

Transcendental Sense of Classical Music and the Problem of its Rootedness in the Existence

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Abstract: This article examines the transcendental sense of classical music in connection with the problem of its rootedness in being. Music as a "continuation" of nature borders on the concepts analysis of "space", "time" and "traffic". Question of the essence of classical music is associated with the challenge of search the grounds of music. Transcendental philosophy is not directly deducing musical art forms themselves as such, but only displays some "mental attitude" certain inherent in the very nature of music to which philosophy seeks to find appropriate visual representation of the nature of the phenomena themselves. This allows you to talk about the ontology of music.

Key words: Transcendental sense • Classical music • Philosophy

INTRODUCTION

As a methodological basis of research of classical music advocates a transcendental approach that the musical experience of the world involves a cognitive activity on the forms of activity itself, which, of course, assumes an exit on the philosophy of art. The specific of art (including music) synthesis is associated with the symbolic perception of reality in which there is a coincidence of general and individual. That is why the study of the symbolic meaning of musical phenomena leads us to the analysis of the essence of music, including classical and which is best "for the reality."

Methodological basis of research refers to the analysis of the specifics of being music, with understanding the value of music as an integral part of the spiritual and cultural life, turned to this method of human actions on the development of reflexive forms of music that organically linked to the dialectical method, which allows to consider a number of musical events as a complex unity of of opposing principles. In addition, during the study of the transcendental sense of classical music the concept of subsidiarity has been analyzed, according to which the music as a sense and the music as a mind should complement each other and be in harmony.

The Main Part: Reflecting on the nature of classical music, we should mechanically answer the following questions: "Does classical music output in developing

dialectical thought?" In this case, music touches ideas of space, time, movement, etc. Another question about the essence of music is associated with the challenge of finding its foundations. The answer to these questions will help you to acquire socio-cultural experience. However, the concepts of music, often do not depend on the experience and not due to its content.

In fact, the major problem that confronts a transcendental: that the philosophy, is that this philosophy does not directly deduces themselves forms of music as such, but deduces (outputs) only certain inherent in the nature of "mental attitude" to which philosophy try to find appropriate visual representation among the phenomena of the nature themselves [1].

In this respect, the music is a "continuation of nature", but not only. Music, especially classical, reminds us that the highest art, which reaches a transcendental point of view, is something that goes beyond the spiritual.

We can say that such art "captures" the human spirit itself, limiting its claim to world domination. Note that the I.V. Goethe recognizing the spiritual depth of life refers to the authority of the Alexander von Humboldt foundation, who sent him a congratulatory letter, what was attached to the "flattering figure." This figure of Humboldt explained that sometimes poetry can lift the veil of nature [2].

Music, like poetry, purportsto refute the well-known formula by G. Berkeley "to exist-it means to be a perception." G. Marcel paraphrases in only a minor way

this thought: "The only significant or only possible, but decisive response to the disturbing question of empirical idealism:" can things continue to exist when I will stop to perceive them?" - is that: the truth is that they are the only things on this condition "[3].

This thesis is about the possibility of things as a condition of their existence expresses the belief of Gabriel Marcel, that a person according to his will frequently can comprehend the world as a poetic associated with its existence or analyze it as something separate from themselves and self-existent. Only when the latter relation to the world, classical music becomes a force capable to isolate themselves things, objects.

Classical music has the potentiality to become a subjective experience of the world. It may be devoid of any objective connection with the outside absolute being and existence of great music and poetry. The spirit of classical music and poetry is not situated in the point of view of the Absolute and in phenomenological factuality of existence and at the point of the unity of both [4].

Music brings people to the "eternal Thou," which is not God and not the character of God, but merely a symbol of "my" attitude toward it, my meeting with the genuine spiritual principle. At the same time, the world itself, being not a man story about the manifestation of the Divine but the phrase "real meeting of two realities" [5], there can be no expression, no means of communicating such "encounter with God," when the gap appears in the very existence and it already has little to do with philosophy.

Classical music, as we think, is more often associated with the "care" of thinking, in connection with it and there was the desire to spread the idea of complementarity beyond physics [6], for example, in J. Fadzhan.

Transcendental sense of classical music, manifested in the idea of complementarity of thinking, receives a grateful response from biologists as a highly effective alternative methodology "too straight reductionism" [7]. Music is not connected to the idea of the general scheme of world harmony, but rather there is a representation of local and unique being. Classical music is not ignoring individual destinies. It contains a certain harmony of the whole [8].

Music related to the antinomy of the consideration of the spiritual reality. Music, on the one hand is a feeling and the other is a mind and this approach is not redundant, but is a possible alternative interpretation of reality itself. According to T.V. Lazutina, the art of music is a fusion of emotional and rational, different in character [9]. The essence of music as a spiritual phenomenon lies in antinomy.

To eliminate the spiritual restlessness and penetrate into the meaning of the idea of freedom, we must look to the spirit of classical music, which comes from the additional description of reality itself. But in this case we need a more precise criterion of 'additionality' than assumed in fact. We must not, at the same time exploit the idea of subsidiarity itself.

The spirit of classical music makes to think about a variety of problems that are genuine issues of knowledge of being. [10] Music brings us to the fundamental problem of existence. It will be logically justified, only in the event that its logical content will be allocated to. And this can only be done in the context of philosophical analysis, which is based on certain ontological and epistemological assumptions, i.e. within a certain philosophical and theoretical system.

Human knowledge has certain "a priori assumptions," which, in their turn, is reinterpreted under the influence of the inverse of content knowledge gained through them (9, 294) Classical music, in this regard, reveals, in particular, the mutual justification of Natural Sciences and Anthropology [11].

In other words, the spirit of classical music should be inscribed in the context of philosophy itself. But the point is that philosophy itself, thus, must be transcendental system. Music only in the case improves the viability of the subject it make "transcendental point of view as ordinary". [12] In classical art we gain not only love, but spiritual freedom, independence of thought and action.

Finale: The very transcendental meaning of music is embodied in the classics, which implements the very value of the interaction between the transcendental world and man. Eternal life is a classical music gives it the ability to produce new meanings that make it modern in different epochs.

Classical music is the embodiment of the human mind, which is, as a kind of harmonious unity of cultural and natural principles, certain potency, directed to the spiritual being, which represents the antithesis of the totalitarian worlds and the world of technology.

The identity of the musician-creator himself, as the creator of a true work of art, is revealed in the human desire to realize their creative potential to combine a passionate belief in his high destiny and demanding of himself.

CONCLUSION

Transcendental sense of classical music is different from its transcendent meaning, which does not depend

on the socio-cultural experience and not due to its content.

Transcendent meaning of music associated with the study of ideological generalizations of culture, due not only to go beyond the boundaries of empirical reality, but with the return of the spirit of music in the state of reflection on it, where the music takes on the value of ideas of inexperienced being, but, nevertheless, of being relevant "image" of nature. Indeed, the very creation is a kind of continuation of it (Plato).

Classical music has the potentiality to become a subjective experience of the world. It may be devoid of any objective connection with the outside absolute being.

Classical music brings people to the eternal and "the timeless", which is not God and not the character of God, but only a symbol of our singularity, purely my attitude towards him, my meeting with a truly spiritual, moral principle.

Classical music is connected with the idea of careful thought, in connection with which there is a desire to expand the very idea of "complementarity" beyond the boundaries of physical theories. The idea of music is not ignoring the fate of individual people. It contains a certain harmony of social and cultural whole.

Classical music is connected with the idea of antinomy consideration of the spiritual reality. It is, on the one hand, there is a certain "feeling" on the other-"mind". And these approaches are not excessive and represent some alternative reflection on reality itself.

Classical music is relevant in the sense that it is not inclined to exploit the idea of "caution" as a social mechanism for implementing the idea of "subsidiarity" and comes from the idea of 'additionality' description of reality itself.

Classical music is a real opposition to purely pragmatic aspirations of the people.

The spirit of classical music must be so "written" in the socio-cultural context of philosophy itself, as a phenomenon that is commensurate with the moral and cultural human activity. But the philosophy of music is, in its essence, the transcendental theoretical system. This system is, in essence, increases the vitality and the very human, social subject when doing a transcendental point of view of the ordinary. In classical music the spirit and love, freedom and the morale reach the highest independence of thought and action.

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