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SPIRITUAL PROSPECTS OF MUSICAL ANTHROPOLOGY IN POST-MODERNISM CONTEXT

The article makes an attempt to ground the concept of Master's course of Musical anthropology on the basis of a priori idea of a homo musicus being attached to God specifically on the idea of antonymic correlation between the Image (its changing nature) and a given Appearance (unchanging personality) on the way of obtaining a desirable freedom and meeting its challenges: the exchange of authenticity of Salvation into the idea of «Earth paradise».

Keywords: *phenomenology of intonative consciousness, strategy of homo musicus, types of prayer dialogues, musically rhetoric sermon, new sacred space, spiritual commitment.*

Introduction

Postmodern existential anxiety determines the peculiar content features of intonations of definite musical events where the composer works less with notes but more with contexts and the participants are united by the pathos of the Utopian local project aiming at critical destruction of the existing models. Among the most interesting attempts of this type last year there were some foreign premieres worth mentioning such as done by Georg Haas, Franck Bedrossian, Stefan Prins and especially experimental music theatre (*Winzig*) of Manos Tsangaris in Ultimafestivalen in Oslo; the newest acoustic «inventions» hidden under the mask of musical accompaniment to theatrical performances often turn out to be the core of the action; absolutely incredible transformation of the world classical music. Presented new musical thinking is a result of the radical breakthrough beyond the European *Tonsatz* i *Harmonielehre*.

Mentioned tendencies appear to be aiming not at proving V. Martynov's tragic statement about «the end of the composers' epoch» but making desperate attempts to deny it. Special creativity is observed in works by an American composer Mark Barden, Italian Lorenzo Troiani, Dane Christian Winther Christensen, Norwegian Lars Petter Hagen, Spaniards Abel Paúl, Marina Poleukhina and Alexander Chernyshkov and others.

However, unfortunately, their efforts don't move beyond the limits of attempts to present positivistic self-satisfaction and scientism ideas of 'looking secretly' at the mystery of a 'new Earth's ruler'. It seems that we are presented a type of a so called 'Kafkian person' who seems not so tragic as pointless, completely immersed into the problems of nomadology, the philosophy of crisis, the search for marginal self-identification. The alternative to this position can be intonative consciousness able to do responsible anagogical self-criticism. In order to observe this intonative consciousness a course of Musical anthropology has been devised.

Materials and methods

The scientific ground of the subject of Musical anthropology was suggested in groundbreaking research and ethnographic description by Bruno Nettl, Alan P. Merriam, A. R. Radcliffe-Brown, Anthony Seeger, David P. McAllester, and also Vladimir Martynov, Viktoriya Suhantseva, Viktoriya Getman, Alla Toropova and others. On the one hand, it is an investigation of music as an ethnical, cultural, social, and psychological phenomenon, on the other hand, it is an investigation of 'variety of revelation of homo musicus (as a composer, musician, listener) in a spiritual and creative process'.

The original textbook (2016) is a result of a completely innovative research concerning the meaning and style evolution of intonative consciousness (in the context of Christian anthropology). Its publishing was preceded by narrative studying during which Master's students had been inspired to do erothematic search for the essence of the following ideas: hierophanic essence of music in a sacred space (Topic 1); strategic conditions of traditional and historical types of homo musicus in their choice of spiritual transformation or of both evolutionary and revolutionary self-assurance (Topic 2); the typology of religious phenomenology of intonative consciousness as a symbolic and syncretic function of human psyche which is realised on the level of eideticity of musical being (Topic 3), individual image of a prayer as a anagogical factor of composing practice (Topic 4); musical and rhetoric antonymy as metaphorical vocabulary of a Baroque composer-preacher (Topic 5); musical disposition of classicists as Cartesianian and Kantian search for canon of a natural human (Topic 6); subjectively intonative reflection and creation of the existence by 'the Demiurge of esthetic shadows' as a revelation of 'Christological decline' of a composer-romanticist (Topic 7); a trip of a Kafkian producer-consumer over musical avant-garde 'wonderland' as an attempt to return to a sacred ritual (Topic 8).

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Consequently, epistemological interpretation is done on the basis of the original concept of the musical anthropology content as a factor of spiritual asceticism of Music Master's students which means:

- the interpretation of spiritual strategies (such as rituals, divinization, evolutionary and revolutionary act, matrix) and principles (such as bricolage, variability, composition) of realization of different models of a homo musicus what means prevalence of heartfelt prayers on iconic stage (on condition of antonymous creation as an act of obedience and development of Catholithianic consciousness) and on cultural stage or prevalence of rational prayers (on condition of author's creation as an act of rebellion);

- the interpretation of the reasons for the extension (in the epoch of cantus firmus) of the range of the existential iconic singing and introduction of a new type of intonative consciousness which is revealed in 'new authenticity' of compositional structures (such as organum of the Notre-Dame epoch) and in the violation of the author's canon by folk melodies;

- the interpretation of the reasons for the beginning of the epoch of thematism and the appearance of a 'smart' preacher of the allegorical, tropological and anagogical senses of musical texts which bear affective procedural character specifically musical and rhetoric schemes (indices and icons) as fundamental paradigm of the composer's practice of a 'Cartesianian personality'.

- the reasons for the necessity of a new cognitive strategy ('harrowing' into secular world and rising to a spiritual ideal on a gradually horizontal trajectory), discovery of the principle of thematic development and reanalyzing the connection between music and rhetoric in classicistic Gospel sermons as a fundamental paradigm of the composer's practice of a 'Kantian personality' who appears to be an independent fighter with a perfectly formed titanic (Sturmeric) dignity (based on the deep belief in personal perfection as a reflection of God), with an intention to seek the truth, with the skills to efficiently combine striking novelty of individually sensitive musical expression with then known rational method of its organization;

- the interpretation of the reasons for the contradiction of intonative consciousness of romanticists: on the one hand, they look like a 'Frankenstein with a blue rose' who has lost his human and angelic appearance living without God, on the other hand, they appear to be escapist-dreamers with bitter images of 'religiousless Christianity' combined with extreme dissatisfaction, complaints, anger in their consciousness.

- the interpretation of causality of anthropological disaster that reflects the following: existential atmosphere of the first avant-garde (before 1930-s) when an intonative extreme collectivist desperately denies common

sense; the second post-war avant-garde (1945-1968) which was quietly and continuously insisted on by an intonative radical individualist; the third avant-garde (since 1970-s) during which minimalists have been acquiring 'the art of not being a composer' and the music has eventually obtained its own 'ego' wearing all possible masks of different techniques and approaches (micro tonation, aleatoric music, action, glitch) that reflect unprecedented (still musically approved) nature of correlation between homo musicus and a machine what is often incomprehensible for listeners and causes doubts in its reasonability;

- the interpretation of the consequences of damaging the correlation between an intonative person and the space and its Creator, as a result, the search for soteriological defense takes place and the project of 'new sacred space' has been introduced.

The phenomenon of new sacred space means:

- interpretation of the text as a sacred structure that transforms psychological 'now' into metaphysical 'now=always' and allows writing musical statements into time-space out of music and makes possible its canonic interpretation (that overcomes modern tendency to interpret sacred texts in an emotional and psychological way);

- renovation of cantusian writing that is based on the system of liturgical singing: Gregorian chant, ancient Rus chant, Byzantine octoechos, traditions of early polyphonic adaptation of monody, archaic folk music, styles of Renaissance and Baroque polyphony, Venetian polichoir, and also stylistic idioms of New music;

- commenting on historic and stylistic complex as a cantus that implies using reading techniques 'of the parallel places' and text collage technique as forms of comments; introducing the parallel text above the main material and creation of the context as a source of author's comments;
- actualization of musicians' authenticity according to style models.

Differentiating the introduced versions of the defined concept in the postmodern musical space requires from Music Master students *to comprehend* the typology of:

- symbolic structures of anthropological sense;
- musical texts according to the ways of anthropological and sense codification; semiotic principles of their organization and the criteria of their ranking according to the levels of complicity of forming anthropological sense;
- musical practice of anthropological and sense intonation including:
 - a) image and subject musical practice (musical text is regarded as the project of manipulation of simulacra of the humanity's archetypes initiated by 'producer-consumer');
 - b) symbol and meaning musical practice (musical text is regarded as an author's intellectual and affective construction of

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thinking image of anthropological sense in a space of sacred tradition);
c) sign and scheme musical practice (musical text is viewed as a spiritual awakening, humble following a sacred canon and its translator is considered to be a viewer of the human essence in a sacred space of their existence);

to acquire:

- the skills to define the limits of the 'body' of intonative sense of rhetoric figures (of an icon, index, symbol) and disposition in order to define the anthropological sense;

- the technique of inquiring the anthropological sense in different types of musical texts interpretation specifically: a) sense shortage and generalization in the process of changing the perspective; b) metaphorical perception of allegorical-tropological-anagogical senses of musical texts; c) the technique of logical organization of thinking search in the process of figuring out (retro-, pro-, transpective reflection) the trajectory of appearance and transformation of intonative and meaningful complexes; d) hypothetical deductive explication of the process of proposed musical modeling of the anthropological sense and multifunctional communication by thoughts.

The desire to help a musician-listener to be aware of causal conditions of homo musicus performing in sacred space – space of sacred art – art space – space of producing-consuming (with the aim to follow gradual and endless self-damaging transformation) has determined the necessity to introduce the models of sense and hermeneutic didactic, specifically:

- latent obligatory learning as observing the model of differentiating the anthropological sense of the musical texts (artifacts);

- associative learning as an inborn differentiating icons and indices of a person-archetype;

- dialogical incentive teaching to understand and interpret musical texts; art-projects.

Realization of these didactic models is obviously based on the following principles:

- *improvisation* as a means of unexpected and transforming organization of the studying process;

- *variability* as a gradual variation of the plan in the process of musical adapting the anthropological sense;

- *paradoxality* as a conflict between theoretical grounds and ontological being of musical modeling anthropological sense;

- *intonationability* caused by the intonative nature of human consciousness.

Results

The experimental implementation of the course in the studying process proved that the final solution to the problem of the phenomenology of intonative consciousness from the perspective of antonymic mutual dependence between human nature and personality means spiritual rise of Master students themselves: changing their direction from the faith in their own almighty talent into realizing their creative weakness and belief in the higher wisdom and hope (humble expectation) for help in the deal of affective and intellectual owe of the powerful God's Creation. Only this pure faith is able to inspire a homo musicus to improve the gifted qualities as factors of awakening and avoidance of possible art practice which are characterized as 'emptiness and decline into non-existence'.

Discussion and conclusions

Expertise evaluation of the results after having done the course of Musical anthropology by Master students proved the importance to use the techniques of narrative, hermeneutic, sense didactic as well as original technique of spiritual receptions in the environment of both conscientious will and believing thought which are able to inspire a young scientist to gain anthropological competence with the aim to prevent their souls from existential anxiety.

The problem of the limits of total evidentness of sense information coded in artifacts, the ability of a recipient to perceive the confession (iconic) of a certain fictional text and grounds for successful realization of this process doesn't lose its constitutiveness and still remains the horizons for the theory and practice of the professional art education. The analysis of the contents of the methodological and teaching sources proposed to contemporary art teachers reveals, though, that it is mostly oriented to Aristotle's «nature aesthetics». Probably, for the mass culture epoch which has substituted Madame Tussauds' waxworks for the artists who had been creating their masterpieces by means of dying this theory may be reasonable. However, even in the situation of confrontation between mechanic and philosophy of art this aesthetic concept appears to be inappropriate. Moreover, in the case of post-dualistic paradigm what implies self-referenceness of the essence of objectness when the structure of the text and the structure of its sense coincide in adjusting and similarizing the non-said and what cannot be said, it merely prevents from understanding (Ch. Blanc, M. Brütje, H. Sedlmayer, E. Panofsky). The situation cannot be improved either by realization of the potential of an absolute emotion as an elementary human ability (even if not just a separately taken affect or set of affects but the experience of the spiritual rise and the rise of «I», what calls a person to self-perfection, is meant) or fundamental (realized by ancient

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Greeks) statement «think by the thought about the world» [1, p. 75]. Because both positions don't take into account the experience of perception as experience of freedom which appears to be the result of getting the truth.

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Людмила Кондрацька. Духовні перспективи музичної антропології в постмодерністському контексті.

У статті здійснена спроба обґрунтувати концепцію змісту магістерського курсу музичної антропології на основі апіорного розуміння людини музикуючої в її причетності Божій повноті, тобто як антиномічного взаємозв'язку даного Образу (її мінливої природи) і заданої Подоби (незмінної особистості) на шляху завоювання благодатної свободи і пасування перед її випробуваннями: обміну достовірності Спасіння на квант «земного раю».

Ключові слова: феноменологія інтонуючої свідомості, стратегії людини музикуючої, типи молитовного діалогу, музично-риторична проповідь, новий сакральний простір, духовне подвижництво.

Ludmila Kondratska. Duchowe perspektywy antropologii muzycznej w postmodernistycznym kontekście.

W artykule podjęto próbę uzasadnienia koncepcji magisterskiego kursu muzycznej antropologii, na podstawie apriorystycznego rozumienia muzyka w związku z jego z boską pełnią, czyli antynomicznego związku tego Obrazu (jego zmiennego charakteru) i Wyglądu (niezmienna osobowość) na drodze do uzyskania łaski i wolności. Sprostanie tym wyzwaniom jest możliwe dzięki wymianie autentyczności zbawienia w ideę «ziemskiego raju».

Słowa kluczowe: fenomenologia świadomości intonacji, strategia człowieka muzykującego, typy modlitewnego dialogu, muzyczno-retoryczne kazanie, nowy sakralny obszar, duchowe wysiłki.

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