

ARTS

CLASSICAL MUSIC IN THE ORGANIC PHILOSOPHY PARADIGM: DETERMINING THE FUTURE

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Abstract

The article treats the problem of preservation of classical music in the 21st century, with mechanistic and organic paradigms of understanding of classical musical art and creativity in general presented, specific characteristics of the organic philosophical paradigm existing in foreign and Russian intellectual traditions analyzed, and prospects of further studying of the organic paradigm allowing to restore the idea of integrity of classical pieces of music, to resolve the juxtaposition of the objective vs the subjective in art, to realize the need of creativity as an integral part of full-fledged life of future generations shown.

Will there be classical music, will it find its continuation in the work of subsequent generations? If European civilization and cultures that are subject to its centuries-old influence remain, then the traditions of classical music known to us will continue and develop. Firstly, classical music itself was studied and researched as it was at the basis of the subject.

Keywords: attractiveness, art, classical music, culture, organic philosophy, paradigm, creativity.

If another civilization emerges instead of Europe and a significant part of the Europeanized world ceases to physically exist, the emerging cultures will go on to historical maturity by creating their own classical arts and music. It is the paradigm of cultural development offered by organic philosophy.

The organic philosophy that exists in domestic and foreign intellectual traditions has a disastrous impact on the field of art, allowing us to understand when and why society lost its ability to create and produce. Additionally, organic philosophy allows you to see possible ways out of a deep spiritual crisis that engulfs much of modern humanity. It contributes to the revival of the understanding of creativity. In organic philosophy, it is creativity that is considered an integral part of the entire life of a person and society.¹

Organic (life) logic makes it possible to identify the following features of the existence of nature, society and culture:²

1) The law of self-development, which assumes that the life of any organism always begins with its entirety and that integrity is an essential sign of life;

2) The law of diversity, which shows that a full-fledged life creates the prerequisites for the emergence of a new diversity, and, on the contrary, leads to the unification of a degraded life. The logic of the organic

approach allows one to see simultaneously the manifestation of two determinations: one from the past (causal) and one from the future determination (goal). At the same time, target detection is primary over causal.

Modern society needs to know and remember that it carries out the "selection" of the future and opens the way for the most active and creative team members. The future is only possible where there is diversity. It preserves the memories of current heroes and outstanding figures of art and science. In the minds of new generations, memory appears as one of the causal determinations that arise as a need to preserve life traditions, and the subsequent sacrificial creativity of young people is goal-setting, unable to imagine the future of humanity.

It is precisely the goal setting of the future in the organic paradigm; This makes it possible to see the multidimensionality of relationships in living beings, selfishness, originality of national cultures and diversity of forms of spiritual creativity. The multidimensionalities of the relationships postulated in the organic paradigm explain this interaction of part and whole when the common determines the existence of the parts; However, only when fragments determine their existence do different "trajectories" of fragmentation's behavior leading to prosperity or degradation and death become possible. A prerequisite for the existence of the

¹ Koptelova T. I. (2015) Organic logic. Science for life or life for science. Page 10

² Koptelova T. (2015) The Organic Principle of Eurasianism and the Prerequisites for Changing the Way of Thought in Modern Science. P.525-528

common and the particular is always unified wholeness. Integrity is the result of internal and external consistency.

It is the organic paradigm term that reveals consistency, variety and unity achieved through diversity. This is a condition that characterizes balance in biocenoses, in the world of living nature and in society, culture and a single work of art. Consistency arises as a result of some transcendence that explains the limits of individual existence. For the individual, this is the pursuit of high ideals (beauty, truth, justice), which seem distant, unattainable, in which the mystery of the human soul and culture is manifested. But this very striving is the basis of the individual's creativity, transcending the limitations of existence. Life without a "distant ideal" leads the individual to a momentary, consuming attitude towards the world, leaving him unable to forecast even the next day. As in the consciousness of such a person ceases to exist in a culture where individualism and egoism prevail. Creativity is always a longing for the future. Maybe that's why great works of art renew their creators and turn into spiritual rules for subsequent generations.

In the organic paradigm, something more than one's own existence is called attraction. Attraction means the desire for higher ideals inherent in humanity from birth, laid down in a certain national cultural system, realized in all forms of creativity.³

From the point of view of L. N. Gumilev, "attraction is an analogue of passion in the field of consciousness" and is an inherent feature of culture. Attraction as an altruistic longing is always opposed by rational egoism. And the most important law of art says that unique works are created by brilliant writers not for their own glory, but as a result of striving for the highest ideals, for the "farthest ideals". In the public consciousness, the predominance of "rational egoism" over attraction (with selfless striving) leads to the spread of life-denying ideas, which manifested themselves so vividly, for example, at the beginning of the XXI century. In the postmodern paradigm, the subjective connection of the "virtual world" in manifestation. According to Gumilyov, excessively intensified "rational egoism" leads to the death of an ethnic group.⁴

Such an "age-related disease" (the exhaustion of all forms of creativity and the growth of life-negative aspirations of "rational egoism") calls into question the preservation of the altruistic traditions of classical art. The beginning of the XXI century, determined by the fact that traditional cultural values (truth, goodness, beauty) were replaced by fashion and "modern" values: innovation, tolerance, interest. Today, "bare technology" tends to occupy a place of "meanings" in all kinds of human activities. It is the "naked technology" that allows to change the traditional concepts of good and evil.⁵

Having revealed the phenomenon of creativity, Gumilev realized that the categories of good and evil, truth and falsehood have always been used to characterize human activities. But what influences one's choice? The scientist found the answer to this question by determining the unconscious and rational reasons for a person's actions. Thus, the unconscious motives of human activity are largely associated with the influence of the drive (excess biochemical energy of genetically transmitted living matter determines the speed and other characteristics of processes in the central nervous system). But its appeal is influenced by the rational foundations of people's existence, without which the existence of culture is impossible.⁶

A question arises: is it possible to treat a culture as a living organism? If birth is an integral part of the life of a person (ethnos), passing through the path of becoming unique, growing, developing, aging and death, then some features of a living organism are reflected in themselves and in its culture and in every form of art. "Reasonable egoism", expressed in the dominance of the principle: "Everything for yourself!", inhibits any creativity, since the desire for self-sacrifice is the basis of creation. Only rationality can prevent "rational egoism". If attraction is dominated by the principle of self-love, then writers, artists, musicians, scientists and other public figures appear who are capable of sacrificing a career for the sake of art and an unselfish pursuit of truth, beauty, justice. "There are so few people," he said. Gumilev, "their energy enables them to develop or stimulate active activity, which is recorded wherever there is history."⁷

When considering the works of classical musical art, their appeal reveals integrity, the ability to go beyond the boundaries of space and time, the inexhaustibility (depth) of the author's intention, striving for a "distant ideal". Classical music is characterized by rationality - the state in which the mind tries to understand the nature of the senses, finds a symbolic image, mathematically measures harmony and gives the person the ability to make a conscious choice.

In modern science, it is necessary to note two trends in the theoretical understanding of classical music. One of these is a result of the mechanical approach that has developed since the 17th century, which draws attention to each part of the whole and sees the elements of the structure as something self-sufficient. The second tendency, the organic principle, is represented by the organic paradigm.

The mechanistic approach is fully implemented by V.D. Konev in his book "Theater and Symphony, the role of opera in the formation of classical symphony". According to Konev, the logic of the formation and development of classical music can be called a mechanism that goes through the following stages in its organization:

³ Gumilev L.N.(2008) The End and the Beginning: Folk Lessons on Ethnology. P.64-66

⁴ Gumilev L. N.(2003) Candle not coming out: Sat. essays, interviews, poems, translations. p.29

⁵ Kutyrev V. A., Nilogov A.S.(2015) Philosophy of life. Magazine. - № 5. P.174-175

⁶ Koptelova T. I.(2012) "Passion of the Soul" and Moral Features of Society in the Theory of Ethnogenesis L. N. Gumilev P.118-122

⁷ Gumilev L. N.(2003) Candle not coming out: Sat. essays, interviews, poems, translations. p.30

- 1) The emergence of theater and opera, using means of musical expression to create certain stable artistic images (1). , pleasure, sadness, anger, love, etc.);
- 2) The formation of constant values musical phrases (primarily, international-melodic turns);
- 3) The transformation of international-melodic images-poems into self-sufficient elements due to their release from poetic (speech) and theatrical (staged) support;
- 4) Free combination of international-melodic turns in new works and genres;
- 5) In various genres (symphonies, sonatas, etc.)

Intonation as a "pure" music – a melodic color palette and the independent presence of sensual images. If music is a well-coordinated mechanism, its harmony can be understood as a mathematical phenomenon created by the human or "universal" mind. Therefore, most composers do not strive to create works for an ideal musical instrument (for example, the cycle of Bach's "Well-Tempered Clavier").

The mechanistic approach enables us to decide on the past and to see the path to the future by drawing its foundations. But the mechanical approach to understanding music deprives it of secrets, of magic, of "closing down" the depth of the experience of the human soul, making all the senses dependent on the mind.

There is another approach that examines the formation of the classical paradigm, revealing it as a living, multidimensional phenomenon, integral to the organic paradigm that the future has chosen precisely. The organic principle of the study of musical art was described, for example, by the well-known musicologist L.A. in his book on problems of classical harmony. Submitted by Mazel. He believes that it is not a melody, but a harmonic beginning that played a leading role in the development of classical music. Mazel represents the organic concept of the birth and development of classical music: works of individual genres appear integrated and unique, their division into intonation-melodic images and separation into classes is an indirect activity of the human mind, trained in systematization and schematization. Therefore, only "tightly organized melodies, clearly divided into large and small parts, subject to simple harmonic logic" and harmony "best serve the organization of the whole, its dynamics, its logic, its form".⁸

"Harmony has no rivals in its ability to create sustained tension and release..." All other aspects of music (melodic rises and falls, rhythmic movements, etc.) "do not have such an ability as classical harmony to spread. they establish internal dynamic relationships with increasingly larger parts of the musical form and therefore cannot serve as equally powerful form factors".⁹

In modern society, music is sometimes appreciated for constantly sustaining a sense of dialogue with living and inanimate objects. However, to fully perceive the world, a person must be creatively involved

in the process of interacting with something: listening, contributing to it. To preserve the talent for classical musical creativity, a person must be able to listen to music "for its own sake." Creative perception is the basis of the subsequent response, striving towards the highest and perfect, moving on a kind of transition into the future through an individual and "one-to-one" action that will always be unique. Is creativity necessary for modern man? And what, if necessary, could revive the value of creativity in a "consumer society"? Consciousness of the inextricable connection between full-fledged life and creativity is the only path to the future for any nation.

It seems that modern civilization, based on ancient times, will exist as long as classical art is preserved. Due to the integrated harmonic principle, the detection of the future that can generate new creative impulses is truly classical. Special importance here attaches to classical music, which, on the one hand, is the natural and involuntary manifestation of human emotions and aspirations, and on the other hand, clothed in the most complex forms confirmed by the human mind. Sometimes it seems surprising that a melody can express the mood, longing, spirit of an entire period. However, this happens because the sound of national anthems, songs accompanying wars and revolutions, is included in the classical harmony of these works. They are classical art forms that embody the maturity of the national spirit, awareness of the state between the past and the future, independence and national individuality. The period of the classic is maturity with experience and traditions, conscientiousness and responsibility, realized at the collective and individual levels. Each nation has its own "classics", and what is common in the history and culture of the inhabitants of different countries is due only to geographical unity and similarity in the natural age of ethnic groups.

Art is a field where something new, unique is always born. He has rightly attracted attention as an outstanding physicist of the twentieth century. V. Heisenberg, "art has other tasks than science" and "if science explains and makes understandable, then art shows, illuminates and makes visible the visible basis of human life."¹⁰

The rhythm of life encompasses all spheres of human activity and finds its closest, most direct embodiment in melodies, the music of the age. It is folk music that has been a living source that has nourished all musical art forms for centuries. The fact is that folk music is always consistent with the aspirations and hopes of a society located in certain cultural, historical and geographical conditions. It reflects the mood of the era and the age of its creator ("archaic motifs of childhood or classical forms of maturity").

Many modern researchers consider the problem of "adoption" in folk music to most accurately reflect the process of mastering musical knowledge and musical skills in practice. The term "adoption" means "inclusivity of creativity" in the process of remembering and

⁸ L. Mazel, (1972) Classical Harmony Problems., Moscow: Music P.61-62

⁹ L. Mazel, (1972) Classical Harmony Problems., Moscow: Music p.119-120

¹⁰ Kutyrev V. A., Nilogov A.S. (2015) Philosophy of life. Magazine. - № 5. P.172

adapting folk melodies to specific living conditions. Classical music forms the most integral part of all types of art, allowing one to feel and understand not only a harmonious beginning, but also to creatively participate in its further development, maturity, the formed face of the public, the features of its character and the aspiration of the soul. . Thanks to classical music, we can say:¹¹

*"In their historical life, people, culture, period determine the stages of intonation, and both the expression of music through tone and the selection and connection of musical elements are determined."*¹²

CONCLUSION

The organic paradigm recreates the idea of the integrity of classical musical works within the unity of time, where the present is determined by the future. Organic philosophy manages to reflect harmony in the combination of "dynamic" and "static" musical languages, irrationality and rationality. Classical music is a distinctive expression of the maturity of the human mind, "reasonable belief" and "reasonable feeling". At the same time, classical music contains living threads of human experience that weave a certain weave characteristic of the time. The organic paradigm helps to resolve objective and subjective contradictions in art, establish their place in time and space, define objectivity through the agreement of the individualities of authors and listeners, establish the general origin of human creativity. It is organic philosophy that makes it possible to clearly realize the need for creativity as an integral part of a full-fledged human life. The organic paradigm reveals the determination of the future: the ages that follow will only give birth to the new; sacrifice as a sign of man; the possibility of creativity, expressed by one's inner freedom and responsibility; Infinity is impossible to express and calculate mathematically once and for all. There is hope that the future will obey these laws, then classical music will become a phenomenon of creativity.

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¹¹ Nikolaeva, E.V (2014) Features of the development of traditional musical culture at the initial stage of development of national musical education of public orientation P.134-135

¹² Asafiev B.V. (1971) As a music - musical form. p.217