

PHILOSOPHY OF MUSIC: SCHOPENHAUER AND NIETZSCHE

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ABSTRACT

In article concepts of philosophy of music of A. Schopenhauer and F. Nietzsche are investigated. It is revealed that during the Modern Times era music passed a way from the lowest type of arts to the highest, from an element of house education to the highest interest of World will. It is defined that Schopenhauer's irrational philosophy presented in work "The World as Will and Representation" promoted music to the first place among arts, having given it the ontologic status. Nietzsche in work "The Tragedy Birth from Spirit of Music" continues forming the musical ontologic system, introducing the understanding and the sense-filling of a music phenomenon in iVol. Nietzsche's key idea about the unique justification of the world as esthetic and musical phenomenon existence is defined. However, according to Nietzsche, having lit the world with birth, having given it life, Dionysus's music comprised negative Causa efficiens - the operating reason for its death. Life of music and music of life the developed rationalism killed subsequently, having turned it into dead silence. This way Apollo won against Dionysus, this way the logician Socrates abolished the bacchanal, joyfully exulting chorus singing for himself.

Keywords: music philosophy, music ontology, World will, musical spirit, tragedy, drama, tragic chorus, singing, metamatter.

INTRODUCTION

In philosophy of Modern times music was given, first of all, practical value in spheres of education and training; besides, music belonged to entertainments. However, if J. Locke allocated to music the last place in arts, then I. Kant already defined music as the second after poetry. A. Schopenhauer put music in the highest interest of true, uniform and indivisible life - World will. The will finds the fleeting rest only in music, becoming at least for a moment happy. All other types of arts attract World will as they are the mediated will objectivization through the ideas, but music is absolutely different, as it expresses "internal essence, in itself life of all phenomena, the will" [1, page 370]. According to Schopenhauer "influence of music is much stronger and more penetrating than influence of other arts: they speak only about shadow, music speaks of being" [1, page 366-367].

F. Nietzsche in work "The Tragedy Birth from Spirit of Music" creates musical system of outlook which in essence is musical ontology. He repeats more than once that "only as *an esthetic phenomenon* life and the world *are justified* in eternity" [2, page 78]. And an esthetic phenomenon in this case is music because "music comprises a concept of such justification" [3, page 3]. But that music which sounds for people, according to Nietzsche, is like the first-music echo (initial *tode ti* substance), to us it is heard as if in a dream, in the representation, under Maya's cover. Nietzsche writes: "All this comedy of art is played not for us at all ... we even are not the valid creators of this world of art at all. ... And if so, then all our art knowledge of the being is illusory because we, as knowing, are not uniform and are not identical with that being who, being the only creator and the viewer of this comedy of art, in it creates and finds eternal pleasure for itself" [2, page 78]. And only to a figure of the genius Nietzsche grants the right to see though for a moment pure spirit of art by First-Creator's look, having united "at the same time a subject and an

object" [2, page 79]. Many authors [4, 5, 6, 7] paid attention to philosophy of music, but the philosophical duet Schopenhauer - Nietzsche was not considered as fundamental in researches of ontologic essence of music.

METHODS

During this research the comparative research method - views comparison of a number of philosophers (J. Locke, I. Kant, A. Schopenhauer, F. Nietzsche) on music philosophy was applied. Provisions of philosophers are presented in a historical periodization.

RESULTS

In irrational philosophy of Schopenhauer music is brought out of an assembly of other types of arts, taking the place of the highest interest object for the World will. The music sounding in a material world gives, according to Schopenhauer, fleeting rest to the World will, tranquility and mood of the seeming final return home. Music bears in itself particles of an intimate core of the universe or heart of things. Schopenhauer writes: "We can consider the world of the phenomena, or the nature, and music as two various expressions of the same thing which therefore there is only a mediate link of their analogy; knowledge is required to see this analogy. Thereby the music considered as expression of the world represents extremely common language which even in a community of concepts belongs approximately as concepts to separate things" [1, page 370]. And if Schopenhauer sees sense of all philosophy in right and fullest reproduction and expression of the world essence in the general concepts (the term "categories" is not used in work), then, in his opinion if it is possible "to give absolutely correct, full and reaching the smallest details music explanation, therefore, it is detailed to reproduce in concepts what it expresses; it at once would be satisfactory reproduction and an explanation of the world in concepts or would be quite conformable to it, therefore, would be true philosophy" [1, page 373].

All romantics thought of the music essence and with inspiration spoke about iVol. Schopenhauer brought their idea into the system. Music is a learning tool of the world because it is its mirror, its display, with all its step hierarchy, and it is higher than arts: in language of music it is possible clear and well for a human soul to tell about incognizable and unclear essence of the world. Different arts correspond to different steps of a will objectivization, this metaphysical fundamental principle of the world. Music expresses will.

Schopenhauer completely develops the ideas and in the second volume of work "The World as Will and Representation", expanding and deepening a musical discourse. So, chapter 39 is completely devoted to expansion of the idea of an objectivization of World will in music. Here Schopenhauer separately investigates such musical concepts as "genesis of a melody" through the analysis of the nature of a musical rhythm in contrast to architectural symmetry, through search of sense of the natural existence by a weak and strong share in a step. It defines 2 basic elements the musical fabric of a melody consists of (this situation belongs also to all musical structure). These are rhythmic and harmonious elements which penetrate all music: "it is possible to call the first also quantitative, the second qualitative as the first determines duration of tones, the second - their heighVol. <...> Purely arithmetic relations, i.e. time are the cornerstone of both: at the heart of the first - the relative duration of sounds, at the heart of the second - relative speed of their vibrations" [8, page 471]. Separately these elements are pure rhythm - drum beats, for example, or shapeless sound weight like wind howl. Music arises only at constant *separation / divergence* and *reconciliation* of two elements - meter and Melos. In this unceasing fluctuation there is a new quality which is not only the sum of two components, but also a direct expression of the most World will - music.

Analyzing a major and a minor, Schopenhauer treats them as the main moods of the universe - cheerfulness/joy and grief/suffering. It is classical interpretation of the main musical frets. Definition of a fundamental role of a minor in music is essentially new that corresponds according to Schopenhauer to a

fundamental role of suffering and grief in the world. Here Schopenhauer for descriptive reasons of this compliance pays attention to the people, "life of which passes under trying conditions" [8, page 475] - on the Russian people. And here Schopenhauer absolutely precisely defines prevalence in all Russian national, and also in church and liturgical music of a minor.

If for Schopenhauer the World will had the ontologic status, and music was only its rest, its love in which sounds the will devoid of aggression and faded in calm, then for Nietzsche "music is - will" [2, page 82-83]. It is allocated with an ontologic status, and it is given the status of pre-time structure of the world. It should be noted that Schopenhauer, without selecting the ontologic status of music, wrote about it, in fact, as about ontologic structure: "music ... could exist to a certain extent even if the world would not be at all that cannot be told about other arts" [1, page 366]. Here as analogy there is a wish to quote R. Descartes, stated to them in 1660 (that is in 159 years prior to Schopenhauer's work "The World as Will and Representation") in which he allocates the soul with the status of ontologic structure: "if the body was not, soul would not stop being *waht* it is" [9, page 92]. Nietzsche contrary to Kant allocates to music the highest place in arts, and trusts poetry only eloquence, prettiness. Only the music sounding in the world "is connected with a primordial contradiction and primordial grief in First-Creator's heart and by that symbolizes the sphere standing above all phenomena and preceding any phenomenon" [2, page 83-84], and only music can open intimate meanings of the world.

Though Nietzsche says that the sounding music in this world for people is illusory reality in representation, the copy of copies, after all it is that phenomenon of this world in which the great truth of entities, the sense of the world given since the beginning of the beginnings is kept. But over time in world history this distant copy was absolutely used up in Christian anti-humanity which occupied all spheres of social activity and which inevitably leads the world to death. Let's remind that for Nietzsche Christianity "invention" - is "*a revolt of slaves in morals*: the revolt having for itself two-thousand-year history and which is evident now only because it was victorious" [10, page 13]. Nietzsche tries to revive the initial copy of the music existing before process of resentment (thirst of revenge) given to this world [10, page 15]. He sees that this revival is possible by means of restoration of the Ancient Greek tragedy in which it is possible to see God's hand - that creates the tragedy - spirit of music.

"*The tragedy arose from tragic chorus* and originally was only chorus, and nothing else but chorus" [2, with 84]. And this ensemble of the singing people was not "a spokesman of nationality", was not decoration of a scene. The Ancient Greek tragic chorus (a paradoxical image consisting of the enthusiastic mass of people in the most live Dionysian state) was an illusion cover, line of oblivion behind which for the audience in reality there was a tabernacle of the congregation - an inner sanctum in which each action bore *greater* semantic value, than just the same action in the world without illusions. In the tragedy protected with true life of the emotions expressed by chorus there comes for World will not only the moment of temporary oblivion, but "the greatest danger to will" [2, page 91], practically there can be its death (though objectively it is impossible in a material world as there, on the stage, there was nothing).

Thus, we see that Nietzsche, speaking about music, speaks about singing of a dithyramb, and spirit of music, its form of an objectivization in reality, rhythmical breath of the living singer in a bacchanal unification of people singing of the creator is: "This chorus beholds in vision of the mister and teacher - Dionysus" [2, page 98]. But this ideal world on earth could be and was only at the beginning, and in spite of the fact that it was so beautiful, this world of the singing chorus (the world of music), it had to become another, something negative, put in it, there is its internal movement development. The chorus has a viewer, and from this point, from this first look of the casual person the initial chorus singing for itself forever disappears. This unknown person, having paid attention to chorus, could think of what it is and why it is, thereby having given music to other, more powerful god - to Apollo. It began - rationally to divide, analyze, write down, to represent and think. Thus, forever there was a division of life into

Dionysian music (or by Nietzsche - the lyric poet speech) living chorus and, on the other hand, on the Apollonian world of dreams. Now on the stage "Dionysus talks not through forces any more, but as the epic hero, in almost Homer's language" [2, page 100]. Music went to the world of waking dreams, and there was only an illusory myth about its force and beauty, there was an idea that it after all still sounds.

Further development of the Ancient Greek tragedy led to extermination of chorus. Music is expelled from the tragedy and it "destroys a being of tragedy which can be interpreted only as a demonstration and the phenomenon in images of Dionysian states as visible symbolization of music, as the dreamland of Dionysian intoxication" [2, page 140]. But the last nail is hammered by "the despotic logician" Socrates. The optimistic curiosity, the need only "to push with "demonic irony" its <music> way to self-destruction, up to a deadly jump into the area of the petty-bourgeois drama" [2, page 139]. So Nietzsche showed the ontologic nature of music and along with it showed its way to death. Having shown it in the philosophical works, he anticipated real processes which took place in life of society back then.

DISCUSSION

In our opinion, music is the only thing real. *Music is the only metamatter of the world.* "Metamatter lies outside psychophysiological system, - N. A. Kormin writes, - and it is structured in the form of special - not real, but conscious - the "highest" objects which exclusive objects of an esthetics are, transcendental objects d'art which the being give an arrangement of the act of implicit understanding, ... understanding of structures of such art thinking which Platon called turn of soul's eyes, a research of the special life creating - "I" the artist (an esthetic transcendental object) - a certain singular point where thinking, creativity and existence are connected in an *I* symbol which does not depend on the sequence of the reasons and is in this sense a figure of esthetic effort or synthesis - god of literature or god of picture" [11, page 21]. Also following analogy, it is possible to say "god of music". But a paradoxical image of god of music, it appears, cannot stand among gods of other types of arts. God of music is not only metamatter of life, true "I", raising to itself the last, final question at a finishing, final boundary. God of music is the most fair idea of the world itself.

Neither Nietzsche, nor we will not be able to sing (they did not remain) any Ancient Greek melody, we will not turn out and write a certain sequence of notes. The only thing that is possible to correlate somehow to true, Greek music, will be a sequence (the indispensable moment of early music) - beauty formula - repetition of musical motive (material) at other height; in this case it is the falling sequence, that is repetition of motive in the movement down. Naturally, in philosophical reading of life of the person the top and the bottom will be respectively - *the big* relation of "I" the person to the world of things (top) and *the big* relation of "I" the person to inner world (bottom); thus, a sequence that is played on a flute or on other musical instrument, is played also by a game in human life. And the same as in music, the first link is played slightly more loudly, activity, the second already sounds slightly more quiet and with delay, and the third link which brings us to tonic, always goes already in another, slower speed and is played in dynamics quietly. And in the person lit with reason we often can see these stages of degression from the bright, but blind world of things to poorly flickering, but over time clearing-up world of soul. So the person can play a sequence of life most of this life. And so the person can reach completeness of the "I", having returned to the tonic.

So, seeking to see or to somehow contemplate the first music poured in the world, seeking to see it in ideal, fine instant, we understand that we are lost, constantly we turn and we thaw in a limit of our human knowledge of the world around. Further the road is swept up and it is not visible. But when we get up on the last line, something which is somehow painful and difficult vaguely gapes is passes to us, but it gives us feeling that the last rock which the mankind will visit will be once overcome before beginning the new way back, to valleys from where this rise began that the island of rest and a fleeting dream will be found

that these days of destructions and misfortunes, paradoxical, but happy, final for all - new revival of ancient, first music will come. And in it a new look will become the last music of the world.

SUMMARY

Schopenhauer and Nietzsche's views on music philosophy are shown in article. In Schopenhauer's irrationalism Kant philosophy in the form of World will appears incognizable to us - eternally oppressing the world and eternally tormenting itself, the sounding music finding only temporary respite. The ontologic turn which appeared in Schopenhauer's philosophy in relation to music replaced its epistemological contents with an ontologic being is considered. In the musical philosophy Nietzsche develops Schopenhauer's concept, building own musical ontology in which the world is only obliged by the existence to a specific phenomenon of a material world - music. Only existing as musical matter, as the sounding body, the world has the right to live.

CONCLUSION

Schopenhauer and Nietzsche's musical philosophy is break from rational philosophy of predecessors. If Locke put music on the last place, and Kant already on the second after poetry, then Schopenhauer brought music to the level of the highest art, and Nietzsche gave it the greater-than-time nature. In the course of ontologic turn the music received itself - it was allocated with the ontologic status.

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