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EXISTENTIAL VALUE OF MUSICAL CREATIVITY (CHARACTERISTICS AND SEMANTIC ORIENTATION)

Abstract: The basis of the research is a semantic analysis of existential value in the context of the interpretation of musical creativity. The aim of the article is to interpret the value-related nature of music as existential creation. The methodology of the research has been determined by the integral approach, which involves combining general scientific concepts with the method of analysis, synthesis, and summarizing. The method of comparative analysis and analogy, which is applied to the interpretation of such categories as creativity, music and existence, has also been used in the study. The topicality of the research is reflected in the contemporary educational concept, which considers the interpretation of value-related issues to be a method of more substantial interpretation of an individual's development level, his/her role status of a personality, which, in turn, determines social opportunities in educational activities. In the conclusions, the author proves that music becomes creative work only in the existential area, since only a person's existence has a unique creative potential to display personal characteristics in life. Therefore, modern science cannot remain uninvolved in the consideration of the issues of the new age.

Keywords: philosophical reflection, value-based essence, being, personality, music, creation, creativity, existence

It is essential to interpret the existential value of musical creativity since the creative capabilities of man are constantly developing, and the importance of studying certain aspects of creativity and its subjective importance is growing as well. Under present conditions, the consideration of the reflection of man's being in alternative, often non-reflexive, forms of individual experience is one of philosophical intentions. This thought has become a prototype of a whole spectrum of cultural and educational ideas, and it has resulted in its special interpretation in existentialism – a philosophical movement. The peculiarity of musical art is the interpenetration of knowledge and a person's creative activity. Musical activities

stimulate people's fantasy and imagination. In addition, the presence of creativity as one of its elements ensures a correlation between a person's inner world and self-development, which is a very important condition for the formation of an educational potential in striving for self-actualization.

As a result, the main task of modern educational concepts is not only acquiring a certain amount of knowledge, skills, and experience. It also includes new value-based existential interpretation of musical creativity as a special expression of personality. The analysis of the recent studies shows that the philosophical-existential interpretation of musical creativity, the understanding, semantics, and role of the above-mentioned problem in pedagogy takes an important part in modern research. Thus, A. Vasjurina, a scholar, studies the capability of music to arouse a sense of aesthetic pleasure, and pays attention to the changes in the understanding of music delight (Vasjurina 2004, pp. 175–181); O. Kapichina (2012), a researcher of musical existence, investigates the phenomenological-existential and ontological nature of musical perception. She believes that the phenomenological-existential analysis of the dialectics of the musical conscience is the basis of the logic of evaluating the correlation between music and existence; the understanding of music as a phenomenon in the context of modern transformations of the aesthetic “beyond aesthetic” has been analyzed by O. Homilko (2010, pp. 276–285). The scholar has established the practical character of music as a way of expressing and structuring a person's physical existence in the world. Investigating the metaphysics of A. Schopenhauer's music, the Russian scientist S. Monakhov distinguishes the notion of music as objectification and expressing of a person's will, and also singles out the method of understanding this will as a fundamental principle of being (Monakhov 2002, pp. 140–147).

KEY FACTORS OF CREATIVE ACT IN MUSIC

In the history of science, there arise many serious aesthetic issues that need thorough studying. One of them – the reflection of musical creativity – is of major importance, and, under present conditions, primarily requires investigation. As regards music, we create appropriate conditions to develop creative skills, since music is multi-functional, and, being a figurative and symbolic part of the environment, influences a person's attitude to what surrounds him/her. Therefore, the interaction between educational processes, philosophy, and music is many-faceted and diverse. In this case, the discussion about the interaction between music and the whole spectrum of disciplines tends to regard music as a subject of philosophical investigation.

The ontology of creativity has a rich history. The above-mentioned issue was raised for the first time as early as in ancient times. The definition of Plato (427 BC) that “creativity is a transfer from non-existence into existence” does not mean that the world begins to exist from inanity: non-existence, or nothingness is indefinite substance, which is adhered to by the functioning of forms – *eidōs* (Bulatov 2009, p. 489).

Creativity is considered to be both divine (the Act of the Universe creation) and pertaining to people (e.g., art and trade). The Christian philosophy of the Middle Ages supports Plato’s viewpoint, but, at the same time, singles out another inter-related aspect of the understanding of creativity, considering God as the Creator of the world. Understanding creativity as a phenomenon of divine origin is typical of musical art, specifically in defining the essence of liturgical singing. The Christian writer Dionysius the Areopagite created a specific hierarchical system, which represents a certain sacred Earthly Order, similar to the Divine Order. Each element included in the Earthly Order has its own level of correlation with God and transfers from sensual into preternatural. Divine beauty is conveyed to everyone. It is the source of harmony and charm of everything, “like the sun, it emits its deep rays to all things, and attracts everything that exists in the world, absorbing and accumulating it” (Bychkov 1991, p. 79).

On the earthly level this kind of “light” is realized in “vague images of truth, which is not similar to the images of archetype”. The members of the earthly hierarchy cannot enjoy the beauty of divine hymns, performed by seraphs. Although it is transformed there by angels, it loses its original clearness (Bychkov 1991, p. 79).

Considering the essentiality of his system, Dionysius the Areopagite appoints a musician to be an ordinary transmitter of the hymns from one hierarchical order to another. A musician can create and perform tunes which echo divine hymns, but the Holy Spirit rests on him and inspires him to do it. As a result, the Holy Spirit enables a musician to delve into absolute truth.

Plato’s belief that music is an imitation of truth, and a musician is “a producer of images, connected with truth” has undoubtedly something in common with Dionysius’ (the Areopagite) comprehension of spiritual-musical processes.

At present, spiritual music has come into bloom as a lot of musical groups perform the repertoire, which consists of ecclesiastical works. It is also important to organize concerts and festivals of spiritual music and Christian song contests.

It is quite obvious that the modern musical performance does not only aim at satisfying aesthetic needs. It also tends to aim at the development of spiritual activity of the society.

As we can see, the initial concept is about the comprehension of people’s spiritual needs, as they directly realize their aesthetic aspirations in them and have

a chance to enjoy their own creativity, which influences their moral standards. A person's formation and his reflection of spiritual needs take place in creativity, which are also caused by the personal development of their musical-aesthetic tastes.

While taking part actively in an artistic creativity (musical groups, private music lessons to learn to play an instrument, singing practice, an orchestra, an ensemble) a person gradually realizes his/her creative potential and converts his/her personality into the subject of aesthetic activities. So, needs, interests, feelings, music abilities are subjective factors which stimulate and determine music activities; perception, assessment, judgement are known to be types of the musical-aesthetic activity. They characterize a creative person's abilities.

Musical creativity takes on a special functional meaning in the forms that reflect musical consciousness (the demand for music, the perception of music, emotions and feelings, an interest in music, assessment and judgement).

Both philosophy and music, interpreting creativity, pay heed to a person's feelings and intuition. The unquestionable fact is that philosophers try to comprehend it empirically, while musicians have a tendency to understand it with the help of feelings, experiences, the interpretation of an artistic image and originality. In such a context, we tend to think that music while giving a crucial meaning to a creator's imagination, depicts reality conditionally to some extent, though the conditionality is concerned to be a peculiar way of penetrating into the depth of the processes in the reality. That is why, from the philosophical point of view, while comprehending musical creativity we search for the content of music through summarizing, self-conscience and thinking. In other words, the establishment of the conditional truth with the help of investigation and proof takes place.

As we can see, a spiritual culture of mankind cannot exist without the musical art. Owing to its artistic and figurative form it has a powerful aesthetic and emotional influence on a person's psychology. Hence, it forces somebody to develop his/her activity, which focuses on creating the beauty in the surroundings and the inner self-improvement. In such a context, the interplay between art and creativity occurs.

The musicologist B. Asafjev rightly claimed that "everyone, who in any kind of art has managed to create only a speck of something personal, will perceive, love and comprehend art deeper and more natural as a copartner of creation" (Asafjev 1973, p. 54).

However, creativity occurs not only in the person, who is engaged in a special activity of creating cultural values, but in the very process of a person's life, his/her self-realization which is regarded as a way of his/her self-affirmation through self-expression and self-development as well. Creative self-affirmation is considered to be a person's ability to build his/her inner world, the sense of oneness in the world.

So, M. Berdyajev thinks that creativity “is not a special skill, it is an entire quality of personality, which shows that a person applies to the primary source; besides, a person has an initial process of creativity and it is not defined by special layers” (Berdyajev 1989, p. 510).

The mystery of creativity, according to Berdyajev, lies in the fact that the act of creating cannot be completely determined by the material, given by the world as it has the originality, determined by the outer world. In fact, it is an element of freedom that really exists in the act of creating. A person’s ability to create is not a person’s demand or his/her right. It is God’s demand to people and it is their duty. God expects a human creativity as his/her response to God’s act of creating. Consequently, according to Berdyajev everyone tends to be creative when he/she is even engaged in simple activities. Both religious-idealistic philosophers and materialistic ones express the same view that any kind of creativity (spiritual or materialistic) results in forming a skillful person (a master), who inclines to self-improvement and improvement of the surroundings whether it is ordinary reality, empiric reality or informative progression.

We can assume that the philosophical-conceptual principles of comprehending the issue of creativity are investigated in the ontological context; the explanation of the phenomenon of creativity in spiritual processes occurs within the author’s monism.

In the field of pedagogics, psychology, aesthetics, or philosophy, scientists regard creativity as a kind of activity, which results in creating something individual, new, original and unique. The display of any element of creativity, though, is possible not only in the novelty of the final result, but also in different situations of the process of a personal activity. In the work *Methodology of Scientific Creativity*, a contemporary Russian researcher, A. Maydanov, states that “any act of creating is unique not only because of the novelty of its result, but also because of original ways, methods and means, which are used to get it” (Maydanov 2008, p. 78).

The founder of cultural-historical school in psychology L. Vigotskyi (1896–1934) defines the expression of the creative potential in each human activity and is sure that everyone tends to be creative:

(...) it goes without saying that the highest expression level of creativity is not only accessible to few elected geniuses, but also exists in everyday life, which surrounds us; creativity is a crucial part of existence, and everything beyond the routine and everything which has only an element of something new, owe their background to the process of creativity (Vigotskyi 1991, p. 58).

In a summary of scientific research into the structure of creative work we define its main characteristics. They are:

- 1) the act of creating is always a poly-semantic and energetic activity, from which the form of something newly created, reflecting the “ego” creator, stems;
- 2) the act of creating does not only reveal “new subjective semantics”, but the “objective increase” of experience, knowledge and meaning in this or other form of the existence of essentiality (Berdyajev);
- 3) the act of creating is the process and meaning of something spiritual, aesthetic, moral, professional, etc., at the same time. It is also the increase of personal self-expression of the “ego” (Vigotskyi);

Creative work is regarded to be an act with a cultural and historical meaning, which combines something specific, original, universal through comparison, correlation, inter-complementarity of personal experience and common to global experience, which helps to comprehend and transform world phenomena.

CATEGORY OF CREATIVITY IN EXISTENTIALISM

In this chapter, musical creativity is seen to be a category of the development of a person and society in a wide context and as a condition of a personal, value-related, essential development in a narrow context. That is why we resort to comprehending the categories of creativity, the nature of music in terms of philosophical theories in the period of existentialism.

In philosophy, creativity comes, on the one hand, as a “form of human activity, from which qualitatively new materialistic and spiritual values are derived”. On the other hand, it is known to be “a person’s ability to create new reality from the material which is given by reality. The created reality tends to satisfy different requirements of the society”. The act of creating is associated with abilities to find solutions and take decisions in every-day, currently changing situations. “Creativity produces something new” (Bulatov 2009, p. 489).

Consequently, for existentialism, which emerged before World War I and was formed completely in the 1930s and during decades was concerned to be one of the most leading directions in Western European philosophy, irrational motives are inherent. As a doctrine, it has a clearly expressed moral and aesthetic character.

The representatives of existentialism are French philosophers, namely G.H. Marcel, J.-P. Sartre, A. Camus, German ones, namely M. Heidegger, K. Jaspers, and a Danish philosopher, S. Kierkegaard. In Ukraine, by the way, H. Skovoroda and P. Jurkevych represented this philosophical movement.

Existentialism is a subjective theory. Its main task involves establishing the substance of human existence. It is given to a person to experience his/her exist-

ence in the world. In turn, it helps to discover the existence of the world. The existential consideration of understanding of a category of creativity relates to either an existential or inner spiritual character. Hence, existential philosophers stress that an opportunity to exist without creative existence makes it impossible to bear the name of the first person, only the third person – it as the act of creating.

Human existence has a unique creative meaning, since it colors the picture of life in a unique way. Man can understand the task of his existence, whose realization leads to the conformity with his life. If the man does not understand his task, it will cause non-conformity. The aim of pedagogy includes a search of existential and social impulses for man. It can either control a person's level or make him/her learn to be loyal to himself/herself. In a different way, a person will become a conformist and will live in disharmony with his life. Nowadays, the educational system of music includes a developing educational technique which requires a discovery of creative capabilities, keeping a person's identity and reaching a new higher level.

MUSIC AS AN EXISTENTIAL VALUE

A scientific and pedagogical thought ensures that music has great opportunities to develop a personal creative potential. Contemporary schooling requires finding such educational methods and their realization in the educational process which could stimulate its reflection, self-consciousness, ways of self-regulation of actions and behavior. At music lessons, students have to accomplish certain tasks: to analyze self-attitude to a piece of music; to describe their feelings evoked by music; to assess the level of their creative capabilities while performing a piece of music; to find the ways of self-expressing while creating a musical composition. Practicing self-analysis and self-expression is a good condition to form a creative person, capable of being self-regulated, self-independent and self-actualized.

In respect of music, we create directly appropriate conditions to develop creative skills, since music is poly-functional. Furthermore, it is a figurative and symbolic part of the environment, which influences a person's attitude to his/her surroundings and enjoying his/her freedom. Existentialists do not explicit characteristics of the world. Although they explain the correlation between cause and consequence, where the unlimited reason reigns. J.-P. Sartre dedicated his work *Being and Nothingness* to this problem. It is about the issue of a free choice. The author proves that the peculiarity of its definition is a theory that the world is seen as a chaos without any foundation. Hence, there is no opportunity to convey a person's inner experience to others. Sartre claims that the future cannot be

planned since it depends on millions of free choices. The problem is measured by the result of any choice (Sartre 2001, p. 715).

Hence, a person, taking part in the act of acting, shows his/her unique essence, discovers the gift to understand reality and create something new. While creating, a person actualizes his/her empirical and gained knowledge, often unconscious personal inclinations, aesthetic tastes and the way to express his/her new experiences.

As a result, a person becomes creative, producing quite new work, filled with his/her authentic creative potential. Here we can ask a question: "What are musical intentions with defining creativity in existentialism?" First of all, let us define what music is.

Music (in Greek *musike* means the "muses' art") is an art form which reflects reality by means of sound artistic symbols. Music focuses mainly on a person's emotional and sensational sphere. *On the Genealogy of Morality*, F. Nietzsche's (a German philosopher, cultural critic, poet, philologist, and Latin and Greek scholar) interesting thought about music, occupies a central place. So, he states that

(...) music set apart from all the other arts, the inherently independent art, not providing reflections of the phenomenal world like the other arts, but instead, speaking the language of the will itself straight out of the "abyss", as the latter's most unique, original, direct revelation. With this extraordinary increase in the value placed on music, which seemed to stem from Schopenhauer's philosophy, the musician himself suddenly had an unprecedented rise in price: from now on he became an oracle, a priest, in fact, more than a priest, a sort of mouthpiece of the "in itself" of things, a telephone to the beyond [*ein Telephon des Jenseits*], – from now on, he did not just talk music, this ventriloquist of God, – he talked metaphysics: hardly surprising that one day he ended up talking ascetic ideals, is it? (Nietzsche, <http://www.nietzschesource.org/>).

In his work *On Music and Words*, Nietzsche claims that the Will is the object of music (Nietzsche, <http://www.nietzschesource.org/>).

It was Nietzsche, who first put forward philosophical questions, referring to the value of music. The philosopher stresses once more, that music is the highest of all arts. It does not imitate Nature, it only represents it. Other art forms, namely poetry, painting, are seen as the process of contemplating or imitating the imaginary world, where we can only lift the veil of mystery. Only music manages to dispose of the veil of mystery completely. Music is the form of the deepest world essence. It focuses on the world essence and human nature. Furthermore, music even exists as an excuse of human nature. However, the inaccessibility, which cannot be put into words, on the other hand, can be represented only by music.

Can music be existential and non-existential? It, of course, depends on the meaning we give to existentialism and the existential. "Music" and the "world of

phenomena” are two different expressions applied to the same notion. If there was a chance to assign to the notions exactly what it expresses, it would be a sufficient reflection at the same time and the explanation of the world in the notions. In other words, it would be an authentic philosophy. Music could exist, even if the world did not exist. Each form of music is existential since it comes as the expression of the inner essence of the real world and our ego. By the expression “each form of music” we mean any kind of real music, which ensures aesthetic understanding and philosophical analysis (Monakhov 2002, p. 145).

If we really want to omit subjective exaggerations only musical creativity, inspired by Sartre’s, Schopenhauer’s, and Camus’ philosophical ideas, can be called existentialism in music. Music is creativity considering existential sincerity, but it is doubtful whether it is an art.

To sum up, it is obvious that there is a close connection and influence between music, creativity and existence. Hence, they are all integrated in one form and become a conventional whole. The philosophical-conceptual principles of comprehending the issue of creativity are investigated in the ontological context; the explanation of the phenomenon of creativity in spiritual processes occurs within the author’s monism. That is why, from the philosophical point of view, while comprehending musical creativity, we search for the content of music through summarizing, self-conscience and thinking. In other words, the establishment of the conditional truth with the help of investigation and proof takes place.

Having analyzed different components of the issue of the act of creating and certain thoughts in existentialism we conclude that music becomes creative work only in the existential area, since only a person’s existence has a unique creative potential to display personal characteristics in life. Music can convey everything, including a person’s emotions, feelings, experiences and changes. Music directly influences a person’s emotional sphere. A wonderful peculiarity of music is that music, at the same time, can define a common direction of emotional experiences and induce an individual response in the soul of a performer and a listener, respectively. Self-analysis and self-expression is a good condition to form a creative person, capable of being self-regulated, self-independent and self-actualized. As regards music, we create appropriate conditions to develop creative skills, since only music influences a person’s attitude to what surrounds him/her, revealing his/her existential freedom.

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WARTOŚĆ EGZYSTENCJALNA TWÓRCZOŚCI MUZYCZNEJ
(OPINIA I ORIENTACJA ZMYSŁOWA)

Abstrakt: Podczas badań dokonano analizy wartości egzystencjalnej w kontekście problemu twórczości muzycznej. Metodologia badań jest oparta na podejściu integracyjnym, które przewiduje połączenie ogólnonaukowych koncepcji z metodą analizy, syntezy i uogólnienia. Wykorzystano też metodę analizy porównawczej i analogii, które znalazły zastosowanie w uzmysłowieniu kategorii twórczości, muzyki, egzystencji. Nowość naukowa ma swoje odzwierciedlenie we współczesnej koncepcji edukacyjnej, która odwołuje się m.in. do uzmysłowienia problemów wartości. Udowodniono, iż muzyka staje się twórczością wyłącznie na płaszczyźnie egzystencjalnej, ponieważ tylko egzystencja ludzka ma wyjątkowy twórczy potencjał jako „wykrycie osobowości w byciu”.

Słowa kluczowe: refleksja filozoficzna, osobowość, muzyka, twórczość, egzystencja