
THE POETRY TRIBUNE



**A Literary
Odyssey:
Weaving
Words Across
Cultures and
Continents
with Maggie
Vijay-
Kumar... see
page 2**



**PRINCIPLES OF THE NEW
SYNERGETIC PHILOSOPHY
OF MUSIC by Alexander
Klujev ... see page 4**



**Natalie Bisso: A Literary
Luminary Bridging Worlds
Through Poetry and Art... see
page 12**

April 3, 2025



Alexander S. Klujev

*Doctor Habil. in
Philosophy, Full Professor,
Herzen State Pedagogical
University of Russia;
Leading Researcher,
Russian Institute for the
History of the Arts
(Saint Petersburg, Russia)*

*PRINCIPLES OF THE NEW
SYNERGETIC
PHILOSOPHY OF MUSIC*

The foundation of the New
synergetic philosophy of
music

The New synergetic
philosophy of music is our
proposed model of the
philosophy of music. We
called it that because it is

based on the synthesis of
classical (old) synergetics and
hesychasm. Let us explain
what was said.

As is known, classical (old)
synergetics (which emerged
in the 1970s) was an
interdisciplinary direction in
science, within which the
features of systems self-
organization were studied. It
was found that systems
evolve directly from less
organized (orderly, stable,
reliable) to more organized
(orderly, stable, etc.).

However, it is interesting that
the founder of synergetics,
German physicist Hermann
Haken noted that the name he
proposed for the new
scientific field – “synergetics”
– is based on the word
“synergy”. “I then chose the
word “synergetics” (from the
word “synergy”. – A.K.)”,
admits Haken, “because Greek
words were assigned to many
disciplines in science. I was
looking for a word that would
express... the general energy
to do something” [8, p. 209].

Having chosen the “synergy”
concept for the name of the
scientific field he created, the
scientist never returned to it
in his works, and yet this
concept is extremely
capacious.

The essence of the “synergy”
concept is revealed with
particular depth in Orthodoxy,
its focus – hesychasm, which
means the unity the energies

of human and the energies of
God.

The nature of this unity is
explained by the systematizer
and founder of the practice of
hesychasm, saint Gregory
Palamas (13-14th centuries).
As the saint points out, there
is light – “the spirit poured
out on us by God according to
His promise from the Spirit of
God, ...the action of the
essence of the Spirit” [4, p.
307]. This action is “a gift... of
the all-holy Spirit (embodied
by His energies. – A.K.) ... The
Holy Spirit surpasses His
energies not only because He
is their cause, but also
because what is received
always turns out to be only an
insignificant share of His gift”
[4, pp. 307, 309].

An important distinctive
feature of interpreting the
unity the energies of human
and the energies of God by
interpreters of the practice of
hesychasm was that in this
unity they emphasized the
participation of the energies
of the “whole” person. This is
already evidenced by the
famous Byzantine theologian
Maxim the Confessor (6-7th
centuries): “People all
participate entirely in God...
so that the entire person
becomes God...” [19, pp. 71-
72]. By the way, the above
thought of Maxim the
Confessor is reproduced by
Gregory Palamas [4, p. 327].
Thus, the unity the energies of
human and the energies of

April 3, 2025

God presupposes an increase in created energies to Divine energies.

The combination of old-style synergetics and hesychasm allows us to talk of the birth of a new type of synergetics – New Synergetics. Our model of the philosophy of music is built based on New Synergetics. Let us turn to this model.

First of all, let us state the position: there is no doubt that, according to New Synergetics, the world is a systemic-evolutionary ascent of Matter to Spirit.

This ascent can be built in different ways. In our version, it appears as an evolutionary movement of systems: nature – society – culture – art – music. Let us clarify what has been said and begin with a comment regarding the evolutionary movement: nature – society.

It is the fact that nature is a prerequisite for society is convincingly shown by A.G. Masleev. According to Masleev, “nature... acts as a constant and (mandatory. – A.K.) condition for the objective-practical existence... of society” [12, p. 52].

At a certain stage of its evolutionary development, society generates the emergence of culture.

It must be emphasized that, as a rule, in scientific literature, society and culture are

practically not distinguished. At the same time, the works of individual scientists persistently affirm the idea that society and culture are different phenomena, while culture is a qualitatively new level of development of society. This idea was most clearly expressed by A.K. Uledov. According to the scientist, “culture is not a structural part of the whole, ...but rather a certain qualitative state of society at each given stage of its development” [16, p. 27-28].

Art becomes a stage in the evolution of culture.

Speaking about this stage of evolutionary development, first of all, it is significant to note the exceptional connection between culture and art, even greater than the connection between society and culture, since art is an organic part of culture. The question arises: why, we propose in the model, is art the next step in the evolutionary movement after culture, since culture, in addition to art, contains (and in this regard can become stages of its evolution) science, philosophy, etc.?

This situation is because it is an art that most fully embodies culture. The judgment of M.S. Kagan is indicative: “Art, being a part of the culture, unlike all its other parts, represents culture not one-sidedly, but

holistically. In other words, it is isomorphic to culture, ... (therefore. – A.K.) ...turns out to be a kind of model... of culture, its figurative ‘portrait’” [5, pp. 109-110]. Music becomes a stage in the evolution of art.

Music and art are even more closely linked than in the previous case, culture and art: if art belongs to culture, music, musical art is art itself, its variety. Moreover, as a variety, it proves the most concentrated art embodiment. In this regard, one cannot but agree with the statement of S.Kh. Rappoport that in music, “we find... all the necessary and sufficient aspects of art in their closest interaction, in their indissoluble fusion” [15, p. 98]. And further: “The main feature of music... seems to be that it... is the ‘purest’ model of art as a special system” [15, p. 100].

Based on all of the above, it becomes obvious: music is the embodiment of the ultimate unity of Matter and Spirit, in essence, the Merger of Matter and Spirit.

Energy of music

As a Merger of Matter and Spirit, of course, music, and musical sound, have the most powerful energies. In Ancient Rus’, this energy formed the basis of liturgical Orthodox singing, called “znamennoe penie” (or “znamenny raspev”). The name of the singing comes from the Old

April 3, 2025

Church Slavonic word
“znamya”, which means sign.

The ordering (design) of
znamennoe penie is served by
a special system of tunes –
voices, called Octoechos (Old
Slavonic – vosmiglasie).

The rotation of the Octoechos
cycle throughout the year is
an earthly reflection of the
circular movements
performed by the angelic
ranks. Therefore, the
prayerful singing of a person,
drawn into this divine
rotation through vocal
melodies, becomes similar to
the singing of angels in
heaven.

The similarity of prayer
singing to angelic singing was
constantly emphasized in the
Russian state. Thus, priest
Pavel Florensky speaks
sublimely about this
similarity, using the example
of the chants of the Orthodox
Church – the Cherubim: “What
mysterious words are sung
during the Liturgy! Who can
listen to them without
trembling? Think about it: we
‘mysteriously depict
Cherubim’! Is it not like
represented like this? And we
depict Cherubim. This means
that in each of us, there is
something similar to the
Cherub, similar to the
Cherub... But not external, not
external this similarity. It is...
internal, mysterious and
hidden in the depths of the
soul. This is a spiritual
similarity. There is a cherubic

core of our soul, great in its
significance, an angelic core of
the soul...” [3, p. 497].

In prayer singing, with all the
meaning of the word, the
predetermining role belongs
to music. According to the
testimony of the famous
church historian V.N. Lossky,
“The Gospel message is... a
word, (which. – A.K.) ...can
only be a ‘link’ to a more
essential word – ...the
Incarnate Word. The
‘Liturgical’ word is a sermon...
which... does not tolerate
‘vain words’ that have not
undergone sevenfold
purification by fire. Music is
called to serve precisely this
purified word, connecting
with the Word of God...” [11,
p. 237]. (A.F. Losev also writes
about this. Losev points out
that “Orthodoxy... is musical
and verbal” [10, p. 713].)
According to many prominent
figures of Russian culture, the
music of prayer singing of the
Russian Orthodox Church is
the source of the evolutionary
development of music in
Russia. Perhaps one of the
first to draw attention to this
was the famous Russian
cultural figure of the 19th
century, Prince V.F. Odoevsky.
He explained: “The key to the
discovery of the laws of
Russian music in general lies
in Russian and specifically in
primordial church music” [14,
p. 41]. Nowadays, this point of
view clearly manifests itself in
the judgments of V.V.
Medushevsky. Here’s what,

for example, he writes about
Glinka’s elegy “Do not tempt
me unnecessarily”: “The deep
sense of (this. – A.K.) music...
is the opposite of the words: it
is... about the prayerful desire
for love. There are no
figurations in the introduction
– no life-giving energies of
love. The introduction seemed
to freeze in the silent
questioning of the chorale.
However, ...figurations
appeared – and in the melody,
supported by their living
moisture, islands of spiritually
collected prayer psalmody
asking for love are
immediately born” [13, p. 66].

And here is his review of the
Andante maestoso theme
from Tchaikovsky’s “The
Nutcracker”: “The theme... is a
symbol of humility that is no
longer human: Divine. With
the highest self-control... and
dignity, God descends into
death to rescue people from
the eternal death of sin and
give them eternal life... What
the depth of Divine love! Is it
possible to express the
essence of the Christian faith
more clearly...?” [13, p. 523].

And, of course, his statements
about the work of the
representatives of the
“Mogutchaya Kutchka”, first of
all, Musorgsky. It is how he
characterizes the introduction
to Musorgsky’s opera
“Khovanshchina” – “Dawn on
the Moscow River”:
“Concerning the opera, the
introduction performs a

April 3, 2025

unique function as a cathartic peak. Since the time of Gluck, the overture purpose has been seen in the preliminary disclosure of the opera content. 'Dawn' seems to oppose the dramatic content of the opera, illuminating it specially. For what? The answer lies in the attitudes of civilization.

Russian thought is historiosophical from the very beginning, dating back to Metropolitan Hilarion... Empirical history, unfolding by God's permission as a concession to the obstinate human will, cannot be understood without looking higher, into ideal history, as the goodwill of God would desire. The introduction provides this highest point of reference for the perception of the drama" [13, pp. 313-314].

Today in Russia many worthy composers are living in different cities of the country: N. Shirokov (Perm), I. Salnikova (Novosibirsk), V. Ponomarev (Irkutsk), D. Stefanovich, A. Sledin, M. Zhuravlev (St. Petersburg), A. Agazhanov, V. Dovgan, V. Kikta, A. Mikita (Moscow). Nevertheless, unfortunately, Sofia Gubaidulina, who recently passed away, remains the most striking composer in Russia today. All her work is an affirmation of man's desire for reunification with the Supreme. According

to Gubaidulina, the composer is the one who restores a person's connection with the Supreme, and the composer, Gubaidulina believed, "besides... restoring (this connection. – A.K.) there is no more serious reason for composing music" [6, p. 4]. With extraordinary power, the connection of man with the Supreme is affirmed by S.A. Gubaidulina in her composition Symphony-cantata "Alleluia". A few words about this work. "Alleluia" is one of the largest works of S.A. Gubaidulina. In terms of severity and purity of emotional tone, this music can be compared to a Russian icon. "Alleluia" was written for choir, orchestra, organ, treble soloist and colour projectors (1990).

The work has seven parts.

The first part introduces the strict and severe tone of the work.

In the second part, interlude and purely instrumental, the strings are in the foreground, continuing the impulses from the first part.

The third part stands out for its fast tempo and aspirated choir singing.

The fourth part, the second interlude of the cycle, develops the music of the second part, dramatizing it with the activation of percussion.

The fifth part is short, running in a high register – a moment of calm and lightening before the tragic sixth part.

The sixth part is the centre of gravity of the cycle and the culmination of tragedy, associated with Judgment Day, a picture of a world cataclysm.

The seventh part is a light epilogue, coloured by the clear timbre of a treble boy singing the phrases of the non-rebellious ancient Russian hymn "Let my lips be filled" [6, pp. 26-27]. This part takes a special place in the cycle since the treble singing is angelic. Gradually fading away, it signifies a person's ascent to the Supreme Reality.

Trans/cription of the impact of music on humans.

The birth of music therapy
Naturally, the question arises, how does music restore a person's connection with the Supreme, God: how does it connect the energies of man and the energies of the Divine?

To answer this question, let us clarify what a person is.

Man, the "whole" man, consists of three elements: body, soul and spirit. Consequently, the unity of human energies and the energies of the Divine is an increase in human energies in the sequence: bodily – soulful – spiritual.

April 3, 2025

It is interesting that the increase in human energies: bodily – soulful – spiritual, is confirmed today by the scientific theory, according to which the body, soul, and spirit are a sequential superposition of fields. Russian physicist and science historian Sergei Khaitun offered this theory. The scientist writes: “Living and nonliving structures consist of molecules, molecules consist of atoms, and atoms consist of elementary particles. Elementary particles are clusters of physical fields of interactions. Atoms, molecules, living cells – ...thus, certain structures formed by physical fields... So, instruments, when configured accordingly, are required to detect physical ones in place of non-physical fields”. According to the author, “gravitational, electromagnetic and other physical fields of interactions are primary, while chemical, biological and other fields of non-physical interactions are ‘woven’ from ‘physical’ ones, forming multi-level structures (patterns)”. In this regard, Khaitun suggests, it is possible that “the human soul is a ‘field shadow’ cast by material structures [and the spirit is a ‘field shadow’ of the soul]” [7, pp. 156-157]. (The growth: body – soul – spirit is interpreted uniquely by Russian literary critic, cultural critic, and professor of the

Paris Orthodox Theological Institute V.V. Veidle. The soul, according to Veidle, is the “soul of the body”, the spirit is the “soul of the soul” [17, p. 55].)

How does music affect development: body – soul – spirit?

To answer this question (to offer a trans/cription of the impact), one must keep in mind that the body, soul and spirit of a person, respectively, are controlled by three departments of his psyche, called the subconscious, consciousness and superconsciousness. We can say that the body is under the control of the subconscious, the soul is under the control of the consciousness, and the spirit is under the control of the superconscious.

It is known that in the process of its influence on a person, music enhances a person’s mental activity in the increment: subconscious – conscious – superconscious. How does this happen?

The impact of music on the subconscious is due to the correspondence of its structure to the structure of internal psychophysiological processes. As noted by G.V. Voronin, “in modern musical (structure. – A.K.), centuries-old auditory selection, directed by the melodic-harmonic instinct of humanity, has ensured a high

degree of its correspondence to some (structure. – A.K.) internal... psychophysiological... processes” [18, p. 609]. On this basis, Voronin concludes, “music is somehow inherent, hidden within us, but we are not aware of this” [18, p. 610].

By influencing the subconscious, music stimulates its development, in other words, its consistent development into consciousness and then superconsciousness. How is this done? First, let us look at the influence of music through the subconscious on consciousness.

It has just been cleared that musical sound affects the subconscious due to the correspondence of its architectonics to the architectonics of human psychophysiological processes. At the same time, the content core, the internal filling of the architectonics of music is musical intonation. This fact determines the possibility of music influencing a person’s consciousness through the subconscious. This happens because musical intonation is an intelligible formation: as B.V. Asafiev argued, “music is the art of intoned sense” [1, p. 344]. The need to decipher this intelligible formation (sense) of musical intonation, without a doubt, contributes to the development of human

April 3, 2025

consciousness. How does music affect a person's superconscious mind?

Because the intelligible formation of musical intonation is of an extremely generalized nature, to decipher it, a creative "insight" is required – human intuition. The latter, according to E.L. Feinberg, "is a synthetic judgment based on the mobilization... of a huge range of sensory, figurative and intellectual associations, covered by a single 'idea' ('image', experience, which cannot be adequately expressed discursively, 'reasonable' words)" [2, p. 205].

This means that the manifestation of intuition is the activity of the superconscious. Thus, music, consistently influencing the subconscious and consciousness of a person, awakens his superconsciousness.

In its most general form, this process is described by the Swiss musicologist and philosopher Ernst Kurt.

According to Kurt, the effect of music is expressed in the development of tension within us. This tension, according to Kurth, is provided by "processing energies" that "precede sensory impressions" [9, p. 40]. The scientist talks about different types of such energies, which can actually

be reduced to two. Regarding the first of them: "The influence of energy (of this type. – A.K.) ...permeates all individual tones of the melodic (linear. – A.K.) flow... The state of tension of a certain sensation is therefore immanent to the individual tones of the melodic line, that is, inextricably connected with it... The internal process (manifested in melodic movement. – A.K.) ...is found in a single tone (isolated from the general connection and studied from the side of its tension), as a counteraction to the feeling of peace. Hidden in it... is a state of tension... (which can be defined. – A.K.) as 'kinetic (motor) energy'" [9, p. 41-42].

About the second type: "Each tone, borrowing living force from the linear connection of movement to which it belongs, transfers the force of tension to those chord formations in which it falls". "Considering the chord consonance, to which the tone possessing the kinetic force of tension belongs, (it is natural to come. – A.K.) to the concept of the state of energy in chords... (which can be called. – A.K.) 'potential energy'" [9, p. 74].

The author claims that these two types of energy: kinetic and potential give birth to music within us. "The beginning of music", says Kurt, "is neither a tone nor a

chord... or any other sound phenomenon. The tone is only the beginning, the simplest phenomenon of external sound... From the vibrations of strings... only a sound impression is formed, but not music. Music is a struggle of forces, a formation within us" [9, p. 39-40].

It is how music helps in the ascent of a person to the Highest, God. And this, we believe, is music therapy.

We have developed a music therapy technology designed to provide a person with permanent development, bringing him closer to the Higher Reality.

It is built on the interaction of two substances – man and music. How is this done?

To begin with, we note that each of the named substances has three superstructured levels that turn out to be similar, i.e., the first level of the first substance is similar to the first level of the second substance, the second level of the first substance is similar to the second level of the second substance, etc.

The levels of a person are known: bodily, soulful, and spiritual.

As we cleared, music (musical matter) has three similar levels. We called these levels as follows: physical-acoustic (the elements of which are rhythm, meter, tempo, timbre, dynamics), communicative-

April 3, 2025

intonation (the element of which is intonation) and spiritual-value (the elements of which are mode (tonality), melody and harmony).

Consequently, with the bodily hypostasis of a person correlate the physical-acoustic level of the sound of music (rhythm, tempo, etc.), with the soulful hypostasis – communicative-intonation level (intonation), and with the spiritual one – spiritual-value level (mode (tonality), etc.).

Work: in the first sessions, music is used in which the first level of music prevails (rhythm, meter, tempo, timbre, dynamics). Such music is designed to activate the body-plastic component of a person (at the same time, of course, the use of other types of sound is not excluded, but the main thing is still material based on rhythm, meter, etc.).

In subsequent sessions, the emphasis is first placed on the second level of music (based on intonation), and then on the third (based on mode (tonality), melody and harmony), activating, respectively, the soulful and spiritual aspects of a person. Thus, the conducted music therapy sessions stimulate the body-soul-spiritual growth of a person, revealing to him the Higher dimension of existence.

Literature

Asafyev B.V. Musical form as a process: Books 1 and 2. 2nd ed. Leningrad, 1971.

Feinberg E.L. On the problem of comparing synthesis of sciences and synthesis of arts. In: Interaction and synthesis of arts. Leningrad, 1978.

Florensky P.A. Joy forever. In: Florensky P.A. Theological works: 1902–1909. Moscow, 2018.

Gregory Palamas, saint. Triads in defense of the sacred and silent. 4th ed. / Transl. from Gr. Moscow, 2018.

Kagan M.S. Art in the system of culture. In: Kagan M.S. Selected works: In VII vol. Vol. III. St. Petersburg, 2007.

Kholopova V.N. Sofia Gubaidulina. A guide to the works. Moscow, 2001.

Khaitun S.D. The fundamental essence of evolution. In: Questions of philosophy. 2001. No. 2.

Knyazeva E.N., Kurdyumov S.P. The foundations of synergetics: a person designing himself and his future. 4th ed., compl. Moscow, 2011.

Kurt E. The basics of linear counterpoint. Bach's Melodic Polyphony / Transl. from Germ. Moscow, 1931.

Losev A.F. Essays on ancient symbolism and mythology. 2nd ed., corr. Moscow, 2021.

Lossky V.N. The theological foundations of church singing.

In: Martynov V.I. The history of liturgical singing: A textbook. Moscow, 1994.

Masleev A.G. Dialectics of relations between nature and culture. In: Dialectics of culture: Collection of articles. Kuibyshev, 1982.

Medushevsky V.V. Spiritual analysis of music: A textbook: In 2 parts. Moscow, 2016.

Odoevsky V.F. Musical and literary heritage. Moscow, 1956.

Rappoport S.X. The nature of art and the specifics of music. In: Aesthetic essays. Favorites. Moscow, 1980.

Uledov A.K. On the definition of the specifics of culture as a social phenomenon. In: Philosophical Sciences. 1974. No. 2.

Veidle V.V. The dying of art. Moscow, 2001.

Voronin G.V. The modern musical system as a self-reflection of the organization of the unconscious. In: The unconscious: Nature. Functions. Research methods: In 4 vol. Vol. 2. Tbilisi, 1978.

Zhivov V.M. Sanctity. In: Short dictionary of hagiographic terms. Moscow, 1994.