

# Conceptualizing the Reception of the Western Musical Tradition: Philosophical Comparative Studies and Methodological Issues of Chinese Musicology

A.K.I. Zabulionite<sup>1\*</sup>, Tao Jiang<sup>1</sup> and Shengxin Lu<sup>2</sup>

<sup>1</sup>*Saint-Petersburg State University, St. Petersburg, Russia*

<sup>2</sup>*Herzen State Pedagogical University of Russia, St. Petersburg, Russia*

*\*Corresponding Author*

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**Abstract:** Reception of the Western music tradition and a search for "harmonic synthesis" has invigorated comparative studies in Chinese musicology. Comparing the two traditions of musical art, Chinese researchers pay attention to a number of differences: the subject, the functions of music, the emotional impact on the listener and the musical language. However, the Chinese musical tradition in these studies is presented much more thoroughly than the Western one (its selected features remain unintelligible through its existential and ideological horizon), which has a limiting effect on comparative studies. This paper presents the main conceptual views of musical and aesthetic thought of the West on the issue of the relationship between the form and content of a musical work. It is noted that the meaningfulness of the musical form in Western thought can be understood not only in the aspect of the analysis of the language of music, but also in the metaphysical sense, which is fundamentally important in comparative studies. In order to reveal the inner connection of the musical form with the metaphysic of Western culture, the meaning of the Western idea of *humanitas* and the connection of man with the world are revealed. Special attention is paid to the dimension of the tragic/dramatic in the Western worldview. It is associated with the dynamic nature of Western civilization. The Chinese "harmonic attitude" and the Western "drama" are two fundamental types of the relationship between man and the world, which largely determine the characters of the two musical cultures. Prospects for the development of the methodological apparatus of musicology are seen in the interdisciplinary approach and the introduction of modern algorithms culturology in the field of musicology.

## Introduction

In Chinese antiquity, ideas about the world-forming essence of music and its harmonizing effect on the surrounding world were recorded in written artifacts known as the "Five Classics" (Wujing). Since then, Chinese thinkers and various philosophical schools worked unceasingly on musical-theoretical systems, having created during the period of Spring and Autumn, 722 – 481 BC, a carefully developed holistic concept of "perfect" *Guoyue* music, designed to embody the greatness of the state and the power of the

ruler, to perform regulatory and educational functions. *Guoyue* music reached the peak of its development during the Song (581 – 618) and Tang eras (618 – 907), but in later ages it gradually lost its sacral functions, becoming part of palace ceremonies.

As is known, by the end of the 19th century, due to internal problems and the international context, Chinese civilization was forced to accept Western forms of culture. Describing this momentous turning point for Chinese civilization, Jin Zhaojun, chairman of the editorial board of the magazine *People's Music* noted that the power of Western culture was largely connected with political and economic superiority: "China's development lag since the times of modernity forced the country to accept both material forms of civilization and the culture of the West. Such a process of China's consumption of Western culture over the years was unrequited." [1]

The turn toward Western music coincided with a number of particularly important historical, political and social changes. The Revolution of 1911 and renunciation of power by the last emperor opened the way for radical reforms. Chinese music, as Liu Zaisheng put it, "changed its form and melody" [2]. The times made new demands on traditional Chinese *Guoyue* music, which until then had been an elitist art, available only to the highest strata of society. It was supposed to become the music of the whole nation – folk music, accessible to the broad masses, expressing their feelings and uniting Chinese society. However, this did not mean the restoration of *Guoyue* in its old canonical form, but its development by means of expansion owing to a mastering of the advanced achievements of the Western musical tradition. The general policy in the renewal of the Chinese musical tradition was clear, but the means of its implementation in a professional environment gave rise to different ideas and discussions. Already in the 1920s and 1940s, one of the most discussed problems in mastering Western compositional techniques and principles of formation was the question of correlation of a musical work's form and content: is the musical form internally related to national content, or is it autonomous? A number of famous theorists of the time advocated the idea of "universalization of musical art" (Xiao Youmei [3], Huang Zi [4], Chen Hong [5], etc.), which meant form autonomy. The well-known theorist Li Ling approached this issue more thoroughly and critically. He believed that lack of connection between the content and the form of a musical composition leads to the loss of its internal logic.

The theoretical problem of the form-content correlation has been pervasive for more than a hundred years in comparative studies. Its various aspects brought to the foreground a clear direction for development – a dialogue of musical cultures. In this regard, well-known musicologist and theorist Yang Yinliu, in his work 'Prospects for National Music and Its Research' [6], noted that in the training of professional music specialists, their education should consist in an equal proportion of a study of national traditions and European musical achievements.

Speaking about today's comparative studies of music, we pay attention to the basic parameters by which Chinese researchers compare the two musical cultures in terms of theory and methodology. First of all, they note the thematic difference: Western music expresses the emotional world of a person, his personal thoughts and feelings, whereas Chinese classical *Guoyue* music, influenced by Confucianism and Taoism, expresses the unity and harmony of "man and nature" [7]. The interconnection between man and the world is also different: a western man as an autonomous being opposes the world (conflict of the subjective and objective) [7]. Chinese classical music in its essence is a reflection of the world in a person's feelings, and it realizes the fusion of the subjective and the objective. Music has different emotional impacts on the listener: Western music is a means of transmitting the emotional state of the composer and performer, whereas Chinese classical music has an applied character – it focuses on harmonizing the public life of people, so Chinese classical musicians are calm and their works calm the listener [8]. There are also differences in musical language: the multidimensionality of western music (harmony, polyphony, the desire for completeness of musical color, three-dimensional thinking) and the single melody, the beauty of linear thinking of Chinese classical music [8].

Chinese musicologists compare not only musical forms, but also aesthetic thought. However, it should be noted that in these comparisons they pay great attention to the Chinese tradition, while Western

aesthetic thought is presented rather simplistically as a confrontation between two theories: “heteronomy” (according to which the beauty of the music predominates over form) and “autonomy” (the beauty of the music comes only from the very form of music, which emphasizes the content). At the same time, it is believed that the main achievements of Western musical-aesthetic thought of the 20th century are associated with the ideas of autonomy of form, and the study of the regularities of the structure of the art form is the main methodological breakthrough [9]. In fact, the theoretical thought of Western musicology is richer, and the question of the content of musical forms is more complex to formulate.

In the framework of our review of musicological comparative studies, it seems that the Western musical tradition (both in comparison of the musical forms themselves and musical philosophical and aesthetic thought) is not sufficiently represented. Further analysis is required. It should also be noted that the methodological principles of comparative studies have not been sufficiently developed and there is no discussion of them. Turning to these issues, we will attempt to make a contribution to the development of comparative studies of the musical traditions of the two cultures.

### **Methods of analysis of the content of musical forms: the musicological and the cultural-typological approach**

The question of the content of musical forms – one of the cross-cutting theoretical issues – in Western musical and aesthetic thought has a long history of discussion and is put in a somewhat different problematic context. Without presenting its history in detail, we note the most important moments and stages in its understanding that are relevant to the issue under discussion.

The source of interest in this problem dates back to the aesthetic thought of the 18th century. After J. Mattheson’s ‘Der vollkommene Capellmeister’ and the detailed doctrine of the affections, based on the idea of the connection of specific expressive means of music (melody, rhythm, harmony, etc.) with certain feelings and emotions, the story of the discussion of the content and form of the musical work begins. The alternative of form and content from that time becomes the central theme and the main polemic of musical and aesthetic thought of the 19th and 20th centuries, involving the prominent theorists of their time: H.C. Koch, E.T.A. Hoffman, R. Schumann, A.B. Marx, A.W. Ambros, A. Halm, J.C. Lobe, H. Riemann, H. Kretzschmar, A. Schering, P. Bekker, H. Schenker, H. Leichtentritt, E. Kurth, C. Dahlhaus, H.H. Eggebrecht, etc.

From the very beginning, in the 19th century, issues of form and content were discussed from the point of view of aesthetic theories based on different philosophical traditions that determined the principal setting. At that time, two scientific programs were known: the mechanicism program, from the rationalism and empiricism of the 17th century, and an alternative scientific program – organicism, the creators of which were J.W. Goethe and J.G. Herder, where the understanding of the organic relationship of "form" and "content" originates, which does not allow us to consider the form as an "empty vessel" into which the "content" is poured. The ideas of organicism had a strong influence on the aesthetic thought of Romanticism and the philosophy of F. Schelling, who made a significant contribution to the development of musical and aesthetic thought not only in understanding the issue of form and content, but what is very important for a comparative analysis of musical cultures of different civilizations, they rejected a single aesthetic sample in the history of world art. This marked the beginning of overcoming methodological Eurocentrism. Already in 1801, A. Schlegel, rejecting antiquity as a single aesthetic model for all historical eras, regarded the history of art as a philosophy of art. With the romantics, a philosophical typology of cultures begins to become the fundamental basis of both aesthetic and cultural thought in general, continuing the departure from methodological Eurocentrism. This theoretical principle should be kept in mind not only in studying the history of the discussion of the content of the artistic form, but also in developing comparative studies of different musical traditions.

The relationship between form and content is the most important motive in the three-volume edition of H.C. Koch’s ‘Versuch einer Anleitung zur Composition’ (1782 -1793), which had a great influence on

the subsequent development of music theory. Koch believed that form creates a "mechanical" part of a composition and is unrelated to the content. Koch's idea continued the Romanticism of E.T.A. Hoffmann and R. Schumann. They believed that a differentiated analysis of a musical work does not attain the poetic essence of music, which dominates the form and material. The "spirit" of music is primordial, while the "form" is secondary. A.V. Ambros in his book *Die Grenzen der Musik und Poesie* (1865), not without irony, called the study of musical form "a kind of comparative anatomy".

One of the first music theorists who made a large contribution to the study of musical form was A.B. Marx. In his fundamental four-volume work *Die Lehre von der musikalischen Komposition* (1837-1847) he condemned the study of only rigid schemes used as recipes and put forward the idea of indivisibility of content and form. In his analysis of the musical form-structure Marx emphatically aimed to comprehend the essence of reality: "the concept of form in its true meaning is captured only when you understand how the 'basic' is manifested and carried out in the 'deviation', the general in the particular, the universal truth in a particular truth" [10]. In his doctrine of morphology and the requirement to understand musical forms, it is inherently easy to see the methodology and logic of the typological method of Goethe (prototype and its metamorphosis in the phenomenon) [11].

H. Riemann made a huge contribution to the development of polemics, which revealed the internal contradictions of aesthetics of feeling with its main idea of "poetic form". In his 'Catechism of Musical Aesthetics' Riemann noted that in analyzing the form there is a danger of falling into formalism and failing to notice the main thing – melodic movement and freely appearing feeling. Yet at the same time, the musical form, conditioned by harmony and meter, is what makes art what it is. We can only agree with C. Dahlhaus: if a theorist of H. Riemann's standing was unable to solve the dilemma of the complementary relationship between the doctrine of the form and aesthetic feeling, the reason is not his subjective error, but in objective difficulties [12].

In the debate and in approaches to the analysis of the form and content of music there was a repeated change of emphasis. The aesthetics of the senses in the early twentieth century takes on a negative connotation of amateurism. The rejection of "naive-poetic" descriptions leads to a rejection of the doctrine of form as not needed and dead. The so-called "energetic" conception is formed, the theorists of which (A. Halm, E. Kurth, H. Schenker, etc.) speak about the energies acting in music as in a vocal "game of forces". In A. Halm's book *On the Two Cultures of Music* (1913) approaches to the analysis of music that were new for the early twentieth century were employed: the "energetic" conception is not a doctrine of forms with clearly defined outlines, and a set of guidelines for the analysis of works of individual character. Aesthetic thought turns again to the "mechanical" in music, which since the end of the eighteenth century had been viewed scornfully by the musical aesthetics of feeling. Now, however, the doctrine of form faded in the analysis of individual works. An emphasis was placed on the sober "technical" language of musical analysis, preciseness and clarity of the system of forms was transformed into a set of guidelines for the analysis of works, each of which was individual. Thus, in the new direction of aesthetic thought, the drawbacks are revealed as a consequence of the controversy directed against the naive language of musical and poetic descriptions of the "aesthetics of feeling".

In the formalist trends of aesthetics of the early twentieth century, the methods of analysis of a musical work gained new results. At the same time, attempts to achieve a new unity of form and content, lost at the end of the 18th century, were renewed in line with the new musical hermeneutics (the term was introduced by G. Kretzschmar in 1902). German theorists of music, such as C. Dahlhaus, H. de la Motte-Haber, T. Kneif, H. H. Eggebrecht, and others, are its main proponents. The attempt to overcome the alternative to form and content led to the formation of a new paradigm in musicology. The turn toward philosophical phenomenology, underlying ontology and philosophical hermeneutics enabled a reformulation of the problem of "understanding" as the problem of "dialogue" and to define the subject of understanding and interpretation in music in a new way. From now on, it became not so much a text of musical works as such, as its perception by the consciousness of the listener or researcher. However, unlike the doctrine of the affections, which is based on the idea of music's ability to simulate human

emotions, but does not take into account the activity of the consciousness in perceiving music, the new hermeneutics refocuses the problems into an intersubjective dimension. For example, C. Dahlhaus believed that the subject of hermeneutics is not fixed in a musical score. This is the acoustic layer of music, the real sound of music, which is perceived by a certain "direction of consciousness" (E. Husserl). They also resemble the non-classical paradigm of linguistics by Humboldt, who distinguished language and speech. The issue of intersubjective dimension is a promising direction in music analysis, which is also of interest to comparative studies of musical cultures. But in this case, in addition to aesthetic and musicological analysis, the study includes another dimension – a determination of the spirit of music by the metaphysics of culture. The history of the formation of the methodological arsenal of musicology speaks not so much about the replacement of some methodological approaches by others, but demonstrates how the understanding of the subject of music science develops and becomes more complicated, how its layering is revealed in music. In the new hermeneutics of music we see a shift of interest from epistemological and methodological problems to ontological ones (underlying ontology, subjectivity of perception and dialogue). Analysis of the content of musical forms is complicated and, in order to avoid confusion, it is necessary to distinguish between philosophical and epistemological problems, and metaphysical problems (ontology of music).

Epistemological and methodological problems of musicology are not conceivable without an ontological component, but it is focused not on the genesis of music, but on the problems of knowledge and methods of analysis of a musical composition, i.e. on the instruments of science. Ontological terms of reference focus interest on the metaphysics of music, that is, the analysis of the content of the musical form. Attention is focused on the question of the internal connections of the musical form as such with the worldview (metaphysics) of a particular culture, being its horizon. We speak about the metaphysical source of artistic creation – this is the problem that M. Heidegger discussed in his article 'Der Ursprung des Kunstwerkes' (1935/36). Philosophy has developed an appropriate conceptual framework to describe the ontology of art. Based on the metaphysical point of view, musical forms (fugue, sonata, symphony, opera, etc.) are considered meaningful forms born in a certain metaphysical coordinate system and determined by the spirit of a particular culture (Western or Chinese). This is the dimension that Chinese researchers point to when they speak of Chinese traditional linear music being defined by the Taoist-Confucian worldview. It is in this aspect that we will continue to discuss the content of the artistic forms of Western civilization.

### **Cosmos and the idea of *humanitas*: the implication of the tragic in the history of Western music**

The analysis of the metaphysical dimensions of music, in contrast to musicological analysis, which explores the logic of the musical form and in this sense describes a work formally, is subject to a different logic. It aims to reveal the inner relationship between musical form and worldview (the existential horizon of culture). For it is impossible to comprehend the spirit of Western music in all its complexity and depth with certain features and characteristics, to which Chinese musicologists resort in comparisons.

The origins of the Western type of spirituality are rooted in ancient Greece, in the formation of the intellectual and spiritual essence of Hellenism, through which the Greeks gave an impulse to the entire historical movement of the Western world, manifested in certain forms of culture: in philosophical thought, political systems, science and the arts, including music. The famous researcher of the ancient Greek *paideia* (the educational systems of ancient Greeks) W. Jaeger considered a breakthrough in the new assessment of a person the perpetuation of the chivalric world in the epics of Homer, in the pathos of the heroic grandeur of the fate of the fighting man. He noted that the ideal image in the poetic embodiment of Homer contained the germs of all Hellenic philosophy [13]. Emphasizing the special spiritual constitution of the ancient Greeks in comparison with other ancient peoples, Jaeger determined the contradiction between the Greeks and the East: "By discovering man, the Greeks did not discover the subjective self, but realized the universal laws of human nature. The intellectual principle of the Greeks is not

individualism but 'humanism' to use the word in its original and classical sense. It comes from '*humanitas*'." [13] From Greco-Roman ancient civilization this word has another "nobler and severer sense... It meant the process of educating man into his true form, the real and genuine human nature. That is the true Greek *paideia*, adopted by the Roman statesman as a model. It starts from the ideal, not from the individual." [13] That is, above man as an individual of the crowd and man as an imaginary "autonomous Self", stands "man as an Idea". That is how the Greek educators always viewed man, like the Greek poets, artists and researchers. For them, "man as an idea" meant "man as a universal pattern of species." At the same time, it should be emphasized that the Greek "*paideia*" (education, culture) was interpreted from the ideas of the harmonic connection between man and Cosmos, which was outlined in different fragments of early Greek thinkers. The concept of "*fusis*" (nature) covered the concept of "*paideia*". The process of education as bringing a person in line with the harmony of nature was thought of as a natural process. In this sense, it is necessary to understand the saying of Heraclitus: "Wantonness needs putting out, even more than a house on fire" (fragment 43, according to the numbering by Diels-Krantz). Based on the understanding of the harmonic connection between man and the Cosmos, the essence of music was comprehended. According to Pythagoras, sublime "human" music is able to bring into harmony the inner peace of man and thus bring it into harmony with the harmonious structure of the Cosmos, with the sound of the cosmic harmony of the spheres. This thought passes through the whole of Ancient philosophy (Plato, Aristotle, neo-Pythagoreanism). Without this clear and profound understanding and recognition by the Greeks of the place of man in the integrity and harmony of the Cosmos, which constitutes the sacred meaning of the Eleusinian mysteries and Dionysius, the ancient Greek tragedy could not have been born of them. Ancient Greek tragedy was given to catch an insoluble conflict in the bowels of the world: even a well-intentioned hero makes a tragic mistake if he goes against an unfair fate (e.g., Sophocles' tragedy "King Oedipus"), which in antiquity was recognized as the law of the cosmos. The harmony of the Cosmos was above a worthy hero. As a specific phenomenon of Western civilization, the ancient Greek tragedy gave impetus to the further development of European drama, which is absent in Eastern civilizations.

At the highest point of their philosophical development, the Greeks turned their attention to the problem of individuality, which in the medieval theocentric worldview was reinterpreted into the idea of the unlimited value of each human soul. In the theocentric Cosmos, the medieval personality was called to comprehend the inexhaustible meaning of the truth of Revelation, which implied the formation of a complex inner peace of man, the manifestation of which, however, was constrained by the rituals and dogmas of Orthodox teaching. Medieval music was a special line of development of musical art. Being representative of the theocentric order of existence, it acquired a sacral and applied meaning. Its functional focus on liturgical practice remained until the Renaissance. The concept of S. Boethius marked the beginning of the medieval doctrine of three interrelated "musics", based on the idea of contiguity of religious symbols, states of mind and musical elements.

From the mixture of Hellenic, Roman, and Christian influences has grown the phenomenon of the individualized Self, which in the Renaissance was reinterpreted into anthropocentrism and introduced into the life of Western man as a realization of the spiritual autonomy of the individual. Shifts in the worldview and assessment of man of this era vary widely: from the chanting of "the dignity of man" as "an indefinite creation", which can complete itself at its discretion (the famous "Oration on the Dignity of Man" by Pico della Mirandola), to the discovery of the reverse side of human freedom, left to itself in the tragedies of Shakespeare. In the anthropocentric horizon of consciousness, the tragic is more than an art form. The tragic becomes a kind of metaphysical center of the Western worldview. As a consequence, the genre of the dramatic is generated as a meaningful form, which is absent in China.

Commencing from the Renaissance, there have been changes in the understanding of culture. The former understanding of culture as the formation of the inner man corresponding to the order of existence (ancient *paideia*, medieval scholarship) does not disappear, but the new meaning of this term becomes more important: materialized human activity in different areas of "material" life (in art, ideas, political and economic activities). Culture is not considered as "non-nature" for the first time. Here is the origin of the

dichotomy nature-culture/civilization. The metaphysics of practical reason is formed in the philosophy of the New Age. Subject-object opposition is introduced. A contemplative attitude to the world is replaced by activity. In the projective activity of perception the world appears as an object. The new science becomes the basis of a pragmatic attitude to nature and a new type of economic activity leading to industrial production in the West and global civilization at the end of the 20th century. Yet art is not in a hurry: contemplation of nature in art is preserved for a long time.

Renaissance anthropocentrism creates prerequisites for the manifestation of the whole complex inner world of a man in music. For three centuries, we see how music is filled with human feelings. Finally, in 'The Well-Tempered Clavier', J.S. Bach presented a peculiar encyclopedia of tonalities – the feelings and thoughts of a person of his time. Bach's human and sensual music is not divorced from God, but no longer subject to dogma. In the secularized universum of the New Age, the opportunity arises for the birth of musical and aesthetic thought. The formation of music science begins.

As for drama, it manifests itself most obviously in the genre of opera and oratorio. The great reformers G.F. Handel and C.W. Gluck created operatic drama. Having overcome the "doctrine of the affections" with its theoretical requirements, which did not allow for individualization of experiences, Gluck fundamentally subordinated music to dramatic content, combining all parts of the opera in dramatic action.

Further development of music both in terms of the manifestation of human feelings and in the aspect of drama reaches its peak in the works of romanticists, who understood music as a way of expressing "the deepest secrets of the soul's life" [14]. At the same time, the romanticists comprehend themselves in terms of harmony with nature: the soul as a "microcosm" among the romanticists is consonant with the great soul of nature. Music as the foundation of all things, as the sounding soul of nature was determined by Novalis and Tieck. Moreover, in 'The Philosophy of Art' Schelling truly revived the Pythagorean idea of understanding music as a "cosmic" sound. Rhythm and harmony were considered by Schelling as the first purest forms of movement in the universum: "The cosmic bodies float on the wings of harmony and rhythm" [15]. According to romanticists, music as art can elevate a person above the ordinary world and transport him to the wonderful world of harmony.

However, the Danish existentialist philosopher, S. Kierkegaard, saw contradictions in the Romantic concept. Shifting the emphasis, in the Romantic music concept he focused attention on the duality of the Romantic worldview. He believed that the romanticists thought of themselves as being in harmony, but in reality they lived in dissonance. Referring to the opera 'Don Juan' by Mozart, he proved that the basis of the Romantic worldview is enjoyment of the forbidden, which they do not realize, living in the magical world of supreme harmony. According to Kierkegaard, the idea of Don Juan, as the idea of the demonic, is the musical idea: "In erotic sensual genius music has its absolute subject" [16]. The basis for the emergence of new music, which neither the ancient world nor other pagan cultures knew, creates a Christian mentality: "Music in the strictest sense turns out to be Christian art or, more correctly, art deemed by Christianity ... because it acts as a medium of what is excluded and thus deemed by Christianity. In other words, music is demonic" [16]. It should be said that Kierkegaard noticed the demonic, truly inherent in Romanticism, yet also somewhat simplified Romanticism. In his concept of music, Kierkegaard missed the Pythagorean motif of music as "music of the spheres" and believes that music acquires its true and absolute subject only when it ceases to be impersonal, meaning "directly natural", and assumes a "deeply personal character". In this orientation to the "personal character" of music, the motifs of the philosophy of existentialism, of which Kierkegaard was the forerunner, are clearly visible.

The Romantic movement in Germany, in explicit or hidden form, was preserved throughout the nineteenth century. Thanks to the romanticist tradition, the myth was revived primarily in the artistic and philosophical field, which we see in the works of theorist and composer R. Wagner, who considered his art as a way of expressing a certain philosophical concept. In Wagner's mythological musical drama, the pursuit of gold symbolizes the world will (the concept of A. Schopenhauer's philosophy). Wagner

understood real revolution not as a change of social system, but as a cosmological spectacle that changes the very essence of the universe. It must “destroy Industry”, i.e. universal unification, which the New Time has led to. The theme of world catastrophe is the ontology of ‘The Ring of the Nibelung’. The meaning of existence is to plunge into the abyss of pure intelligence, inaction, and find true aesthetic pleasure in music. In the combination of two origins – universal freedom and beauty – world harmony will be achieved. If Kierkegaard reaches the limit by contrasting aesthetics and ethics, then Wagner’s aesthetics acts as a guide for ethics, which naturally follows the beautiful. The philosophy of Wagner’s music is aimed at the very center of the discovered tragedy of the Renaissance and the New Age. As for musical form, Wagner creates a new operatic form, in which the drama is realized not through arias, duets or ensembles with a chorus (words are not capable of expressing the full depth and meaning of inner experiences). He attaches exceptional importance to orchestration and, more broadly, to symphonism. Intrinsic to his operas are large pervasive vocal-symphonic scenes.

The tragic / dramatic worldview inherent in the spirit of Western culture, and the theme of “space”, therefore, does not disappear from European music. Without an understanding of the Western worldview, it is impossible to understand the spirit of its music.

In the twentieth century, in addition to the noted trends, there is a diversification of the musical tradition into two streams: along with classical music, pop music appears. As a result of the development of industrial production and growth of cities, huge masses of people, cut off from the land, enter the historical arena and become visible in social and political life. Pop music is the urban music of a mass-man. A pop musician is a hero of the crowd. He creates a typical image – it identifies and manifests the features of a mass-man in whom the mass-man recognizes himself. Western pop music is not uniform; it markedly differs by country, as is the human situation in the sociocultural context.

Classical music also undergoes changes: the synthesis of genres, styles and experiments. Moreover, the line between the two streams of music – classical and pop music – is not impenetrable. It can be seen in the works of outstanding composers of the twentieth century, for example, G. Gershwin (classic and jazz, blues), A. Copland (rural motifs and the theme of cowboys), W. Lutoslawsky (baroque motifs with Polish melodies) or I. Stravinsky (serialism, neoclassicism, neo-baroque). However, with all the convergences and interweaving, classical and pop music do not merge. Some genetically fixed centrality preserves the experimentally blurred border between classical and pop music. Classical music is the music of the individual; it is designed for an intellectual audience.

With all the unrecognizable transformations in the history of Western civilization, the paradigm of culture created by the ancient Greeks is preserved. The Greeks created a paradigm of culture that was mandatory in the Hellenistic era and remained significant not only for the Middle Ages, but also for the Renaissance, the era that laid the anthropocentric foundations of the further history of Western civilization up to the present. All dimensions (in art, philosophy and other forms of culture) proceeded from this paradigm; they were correlated with it and were constantly commensurate during all stages of the history of Western civilization. M. Heidegger, in particular, revealed this deepest connection, tracing the history of “humanism” (anthropology) starting from its origins in Plato’s metaphysics. He showed that in the history of the Western world it was all about freeing up human capabilities: “This takes place as the development of their ‘moral’ behavior, as the salvation of their immortal souls, as the unfolding of their creative powers, as the development of their reason, as the nourishing of their personalities, as the awakening of their civic sense, as the cultivation of their bodies, or as an appropriate combination of some or all of these ‘humanisms’”. What is a metaphysically determined revolving around the human being, whether in narrower or wider orbits” [17]. Continuing Heidegger’s thought, we note that human capabilities are not just released. The correlation of “man and cosmos / nature” in Western civilization is comprehended in two aspects: in harmony and simultaneously in contrasting culture and nature. The tragic / dramatic as a metaphysical center is the source of the dynamism inherent in Western civilization. This point is important for understanding Western-style thinking. Conflict and drama is a kind of internal mechanism in the change of historical types (historical-existential horizons of consciousness) in the



history of Western civilization. This extensive dynamism we see permeating the history of Western civilization, which in the twentieth century spread to all of humanity.

### **Chinese and Western musical forms: possibilities for comparison and future research**

As the famous Chinese musicologist Feng Changchun noted, the end of the twentieth century showed that, on the path of more than a century of development of new Chinese music, significant progress was made in overcoming Chinese conservatism and in mastering the Western musical culture [18]. Interest in comparative research which initially accompanied by the interaction of musical traditions does not lose its relevance and continues to grow in modern global civilization. But the methodological arsenal of comparative studies in Chinese musicology clearly requires development, for comparisons on certain grounds are not very productive. Separate forms of different cultures are not comparable with each other directly, beyond the comprehension of the semantic integrity of a particular culture. It is in this sense that we understand the words of the scientist-orientalist E.A. Torchinov: "Speaking about non-European methods of philosophizing, or discourses, I mean above all the philosophical traditions of India and China. At the same time, if Indian schools still show a certain kinship both in terms of reference and approaches to Mediterranean discourses (...), then the Chinese style of thinking is already distinguished by its complete originality, despite all the abundance of possible parallels. Here we have the case when it is possible to juxtapose particulars (say, Chinese holistic naturalism and the views of the pre-Socratics and the Stoics) with complete incompatibility of the whole" [19]. Torchinov calls a "style" of thinking that which is developed in the Western tradition of thought as a problem of the typology of cultures, which is the philosophical and methodological basis of comparative studies [20]. In comparative studies of the twentieth century, new results were obtained. In non-classical culturology, an algorithm has been developed that allows one to overcome methodological Eurocentrism. According to the algorithm, forms of different cultures are compared not directly, but comprehended through the existential horizon of a specific unique culture [21]. For musicology, this means an appeal to interdisciplinary research, combining musicological and cultural-philosophical research methods.

Comparative studies of musical traditions are of interest not only in Chinese musicology, but also in Western musicology, in their own way expanding the terms of reference of the "new hermeneutics of music", the music and aesthetic direction exploring the sound perception of music by the listener. In the context of the global world, the study of subjectivity undoubtedly has the problem of its definitiveness according to different civilization types. Of course, the traditional questions of Chinese musicology remain relevant: what are the internal mechanisms of interaction between such different musical traditions, what dimensions in the Chinese spirit does the reception of Western musical forms open? An interesting question is that of the Chinese sound-musical archetype and selectivity in the reception of the western tradition.

Renewal of the tradition is always a complex and multidimensional creative process, in which thought is oriented simultaneously both perspectively and retrospectively: to the great history of Chinese culture and to the analysis of the global context of humanity, about which the most eminent Chinese thinkers have always reflected. It was a matter of consideration for one of the prominent musicologists of the twentieth century, Wang Guangqi, who closely associated "Chinese nationality" with "ritual music" (Liyue). He understood the need to transform ritual music in accordance with global trends, but not at the cost of losing its "magical harmony". Wang Guangqi described the Chinese nationality as a whole as being in "harmony", which ensured "our survival on Earth, and also is our greatest mission to influence humanity in the future" [22].

Furthermore, the harmony traditionally preserved by Chinese civilization, and Western dynamism, are different missions in the history of mankind, created by many cultures that embody the different abilities of a single human race. In studies of the musical universum of mankind, with the unique spirit of music from different cultures, philosophical comparative studies are a universal methodological principle with which musicological methods of analysis should be correlated.

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