presentiment that actually says music; “No one has ever heard of, what actually cried Mozart, Beethoven, Bach, what they called, as taught, this will happen only later, when these and other creations reached full maturity” (Bloch, 1974, c. 293-294). An infinite variety of meanings of classical music, stemming from the wealth of her ideas makes this product an inexhaustible.

Classic work distinguishes such a feature, as a peculiar accumulation of value. Each successive generation of listeners opens in music something new, representing the value exactly for it. But, at the same time, the openings of older epoch do not lose their value. Thus, the classic bears eternal values of life, the meaning of which is not lost for humanity. These are universal meanings through which people become spiritual and creative beings and reached the heights of culture. The music contained the mechanisms, the essence of which consists in “reminding” him of his high destiny. The value of the classics is not only the aspiration for the future, but also in

the mix in itself the most important spiritual discoveries of all time. With this classical music provides real spiritual connection of different generations, concentrating in it universal values.

Throughout human history, we are faced with the search for the secret of the expressiveness of music ranging from the mystical interpretation of the music in the age of antiquity, and ending with a thorough analysis of the constituent elements of modernity. However, music has always remained a mystery, despite the fact that were analyzed all aspects of the life. Maybe that's why, from time to time, returns once so widespread mystical reverence for its power. But, nevertheless, the desire to find a metaphysical basis for music never left philosophers.

Thinkers from different ages, studying music have always attracted melody and rhythm as the two most fully expresses the very essence of music semantic coordinates. They turned out to be for thousands of years with the spiritual guidelines that express the feeling of the music in accordance with the established forms. Melody, changing its characteristics, reigned for thousands of years, reaching in every epoch of its vertices. One of them was romantic music, which was a brilliant representative of Paganini, creator of flexible and expressive melodies. His improvisations during the triumphant performances constituted primarily the art of melodic development.

Melody became under his skillful hands a tool that helped to reveal the idea of the work. Taking into account the fact that the musician is given the freedom to interpret, Paganini changed the composing text depending on what specific goal he pursued in concert. In a moment of inspiration he found in the musical text meanings that are revealed as a manifestation of a new beauty. Paganini started to teach the public to the fact that it was still unknown and possibly unclear. But using the force of his inspiration, he helped the audience to overcome the complexity of perception and find a way to understand the great art. Singing other people's work, Paganini kept the base idea side of the work, varying more flexible forms of sides.

Classical music has a kind of "complete world music" (Tesla, 2014, p. 205). Assimilation of melody by line and harmony by the paint leads to the idea that the greatest works of music emerge as their unique combination highlights the uniqueness of each component. Continuing the analogy, we can say that the "line" of our lives is much older than the color, and later the color itself appeared only as an enrichment of the meaning, which was concluded in the linearity of the melody. Melody is strong concentration of meanings in a relatively short period of time, and this is the reason that it was her expression always paid so much attention. Differing relative simplicity, it is at the same time carries a diversity of expressive music. In it in many ways there is beauty, which makes the product a soulful, revealing the innermost part of man's inner life. Through it one revealed deep lyrical meaning of life as experienced by each person unique phenomenon.

Complexity peculiar to classical music, puts it in a position of elitist art available to few. Not being the purpose of true art, the complexity was the inevitable consequence of the thousand year's culture of beauty and diversity of the human senses, whose wealth itself cannot be primitive.

The creative personality of the performer helps to reveal the complexity, for which the executable work is a part of his inner world.

Classical music helps to experience reactions to produce high art that largely solves the problem of the complexity and understanding. The complexity of classical music requires a special approach to her attitude on deep penetration, on the smooth operation of the whole of the human mind. This is a condition where there is an excess of the person that he has presently. This is the path to his spiritual growth, to the realization of the hidden reserves of spirituality, in which lies the very essence of man. A complex always requires a work of the spirit. Herein lays the mystery of the attractiveness of classics, even in spite of the difficulty of its perception.

The importance of music, perceived by human, exceeds the bounds of the content, which is indicated in a musical composition. Appeal to a great piece of music is always overcoming some faces are causing the reminiscent of the symbolic nature of the music. A piece of music is a certain sign, addressed to the mind, and to a greater extent – to the unconscious man. Music is an area as symbolic of the spiritual sphere of human activity, which carries something that transcends the possibility of consciousness. Genesis of music exists as a parallel channel consciousness from which consciousness always draws its inner strength.

Music addresses the fundamental bases of human existence. It foregrounds the images, which, because of any reason, were deposited in the subconscious and are without motion, are, according to the words of K.G. Jung, "temporarily extinguished" (Jung, 2013, p. 28). Music gives a push to re-open the importance and necessity of the present.

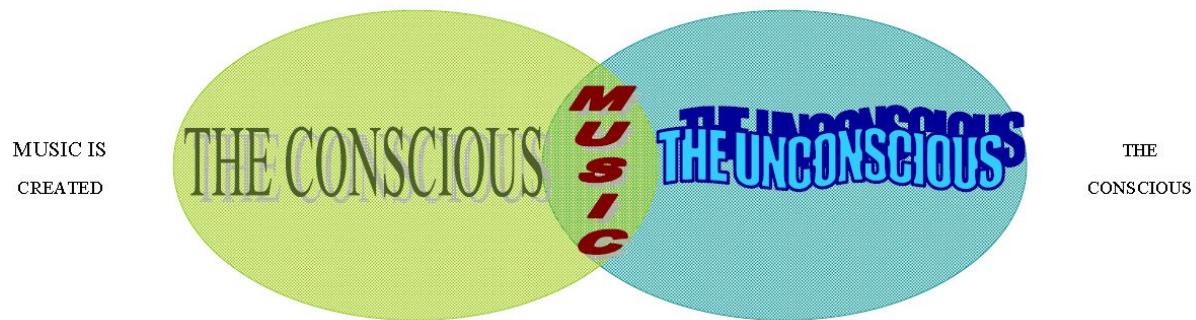


Figure 1.

But does classical music reflect conditional or fundamental human feelings? How is natural to feel the transition from “consonance to dissonance,” or a “convention accepted by us?” In this respect, it is of interest to know thanks to what elements of the beauty of music is born. Complexity of the issue is that the western and eastern music are very different from each other. And the difference is most fully expressed it in music. Music has long been the party of the spiritual life of man, which most fully and sensitively reflects the specifics of the mentality of the people. Intonation richness of music as a special way of expressing the spirit of the movement has always carried a unique beginning, distinguishes one people from another.

Philosophical settings, reflecting the thousand-year experience of the spiritual life of people in different cultures have found different incarnation. This allows sharper feel that beauty is a phenomenon contingent, reflecting only one of many possible positions of perception of the universe. However, a man cannot live without the beauty, as it is a necessary condition of human existence. Beauty carries the ideal to which man aspires, and in this respect Heidegger was right in asserting that beauty is “the highest way of being” (Heidegger, 2000, p. 105). Beauty is like a ray, the highlight moment of truth. This is its uniqueness. But, at the same time, the beauty is universal, reflecting some norms of the human perception of the world, independent of the many conventions. It is this versatility that allows an alien culture to find understanding and response to any person.

4. Product

The emergence of music is one of the greatest mysteries of the life of the human race. The mystery of the music is the very essence of inexplicable mystery of the spiritual life of the person. It is in music, where realized the need of human not only in beauty, but in the spiritual revelation, at the touch of the transcendent principle. In this respect it is possible to draw an analogy between the religious feelings and needs in high feelings, which gives the music. Human nature contains something that requires revelation (Griffioen, 2014, p. 77). Man as a spiritual being, always feels the need of exceeding his features.” The vertical coordinate” of its nature requires going up to the fact that exceeds its strength and capabilities. It is in such a state of spiritual tension where masterpieces are born, including, and music. Great music scores from the human need for movement upwards, to those heights, which he cannot ever reach. But for human nature like stress is a natural state of mind, which lives by constantly overcoming obstacles facing the man at various levels.

Music acts as a manifestation of the power of the human spirit. Through music, a person also opens the universe for himself. The world for a man, ultimately, is exactly he discovers for himself, extending his spiritual presence. A. Schopenhauer believed that music is at the very foundation of the universe. Calling the world embodied the will and putting the sign of identity between the will and the music, he sees the world as the epitome of music (Schopenhauer, 2000, p. 547-651). Classic music occupies a position of high art, that is, the vertex to which man has always sought (Bakhtizina & Lukyanov 2013, p. 1006). It is impossible to determine what will be the reaction to the classic music as it crossed a set of points, which can be defined as spiritual heights at various levels. The very fundamental experience reactions to high art will be laced with uncertainty. And a great work of art can mean to us quite different than for me (Tesla, 2014, p. 206).

5. Discussion

The significance of classical music is defined not only by its content and perfection of form. A large part of its value lies in the high ethical sense, in the positive impact that it has on the human personality. This side of music has always attracted the attention of thinkers from ancient times. Recall that the requirements for true music in Ancient China and Ancient Greece were, first and foremost, in its positive effects on humans. The music was not so much to please a man with their beauty as educate him and heal. Such criteria of truth music can be identified

as the source that later defined in the capacious concept of “classical music”. It required from music such perfection that could help a person to identify the best side of his nature. The purpose of music has always been regarded not as condoning low passions, but the cultivation of the most “humane” side of personality.

All this gave rise to a special relationship to music as a source of spirituality, and not only in the Middle Ages, when the music was seen as the link between man and God. Always, even in periods of human history, when it was disappointing to religious values, Music was provided spiritual support in a person’s life. The fact that most of the religious systems of both past and present, use music as a means of paying tribute special religious sentiment, says a lot. One musical intonation is able to tell people more than an entire sermon.

Music, deeply affecting the listener, goes beyond its auditory perception. It overcoming sensual side, rushes to the same depth, which forms the metaphysical foundations of human existence. Mobilizing the essential powers of man, the music makes him live a more active, busy life. Because of this, it opens in person new facets of his opportunities.

Philosophical meaning of the idea of classical music combines many different elements, whose integrity and richness of forms of this idea. Classical music is addressed to the very foundations of human existence, revealing those invisible, but important aspects of the life of his personality, which are essential for the existence of man as a spiritual being. Music in the transaction, exemplary form protects the integrity of the human person, reconciling in him many contradictions. Detection of a single metaphysical foundation of existence is the essence of the value of classical music. The most important aspect of the philosophical meaning of the idea of classical music is to reconcile individual taste with universal standards, with the very sense of the universal man. Classical music is ideal, the purpose of which is in perpetual motion of the human spirit to it.

6. Conclusions

Philosophical meaning of the idea of classical music scores from its value at the moment when music and poetry, as melody and rhythm, coupled together, bind transcendental and human, a world of freedom and peace of nature. G. Girndt, reflecting on the bases of earth creativity including the divine creation of music, expresses the idea, that transcendental idealism, which, in its essence, means the ideological position of a person, anxious lovely, aimed at the realization of the fact that share the point of view of the “science of knowledge “is not in the Absolute, nor factuality phenomenological existence, but at the point of view of the unity of the two (Girndt, 1997, p. 325). Classical music in this sense, as a kind of knowledge should be developed around the principle of “creation I” (Girndt, 1997, pp. 323-324). Strictly speaking, this is a highly productive creative thinking, according to which classical music and poetry as the highest spiritual potency, not unfold until the end, and are subject to the principle of freedom, which can transcend this earthly world, creating midstream” permanence in transience of human existence itself.

When we talk about classical music, then it probably is not about “absolute I,” that is not a self-conscious “I”. It’s hard to imagine the music as the first, absolute actions of the human spirit (Girndt, 1997, p. 326). But classical music, still finds its way into the very spiritual being of man. It is a kind of “spiritual light”, coupled with the knowledge of the intellectual life.

An important aspect of the essence of classical music as a manifestation of the unconscious desire for the beautiful, still awaits further investigation. The role of classical music as the beginning, building up a spiritual man, is beyond doubt. In spirituality, this is the source of humanity to man, hid the quintessence of his essence. Classical music opens the way to knowledge of the person that is most important to him, for his existence – his own inner world. It offers a way to understand the universe, the whole universe, which is a reflection of the complexity of human acts.

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