

PHILOSOPHY OF MUSIC IN SINERGETIC KEY

We propose philosophical review of music in frame of synergetic world-vision.¹ In the context of instructed world-vision the world is representing by itself systematically-evolving matter, i.e. system's evolutionary movement. In that movement the difference between the systems, that exists at preceding level and the system, that is locating at the subsequent level of evolution – is more completed organization of its elements in qualitative relation. Which organization is conditioned by integration and ordering of the elements, which are incoming in system previous level's system.² In this sense musical art becomes for us as the system. We will turn into characteristic of its system.

Musical art as the system

The music art in synergetic sense, for our believing, can be defined as relation system, the elements of which are the subject, the object, the world (with the human's main leading role), the requirement of evolving world in music, and the language of present system – the language of music. We will clarify the understanding of mentioned elements.

¹ In M.S. Kagan's opinion synergetic principles do have „actual generality” and in case of „philosophical ontological character” More about that in: Каган М.С. Эстетика как философская наука. Университетский курс лекций. СПб., 1997. С. 52; Каган М.С. Метаморфозы бытия и небытия. Онтология в системно-синергетическом осмыслении. СПб., 2006.

² More detailed about that in: Хакен Г. Синергетика: пер. с англ. М. 1980; Синергетика. Иерархии неустойчивостей в самоорганизующихся системах и устройствах: пер. с англ. М. 1985; Тайны природы. Синергетика: учение о взаимодействии: пер. с нем. М.; Ижевск, 2003; Пригожин И., Стенгерс И. Порядок из хаоса. Новый диалог человека с природой: пер. с англ. 6-е изд. М. 2008; Князева Е.Н., Курдюмов С.П. 1) Основания синергетики. Синергетическое мировидение. 2-е изд., испр. и доп. М. 2005; 2) Синергетика: нелинейность времени и ландшафты коэволюции. М. 2007 и др.

What about the subject (human), it exists for us at different levels: separate human, human group (associating people by than or another ground: age, profession etc.), nation, human generality of certain historical era, humanity in whole. This view point, as whole, is corrected with relation to subject, universally recognized in philosophical literature.

If talking about the object (world), it also exists for us at different fields: separate occurrence (natural, social, cultural), occurrence's aggregating of different plan, also the world in whole. Here we are following, as in case of reviewing subject, the existed tradition of understanding object, and are thinking to expand the object to the world's level as possible. In the phrase „requirement of evolving world in music” we do understand precondition of common world's evolving motion.

Musical language is becoming for us as something, what is imprinting in peculiar mode, what does embody in sounding (sound matter) the relations of elements entering into musical system. In this plan musical language – is one of the music's elements, in which the integration of all elements of musical art is going on, what predetermines possibility to serve musical language for embodiment of musical art. Including particular significance of musical language in the identifying process of essential music's fundamentals, we will consider it minutely.

Firstly, the musical language is unified formation in the power of the music's unity. (About the music's unity many theorists and practices of musical art of 20th century were written. So, for example known Russian composer and pianist N.K. Metner emphasized: „I want to speak about music, as ...of some country, our homeland defined our musical nationality, i.e. musicality... about music as of some unity lyre conducted by our imagination.)³

Secondly, the unity of musical language is forming up by its closest interrelationship of its manifesting, latched by terms as gender, genre and style. (For example the F. Chopin's piano prelude from op. 24 can be looked as one of the leading genres in composer's creativity, as the specific of his individual style, also as

³ Метнер Н.К. Муза и мода. Защита основ музыкального искусства (Париж, 1935). Paris, 1978. С. 5

historical romantic style and as „picture” professional music of 1st half of 19th century etc. The Mussorgsky’s Borys Godunow opera is the opera’s genre and simultaneously is distinctive gender of opera’s music. Also as historical drama and expression of different level style’s specifics: of individual – as composer, of group – as creative association „Могучая кучка” etc.) The last does allow assuming about the presence of phenomenon of transformation of gender, genre and style of musical art: about the transition of gender into genre, style, of genre into gender, style etc. inside of common musical language.

Thus, musical language is the single formation, submitted by interrelationship of its manifestations: of gender, genre and style of musical art. So there is arising the question: what is the condition, that provides specified their interrelationship? In our opinion, that condition is the presence of musical piece (composition).⁴ Precisely language of musical art is finding concentrated expression in musical piece (composition). Differently speaking, exactly musical piece is appearing as most important condition of musical language existence, so music in generally. Meaning the significance of musical product in representing the musical language, we will turn into its parameters.

First of all, there is important to remember that it is the sound peace, i.e. sound and sounding are determining its limits. How G.A. Orlov showed clearly, „music is leaving only in sounding... It gives human the chance to enter into vitally important contact with difficult access existence levels’. It indicates something what is behind us, what is inseparable and indistinguishable from sounding. The sense and the resource, messenger and news are unified, unique and irreplaceable. There does not exist any other way to living the experience, which is delivered by music. There is no possibility to describe it. And the world, which is revealed by music, might only

⁴ Musical piece in our opinion – it is mainly the product of European professional musical culture, appeared in consequence of development of personal beginning in music, on abroad 16 – 17th centuries, and existed till 20th century, distinguishing specifics of which are the written fixation, and also belonging into composition and performance creativity in equally level.

recollection or anticipation in absence of sounding”.⁵ So what sounding material of musical composition does represent by itself?

In our opinion the unity of three levels (layers) of sounding, called by us physical-acoustical, communicative-intonation and spiritual-value are turning out that material. Physical-acoustical level is the essential-natural (physical) section of musical piece’s sounding. Communicative-intonation level is the essential-natural (biological), spiritual-value level is the socio-cultural (human). Thus, three sounding levels detectable in music as: physical-acoustical, communicative-intonation and spiritual-value are connected accordingly with physical, biological and human reality. And since those types of reality, which listed in above sequences, do constitute by itself the stages of world evolutionary process, so named levels of sounding might be consider as translational stages of musical piece’s evolution. What are consisting, in agreement with evolution’s general principle, in it qualitative improvement.

Actually, researching the sounding cloth of musical piece, in terms of physical acoustical sounding level, we can talking about so occurrences as the rhythm, the meter, the tempo, the timbre, the dynamic, which becomes initial facilities of musical expression.⁶

⁵ Орлов Г.А. Дерево музыки. 2-е изд., испр. СПб. 2005. С. 364.

⁶ The presence of that connection is confirming by experiences of Hungarian musicologist and ornithologist P. Seke, what are described by him in book „Происхождение музыки и три её мира: физический, биологический и человеческий“ (Szoke P. A zene eredete es harom vilaga. Az elet elotti, Az allati es az emberi let szinijen. Budapest, 1982). In this work author, who is dealing with non popular science as ornithomusicology, i.e. science, that studies bird’s music. He comes to the conclusion, that there exist three music’s worlds: human, biological and physical. Moreover if we do perceive the human music as really music, so biological and physical music we do not perceive by that way, because for that there is necessary to decode (figure out) biological and physical sounding. What does it means? P. Seke confirms, that if to listen music in slow motion - 2, 4, 8, 16, 32 and more times – the birds’ singing, the animals’ voices, and also sounds produced by objects – as squeaks, noises etc., (scientist names his own method as „microscopy of sound”), then truly

Researching that cloth in terms of communicative-intonation level we can talk not only about the rhythm, the meter, the tempo etc. , but also the intonation, rendering as qualitative result (qualitative sum) of previous evolutionary sound matter's developing, determined in terms like „rhythm”, „meter”, „tempo”, „timbre”, „dynamic”.

Finally, considering the sound tissue of musical piece in aspect of spiritual-value sounding level, we can already speak not only about the rhythm, the meter, the tempo, the timbre, the dynamic, the intonation, but also about the mode, the key, the melody and the harmony, that are presenting by itself, in turn, qualitative result and qualitative sum of previous evolutionary formation of sound matter, that is fixed out by notions as „rhythm”, „meter”, „tempo”, „timbre”, „dynamic” and „intonation”.

So we delineated the system of musical art. And how self-development of it was going?

About music's self-development mechanism

We remind, that music in our understanding – is the system (of relations), elements of what are the subject (person), the object (world), requirement of evolving world in music, also language of present system – music language. Leaded element of this system is the subject – human. In that plane the subject's development in system of musical art is projecting in quality of music's self-development (evolutionary) mechanism.

Since here subject, in fact, does represent oneself poly subjective education, in the structure of which are entering such subjects as separate human, social group, nation, historic community of people, human at whole, the development of that subject, what is conditioning music's self-development, is nothing another to all

we will not always hear the sounding , which is not corresponding in its own construction (organization) to human music. In this connection Seke is talking about the musicality of nature's occurrences. More detailed about that in: Васильева Л. Петер Ссеке: „Существовала ли музыка до возникновения жизни на земле?” // Иностранная литература. 1983. № 9. С. 204-207.

appearances than developing the inter-subject relations in the frame of present subject. With that there is evidently, that development of inter-subject relations, that indicated by us, has precondition. In quality of this, in our point, there is necessary to scrutinize the separate person's development. By virtue of that development of separate person is connected with development of its personality⁷, exactly development of personality of selected person in system of musical art does secure evolutionary self-development of music. Here we do understand personality as spiritual beginning of human, expressed in person by the presence of harmonic unity of his consciousness and identity (self-consciousness). As selected person we mean the composer, the performer or listener, that representing distinctive triad in music by B.V. Asafjev's words.

The position, which put forward by ourselves, we will illustrate by concrete material, taken from history of development of musical art.

So, in primitive area, when there didn't occur the isolation of the individual (separate person) from collective, musical creativity bore collective character.

Considerably primitive musical compositions were projected as fruits of similar collective creativity, which in many points were based on imitation of different soundings of physical („lifeless”) and biological („lively”) nature. That imitation conditioned utmost intimacy of music of that time by non-musical sounding phenomenon. With respect to existence of „arrangement” in present area for imitation of nature's soundings in music (and, as consequence of rapprochement of music and non-music), A.P. Merriam showed it perfectly. In particularly by the example of ancient stories of Sierra-Leone inhabitants' about the forming-up of memory of one from popular their song from bird's singing.⁸

There didn't exist developed personality in music in the area of ancient states: India, China, Egypt, Greece etc. There is persuasively clear in pronouncements of specialists in the range of the ancient world's cultures. Thus, for example, O.

⁷ More detailed about that in: АНАНЬЕВ Б.Г. Человек как предмет познания. Л., 1969 (3-е изд. – СПб., 2001).

⁸ Merriam A.P. The anthropology of music. 7th edition. Evanston, 1978. P. 65.

Freidenberg, the authors of works dedicated for musical-poetical heritage of ancient Greece, wrote: „Lyrical singer is singing about own self, but it „own self” is very specific. He almost doesn’t know personal emotions... I propose to recollect personal form of choral songs, patently impersonal in the content.”⁹ However, unconditionally, in the period under review the manifestation of personal beginning in the sphere of musical creativity was already observed there. Confirmation of that is preserved till our time the name of ancient creators of musical-poetical compositions. Bo Czy-a, Czun, Czy-ci (China); Ina-ikiiallak (Wawilony); Hu-fu-anh (Egypt); Terpandr, Pindar, Sakkad, Alkej, Sapfo (Greece) and others. With respect to Ancient Greece here Terpandr (7th century before new area) comes historically as most distant figure from us.

Underlying the rising of personal beginning in musical art of ancient states, there is important to record, that in mind of exceptionally predominance in that period of traditions and canons in art creativity, including musical, that personal beginning displayed first of all in listener’s and performer’s activity (more – listener’s) musical compositions.

In area of European middle ages also there is not allowed to reveal developed personality not in all three main manifestations of middle ages’ musical art: not in cultural, not in secular (coming being professional gradually), not in nation. First of all musical-poetical lyric of middle ages knights, in cultural and secular music couldn’t to appear, since personal activity was depended from preset canons and from principles of musical activity. In national musical art – in the case of non-personal (collective) its nature.

In spite of absence of brightly marked personality in musical activity of that historical period, yet can be possible to present the name of masters of musical art, preserved in history, sometimes by pseudonyms, what in all appearances does allow to speak, in a certain sense, about those masters as: Notker Zaika, Akopone da Todi, Foma Chelano (cult music); Wolfram von Eshenbach, Bernart de Ventadorn, Walter

⁹ Фрейденберг О. Происхождение греческой лирики // Вопросы литературы. 1973. № 11. С. 109.

fon der Fogelweide, Tibo Shampanskii (secular music) and others. More for that, on the background preserved compositions of many named creative agents, there might be said allegation about known developing of personal beginning in music of European middle ages in comparison with the scale of staying in musical art of ancient states' area. We bear in mind that in comparison with historical period of ancient states, in which, as it was mentioned above, the personality in music was appeared mainly only in quality of listener's and performer's musical creations personality. In the area of European middle ages we are meeting with more active „declaring itself and composer's personality”. The last one was expressed with more often overcoming the canonic of principles and norm of musical-creative activity by creators of musical compositions.

Exclusively important period of personality forming-up in music became the area of Renaissance, by secularization of musical activity and spreading professional musical art observed in that period. How do researches of western European music note, as J.K. Ewdokimowa and N.A. Simakowa, „beginning from the end of 15th century... is possible to feel ... concrete specifics of stylistic, known level of artistic originality of serious figures of musical art of that time.”¹⁰

Important indicator of personal beginning improvement in music in that period became activation of expression innovation of originality in creativity of most bright composers. Innovation, so expression of composers' personal specifics of that time, was manifested in two directions: firstly in „filling” new content of traditional genres of musical art by composers, secondly in creating the musical peaces of new genres of musical creativity by creators.

One from examples first orientation might be counted the creativity of Ireland composer G. Dufay, who used, in forming up the pieces in genre of middle ages catholic music of mess, melodies of secular songs, such as „Your pale face” , „Armed person” etc.

¹⁰ Евдокимова Ю.К., Симакова Н.А. Музыка эпохи возрождения: Cantus prius factus и работа с ним. М., 1982. С. 28.

About second duration there is telling born-up in Italy such new genres, as vocal – madrigal (in creativity of K. Dzezualdo, K. Merulo, K. Monteverdi) and later – opera (compositions of J. Peri, J. Korsi), instrumental – sonata (in A. and J. Gabriel), and suite (compositions of W. Galilei, F. da Milano). Especially there should be noted rise beginning of instrumental genres – of sonata and suite, since exactly rise beginning of those genres gave evidence about the improvement of personal beginning of composers in relevant time. B. W. Asafjew's opinion is significant in this plan. Development of European instrumentalism, how scientist did emphasized, would be impossible with out of his arrangements for „humanizing”, form expression of „emotional-idealistic world of European humanity.”¹¹

Evidence of achievement of certain personal development of agents of musical art (mainly of composers) of Renaissance area became – for the first time in history of music's development – rising of musical composition as completed fixed out by notes, of product of musical-creative process. However in power of that this completeness wasn't final else (because till end functions of composer and of performer weren't „divorced”: performer could often, in own discretion, change the order of alternation of parts in musical performance interpreted by himself, he also could make improvisation). To all appearances there is not allowed to talk, to the full, about the manifestation of improved composer's and performer's personality in musical art. In the same time it is worth to notify, that in consequence of main humanity achievements, ensured the blossoming of human's personality in the present area. Probably there might be talk about approval, first time in history, of „full-dimensional” listener's personality of musical compositions.

In period between 17 – 18th centuries esthetic taste became exist in public performance as distinctive normative of artistic musical activity. Theorists and practices of musical art were of 17-18th centuries written personally about the necessity of compliance the requirements of esthetic taste in music, with that in equally level by composers and performers. As J.S. Bach, K.Ph. E. Bach, F. Dzeminiani, F. Couperen, G.Ph. Rameau and other composers.

¹¹ Асафьев Б.В. Музыкальная форма как процесс: В 2 кн. 2-е изд. Л., 1971. С. 220.

Establishment of principles and canons of esthetical taste in musical art in the period of 17-18th centuries gave evidence of known proximity of musical-creative arrangements of that period, that were appropriate for arrangements of certain previous historical periods, as for example European middle ages. With that, despite proximity of showed arrangements there is not allowed no-mentioning theirs' essential differences. In 17-18th centuries the presence of personal beginning in musical – creative activity of composers and performers has been thought as obligatory. We will say more, that requirement of presence of personal specifics of composers' and performers' characteristics in theirs' creative practice has been manifested even intensively than in previous area, in renaissance. In particular about that tells us the care of own masters of musical art, that was absent in renaissance. About keeping-on the „I” in dignity's respect. The last distinctly appears in some characteristic speech of agents of musical art of 17-18th centuries: J.S. Bach, W.A. Mozart and other composers.

Development of personal beginning of music art's agents in present case does connect first of all of the composers in period of 17-18th centuries, in comparison with historical renaissance period and with creators of music of European Middle Ages. It manifested in two directions (truly, how exclusively in the frame of secular art in filling by creators of musical peaces new content of available genres of musical art. Predominantly renaissance period as the sonata – of J.S. Bach, G.F. Handel, W.A. Mozart, D. Chimarozza), and creation new genres by composers like the concert (of A. Vivaldi, J. Haydn, W.A. Mozart), and the symphony (of J. Haydn, W.A. Mozart, J. Stamitz).

Further forming up the personality composer and performer in 17-18th centuries caused the beginning in that time of new stage of music composition's self-determination, summed by strength functions' division of composer and performer.

Principally important degree in development of composers' and performers' personal beginning, in another words – the personality's approval of composer and performer – became first half of 19th century – in romantic period. Indicator of it became the difference of esthetical taste as global canonic phenomenon for many

individual tastes, specific for outstanding figures of musical art. About approving of composer's and performer's personality in romantic period (as genius personality) many theorists and practices of musical art of that time are giving evidence for that effect.

Personality's displaying (i.e. how it was noted above, of unity of consciousness and self-consciousness) of composers from that period was observed in two aspects: in national spirit, in fit of confirmation of humanistic ideals of veritable proper existence (what corresponded to manifestation of consciousness of musical pieces' creators), and in terms of lyric intimate feelings, non rarely connected with detailed authors' fate (corresponding to manifesting of composer's self-consciousness).

The composers' personal displays, mentioned above, were found mainly in the frame of born-up the new musical genres in that time. Firstly – by the symphonic poem (of F. List's creativity), secondly – by the nocturne (of F. Chopin), the intermezzo and the novelette (of R. Schumann), the impromptus and the musical moment (of F. Schubert).

With respect to performances, the arising of special profession of musical performer in under reviewed period, where musicians had to perform musical pieces in different areas and constantly improve their own performance quality, gives evidence about theirs' personality (unity of consciousness and self-consciousness). For what organizing of global possible performance's competitions has been served. Outstanding musical performances of romantic period were K. Wick, F. Kalcbrenner, F. List, N. Paganini, C. Talberg, F. Chopin and other composers.

Personality's securing fixation of composer and performer of musical art of romantic period has been expressed in clear completion of musical composition, what in particular was manifested in determined separation of activity of composer and of performer.

By that way the romantic period – became as area of born-up the personality of separate human in music, of composer, of performer and of listener. From that historical period selected person become to cooperate more actively with different social groups, nations, historical human associations, humanity in global. Differently

speaking to activate inter-subjective and inner-subjective relations if the frame of subject as element of music art system.

Consecutive personality's extension of separate person, manifested in striving of it to merging with universe in final account, became as the result of cooperation showed above. Especially this tendency declares itself in 20th century, embodiment of what became the creation new musical compositions, by composers of that period, manifested universal harmony. Like P. Hindemith („Harmony of world”), J. Adams („Studying about harmony”) in academic music, P. Winter („Mother's lullaby”) in jazz and others. Truly, often mentioned tendency brought to fully dissolution and destruction of personality in universe, evidence of what became music's annihilation – near to what took place in primitive period, to sounding of lively and non-lively nature – manifested in disappearance of musical composition. Creations of academic plan of U. Gasser, E. Braun, F. Rzewski, I. Sokolow, and most of jazz performances might be counted as typical of that sense. There is important to mention that music, during developing, does secure system-evolving world's formation, coming in super-attractor's role of its forming-up. What do we mean – is explained in next paragraphs.

Music – the super-attractor of system-evolving world

In accordance with world's evolution the system, that is abiding in subsequent evolution's level in relation to system of previous level, comes in quality of its attractor. The last system in this chain – the attractor's attractor – becomes as super-attractor.¹²

Since system-evolutional world's deployment is realized as complicated multi-dimensional and non-linear process, there is possibility of its different theoretical modeling. We suppose, that world (including human into it) can be considered as evolving metasystem, evolution of which is realized by translational change of

¹² Absolutely precisely formulation of W. P. Branski: „Super-attractor is the utmost self-organization's statement of material system.” Бранский В.П. Социальная синергетика как постмодернистская философия истории. // Общественные науки и современность. 1999 № 6. С. 123.

systems forming up it: nature (non-lively, lively), social, culture, art (in whole), music. Differently speaking – as evolutionary growth, where lively become the attractor of „non-lively”, the social of nature’s attractor, the culture of society’s attractor, the art of culture’s attractor, the music comes art’s attractor. With that music, being the art’s attractor, is utmost attractor – the supper-attractor of system-evolving world. We will turn to more detailed review of evolutionary world’s dynamic mentioned above. An firstly to evolution inside the nature: „non-lively” - „lively”.

In present time in the science there are exists two points for relation of „lively” and „non-lively”. First, most widespread, contains the treatment of „lively” - organic, as derived of „non-lively” - non-organic. Second, presented firstly by W. I. Wernadski academic’s conception, comes to understanding of „non-lively” (in Wernadski’s terminology – sluggish) and „lively” as principally different occurrences, in consequence of what „lively” never develop from „non-lively” \ sluggish, and initially resides and evolves independently. We associating with first point, since it’s exactly relates with synergetic vision of interrelationship of occurrences in world mentioned above, in particular belonged to „non-lively” and „lively” matter.¹³

In our mind, practical evidence for connection of „non-lively” with „lively” , and so therefore, for possibility of considering the „lively” as new step of development of „non-lively, might serve analysis of mineral crystal formations’ behavior. In evidence by specialists (mineralogists, geochemists, geologists) the minerals, which belongs to ground’s lithosphere, i.e. to inanimate „non-lively” matter, they have characteristics, which are inherent for lively organisms. That are

¹³ We think, that the argument in case of idea about possibility of going from „non-lively” to „lively” can be N.N. Moiseew’s thought about longer forming-up of biosphere from geosphere (for about 200-400 millions years), when on the ground the conditions, that did born-up bifurcation erection, were disappeared. And there were established conditions that provided validity of the principle.... all lively – only from lively”. Моисеев Н.Н. Универсальный эволюционизм и коэволюция. // Природа. 1989. № 4. С. 6.

born-up, growing, dying etc.¹⁴ By that way „lively” becomes the attractor of „non-lively”.

Thus, there does exist the evolution of material forms in the nature’s frame („non-lively” - „lively”). With that the nature as whole system effect does evolving alone and in quality of evolving formation does pave the society’s appearance, also as whole system effect in its structure. In another words – it is the stage of developing the world, next behind the nature, including human. We will comment this thesis.

It’s evidently, that society appears with human adventure, that in one’s turn is conditioned by forming-up in nature biological background by representatives of „consciousness” , previous human society of family of hominid’s phenomenon. Moreover - originally of collective consciousness. We are only gradually in process of evolution of its consciousness’ type – the individual „I” consciousness.¹⁵ How many research are noting, human conscious is the product of evolution of psychical organization, rudiments of which are observed already in biological world. (Evidence of that is probably in presence in human’s psychic structure of „super consciousness” , that controls natural biological display of human nature. ¹⁶ In this sense the society is really rendering as nature’s attractor.

At the certain stage of its own evolutionary coming-up and in accordance with model of world’s evolutions, proposed by us, like: nature – society - culture - art - music, the society, what is being whole system formation, does generate the culture’s arising as also whole global system.

There is necessary to mark, that society and culture are practically not differing traditionally in national scientific literature. With that in selective works of scientists there is persistently conforming idea about the different occurrences between society and culture, where culture is the new level of society’s development in qualitative

¹⁴ Вульф Г. В. Жизнь кристаллов. 2-е изд., доп. М. 1922.

¹⁵ Поршнева Б.Ф.: 1) Социальная психология и история. 2-е изд., доп. и испр. М., 1979; 2) О начале человеческой истории (проблемы палеопсихологии). 2-е изд., доп. и испр. СПб., 2007.

¹⁶ Симонов П. В. Избранные труды: В. 2 т. М., 2004.

relation. In our opinion, that idea is most distinctly described by A.K. Uledow already in 70th years of 20th century. In scientist's opinion „the culture is not structural part of whole (like sphere, field, section etc.), but sooner certain qualitative society's statement at each present stage of its development”.¹⁷ By what is explained such interpretation?

How it was written before, the arising of society was prepared by human's appearance. More precisely - human's consciousness. There is evidently that evolution of society is associated with human's development, with its psychic. There is known that supper-consciousness apart from consciousness is the evidence of more higher lever of development of human's psychological organization. In psychological literature that occurrence is also named as up-consciousness. Being the resource of human's creative illumination (intuition), its up-consciousness, by optimal realization does secure the effectiveness of creative human's activity, moreover in different orientations: in art, in science, in philosophy and in others.¹⁸ Because that spheres do forming up culture's sphere, as it is known in general, therefore maximal identity of human's up-consciousness does give evidence about society's escalating in process of evolution in culture. Consequently culture takes the society attractor's role.

Art is becoming certain stage of culture's evolution, the same as earlier named forms of developing world: nature, society, culture, presenting integrated phenomenon by itself. Speaking about that stage of evolutionary world's forming up, firstly there is important to note the exclusive connection of culture and art, since art is organic culture's part. There is arising question: the degree of system evolutionary world's running in our construction, subsequent after culture, while there are included also science, philosophy and other components in that plane? That is distinctive „culture's will to art” - as the result of further human's evolution. We will explain spoken words.

¹⁷ Уледов А.К. К определению специфики культуры как социального явления // Философские науки. 1974. № 2. С. 27-28.

¹⁸ Фейнберг Е.Л. Две культуры: интуиция и логика в искусстве и науке. 3-е изд. расш. и доп. Фрязино, 2004.

As we saw, transition from nature to society in process of evolution world's forming-up has been secured by human's arising - human's consciousness. Further evolutionary movement from society to culture was connected with human's development, its psychic. By created phenomenon of up-consciousness of human psychic's structure.

By that way we can presuppose, that subsequent evolutionary jump of culture must be connected with further improvement of human's psychical organization. In which duration it should be realized?

A fresh addressing to laws of synergetic world-conception, there might be said, that human psychic is distinctive system. Because one from the conditions of system's development is reinforcement of integration processes, occurring in its system, thus development of human psychic, as of system, must respect that principle.¹⁹

In our opinion further evolution firming-up, improvement of human's psychic in manifested by integration in this structure of super-consciousness, self-consciousness, super-consciousness, that are predetermine human's consciousness forming-up.²⁰

We suppose that art is exactly what bringing out (reifies) the integrated merger of super-consciousness, consciousness and up-consciousness of human – i.e.

¹⁹ In favor of present purpose the works about Central Nervous System are giving evidence. So for example A.M. Iwanicki indicates, that developing of nervous processes, leading for forming-up higher psychical functions, does find „analogy with principles of more general order” in Iwanicki's point, behind what he means the rules of system processes, described in particular by I. Pirogozin and I. Stengres. Иваницкий А.М. Сознание, его критерии и возможные механизмы // Журнал высшей нервной деятельности. 1991. Т. 41. Вып. 5. С. 876; Евин И.Е. 1) Синергетика мозга. М.; Ижевск, 2005; 2) Синергетика сознания. М.; Ижевск, 2008.

²⁰ By М.К. Mamardashwili's remark the human's self-consciousness might be reviewing as human's „consciousness of consciousness”. Мамардашвили М.К. Классический и неклассический идеал рациональности. М. 2004. С. 15.

exposes human's self-consciousness in structure of his psychical activity. Therefore art is exactly what goes behind culture in process of evolution world's deployment. Understanding that art is the stage of world's development, exactly after culture – is qualitatively new level of culture's development. Popular opinion about the art in specialist literature for art as culture's code, culture's nucleus etc. especially the concept of art as culture's self-consciousness, proposed by M.S. Kagan, and does reflect it.²¹ In the context of words putted above it is obviously that art is culture's attractor.

Music is being the stage of art's evolution (globally) – like all of evolving world's systems discussed above (nature, society etc.), presented by itself system forming-up. Music and art are more closely conjugate than in previous case of culture and art. If art belongs to culture, music and musical art – it is actually art's variety. Moreover as variety it is being most integrated (synthesized) i.e. – most perfect embodiment of art in whole. With what is it connected?

The reason of that situation - is the further evolution of human's psychic, caused by new stage of integration processes occurring in it. In present case – the integration of self-consciousness, leded to gaining true authentic „I”.²² In music we are meeting with that integration of consciousness – of truth „I” – due to what music renders as most completed perfect art.²³ Given admission convince about, that

²¹ Каган М.С. Искусство в системе культуры // Каган М.С. Избранные труды в 7 томах. Том 3. Труды по проблемам теории культуры. СПб., 2007. С. 100-128.

²² This authentic „I”, in analogy with M.K. Mamardashwili's remark mentioned above, can be understand already as „self-consciousness of self-consciousness”. (existence of what gives evidence about exclusively human's personality development).

²³ M.Sh. Bonfeld's opinion is confirming this spoken thesis. „Musical thinking – as scientist confirms – is the variety of artistic continual thinking, inherent in all types of art. However there exist enough facts that give evidence about music's special position in this sphere. Abstractness from realities of non-artistic world, underlined meaningful non-discreteness of musical tissue are forming up from music, from some hove continuity's quintessence. They are lifting the music on continuity-mental level, unattainable for other

actually music comes the art's attractor, and with that – supper-attractor of system evolving world.²⁴

art's types.” Бонфельд М.Ш. Музыка: Язык. Речь. Мышление. Опыт системного исследования музыкального искусства. СПб. 2006. С. 573.

²⁴ Additionally about philosophical concept of music, proposed in present paper, look into our works: Клюев А.С. 1) Музыка и жизнь: О месте музыкального искусства в развивающемся мире. СПб., 1997; 2) Музыка в системе „Природа-общество”. СПб., 2000; 3) Онтология музыки. СПб., 2003 (2-е изд., испр. и перераб. – 2010); 4) Философия музыки. СПб., 2004 (2-е изд., испр. и перераб. – 2010); 5) Философия музыки. Избранные статьи и материалы. СПб., 2008.