

Drohobych Ivan Franko State Pedagogical University



APPROVED

Vice-rector for scientific, pedagogical work and informatization

Volodymyr SHARAN

30 септември 2022

CURRICULUM

PHILOSOPHY OF MUSIC

Field of knowledge: 02 Culture and Art

Speciality: 025 Musical Art

Educational programme: Musical Art

Discipline status: optional

Faculty of Primary Education and Arts

Department of musical education and conducting methods

Language of teaching: English

Data on the study of the discipline

Form of education	Year of study	Semester	Scope of the discipline: hours / ECTS credits	Number of hours						Term paper	Type of semester control	
				Lecture classes					Independent work		Credit	Exam
				Total	Lectures	Laboratory work	Practical training	Seminars				
Full-time	II	III	120/4	46	16	–	–	30	74	–	+	–

The curriculum is based on the educational programme and the curriculum for the specialists of the third educational and scientific level of higher education (42 ECTS credits)

Authors:

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Approved by the Department of Vocal and Choral, Choreographic and Fine Arts

Protocol № 9 dated 29 08 2021

Head of the department of musical education and conducting methods [Signature] **Iryna BERMES**

Approved by the Scientific and Methodological Council of the Faculty of Primary Education and Arts

Protocol № 5 dated 29 08 2021

Approved by the Scientific and Methodological Council of the University

Protocol № 7 dated 30 08 2022

1. THE PURPOSE OF THE DISCIPLINE STUDYING

The purpose of the discipline is the development and confirmation of intellectual foundations and creative principles in the scientific and musical-pedagogical life of a graduate student by means of understanding philosophical structures and paradigms as a whole. The subject of study of the educational discipline is the philosophy of music as a separate branch of philosophical knowledge, and the object is the understanding of the forms and methods of understanding musical existence (in the ontological sense, highlighting music as a substance, and axiological, revealing music as a means of human existence in the world of music).

According to the requirements of the educational-scientific program, applicants of the third (educational-scientific) level of higher education must master the specified competencies.

To develop such post-graduate students' competencies as:

- Ability to understand and deeply analyze the worldview circle of systemic issues and socio-cultural phenomena; analysis of interdisciplinary processes; realization of own creative and artistic potential in scientific research;
- Ability to scientific search, artistic and philosophical analysis; determination of the goal, scientific novelty, tasks and research strategy.
- Ability to appropriately apply the latest musicological concepts, to explain modern cultural phenomena and processes;
- Ability to understand music as an art, system of thinking, problems of musical creativity, musical hermeneutics, comprehension of questions about the origin, essence of music; music as a value of life, ontological and phenomenological problems of the philosophy of music in general.

Program learning outcomes are:

- understanding the specifics of music as an art form;
- analysis of the main musicological and philosophical theories regarding musical art;
- highlighting the influence of worldview orientations of society on the development of music as an art form.

2. PREREQUISITES FOR STUDYING THE DISCIPLINE

It is studied after the following disciplines: "Philosophy as an experience of thinking", "Problems of modern musicology", in parallel with the disciplines "Problems of musical hermeneutics", "Sociocultural dimensions of musical art".

3. EXPECTED LEARNING OUTCOMES

According to the requirements of the educational programme, post-graduate students must

know:

- origin and essence of music;
- analysis of the features of the music of ancient Greece and Egypt; theoretical views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno;
- the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity;

- the concept of musical semiosis in the context of the philosophy of music;
- sociocultural existence of music in the concept of musical aesthesis.

be able:

- to understand the specifics of music as an art form;
- to critically analyze the main musicological and philosophical theories regarding musical art; to single out the influence of worldview orientations of society on the development of music as an art form.

4. CRITERIA FOR ASSESSMENT OF LEARNING OUTCOMES

The assessment is carried out according to the scales: stem, national and ECTS.

A (90 – 100) – "credited"(excellent performance with only a small number of mistakes): receives a post-graduate student who has demonstrated deep knowledge of the educational material, fully reproduces the program material contained in the main and additional recommended literary sources. Well analyzes and understands the specifics of music as an art form; critically analyzes the main musicological and philosophical theories regarding musical art; singles out the influence of worldview orientations of society on the development of music as an art form.

He is well versed in the issues of the origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; understands the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis. Formulates problems that are studied in the set topic of the section; is able to construct one or more hypotheses of the studied paradigm; is able to apply previous knowledge to understand or analyze new acquired results.

The graduate student's knowledge is deep, solid, generalized; graduate student knows how to apply knowledge creatively.

B (82 – 89) – "credited" (above average level with a few mistakes): receives a post-graduate student who has demonstrated good knowledge of the educational material, fully reproduces the program material contained in the main and additional recommended literary sources, but allows minor inaccuracies in the interpretation regarding the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form.

Focuses on the issues of the origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; understands the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis. Formulate problems that are studied in the set topic of the section; is able to construct one or more hypotheses of the studied paradigm; is able to apply previous knowledge to understand or analyze new acquired results.

The post-graduate student's knowledge is sufficiently deep, solid, and generalized.

C (75 – 81) – "credited" (in general, correct performance with a certain number of significant mistakes): is received by a graduate student who has a sufficient command of the educational material, reasonably performs it during oral presentations, mainly reveals the content of theoretical questions and practical tasks, while using the main and additional literature. But when answering some questions, there is not enough depth and argumentation, some insignificant inaccuracies and minor mistakes are allowed in the questions regarding the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

D (67 – 74) – "credited" (not bad, but with a significant number of shortcomings): is received by the applicant who has demonstrates insufficient knowledge of the educational material, reproduces the program material with certain difficulties, rarely refers to the materials contained in the main and additional recommended literary sources; is insufficiently oriented in the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

The post-graduate student demonstrates a sufficient level of skills development: ability to analyze the main problems and questions of the philosophy of music.

E (60 – 66) – "credited" (fulfilment meets the minimum criteria): is received by an applicant who shows weak knowledge of the educational material, has difficulty reproducing the program material, does not rely at all on the materials contained in the main and additional recommended literary sources; is poorly oriented in questions regarding the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

The post-graduate demonstrates a weak level of ability to analyze the main problems and questions of the philosophy of music.

Complets a satisfactory number of tasks from the proposed types of educational work.

FX (35 – 59) – "not credited" (with the possibility of retaking): is received by a graduate student who has shown ignorance of a significant part of the educational material, makes significant mistakes in answering questions, does not know how to apply the theoretical knowledge of seminar classes; does not focus on issues related to the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; does not analyze the peculiarities of the music of ancient Greece and Egypt; does not reveal or comprehend the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

The graduate student demonstrates an insufficient level of knowledge and skills: to analyze the main problems and questions of the philosophy of music.

Does not complete all types of educational work.

F (0 – 34) – "not credited": receives a post-graduate who has shown ignorance of a significant part of the educational material, makes significant mistakes in answering questions, mostly does not know the program material, which complicates orientation in the theoretical aspects of the educational discipline; did not complete all types of classroom and independent work. Does not focus on issues related to the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; does not analyze the peculiarities of the music of ancient Greece and Egypt; does not reveal or comprehend the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

5. MEANS OF DIAGNOSIS OF LEARNING OUTCOMES

Assessment of students' knowledge takes place according to the types of educational work that each student is required to perform: participation in a seminar session (a report on one of the issues of the lesson plan, addition to reports on other issues of the lesson plan, participation in a discussion and a summary on the subject of the lesson); interview with the lecturer (frontal examination of the student's competence). In particular, missed seminar classes (studying according to an individual plan, absence due to illness, etc.) the student is obliged to complete in writing (a thesis statement of the answers according to the class plan and a summary according to the topic of the class), thus gaining the opportunity to receive a certain number of points. The criterion for analyzing the quality of task performance and its oral presentation is the most accurate selection of scientific information from the translation into the form of judgments or statements. Assessment of knowledge by the interview method with the lecturer determines the technology of identification of the

student's competence: awareness of the content of the academic discipline; the ability to understand the principles of solving selected philosophical problems.

- oral answers at seminars;
- interview with the lecturer;
- credit.

6. THE CONTENT OF THE DISCIPLINE

The origin of music.

Provide a brief analysis of hypotheses about the origin of music. Namely, the hypotheses of "Divine music" as a special form of living nature. Intonational foundations of music, its connection with language in the "Linguistic" theory of G. Rousseau and H. Spencer on the origin of music. The essence of music. The value of music, which is aimed, first of all, at the emotional and sensual sphere of a person. Determine the relationship between words and feelings, the relationship between music and the mind, namely: understanding music as a language that is understandable for all mankind and is a means of communication and understanding between different peoples in the modern world, understanding music as a universal component and a means of information exchange between people.

Basic questions of the philosophy of music.

Draw parallels between philosophy and music. Determine the essence of music in its relationship with theoretical analysis and metaphysical depth. Understand the inner being of a person through the prism of musicality. A definition of meaning in music that focuses on understanding music as the art of intoning meaning rather than definitions of music as the art of singing or playing. Highlight the idea of healing through music, which belongs to the initial stage of both spiritual and physical development of a person. Reveal the influence of music on the formation of spirituality and human behavior.

Music of ancient Greece and Egypt.

Highlight the role of music in the life of the Greeks (Hellenistic period). Analyze the meaning of vocal music, musical instruments as an accompaniment, and musical theory as a means of certain designations of the ancient Greeks. Philosophy of music of Egypt. The oldest musical genres of ancient Egyptian music, their use in folk music. cult traditions. Highlight a number of musical instruments used by the Egyptians and their significance in the symbolism of worldview stereotypes.

Philosophical theories and concepts in the world of music.

Pythagoras' philosophy and theory of music. Music of the spheres of Pythagoras. Music as "world will" in A. Schopenhauer's work. The powerful influence of music on a person, his attitude to the world and to himself in the teachings of A. Schopenhauer. Musical expression as an aspect of the philosophy of O.F. Losev's language. Single out the aspect of the presence or absence of the cognitive design of music on the example of the philosophies of O.F. Losev's. Music in the semiotic space of F. Nietzsche's morality. Discourse of morality by F. Nietzsche in the understanding of musical creativity as an ontological sphere of the human spirit. The main fragments of the philosophical and aesthetic concept of music by T. Adorno (Sociology of music. Philosophy of new music. Aesthetic theory). Analysis of the concept of "semiosis" as a process of interpretation of meaning. Social excursion of music in the philosophies of T. Adorno.

Modern trends in the philosophy of music.

Music as philosophy. Single out the peculiarities of music with conceptual aspects of many currents, directions of philosophy. Define and analyze the aspect of interpreting music as a model of the world. Give a brief description of the influence of music on the formation of worldviews and people in general. Provide a brief analysis of the specifics of the philosophy of music in the context of understanding its participation in being. Philosophical foundations of music therapy. Define the subject, functions and main tasks of music therapy.

The problem of musical creativity in philosophy.

Consider philosophical categories: what is the essence of creativity? What are its objective principles and what is the significance of creativity as a phenomenon of spiritual activity in musical art? Define the criteria of the problem of creativity in discourse: philosophy, spirituality, music. Provide an analysis of the problem of creativity as a phenomenon of spiritual processes of human musical activity. Highlight the interactive nature of the music, creativity, and interpretation categories. Be able to analyze the categories of creativity as something new, interpretation as an original interpretation, music as an object of self-knowledge. Draw parallels to human existence, which has a unique creative potential and revealed the personal in the everyday existence of a person. Highlight the abstraction of music, which becomes creativity in the existential plan.

Semiosis, aesthesis and existence in the concepts of the philosophy of music.

Define and perform a brief analysis of music as a harmony of spheres or a tool of culture. Consider and define the interpretations of the categories of "originality" or "genius" in the music of the 20th century. Single out the problems of musical semiosis, musical perception as a problem of phenomenological-existential analysis, and musical aesthesis as a universal condition of the socio-cultural existence of music.

Musical activity as a factor of cultural synergy.

Analysis of the concept and identification of the main problems of synergy as a method in music education. Understand the methodology in a synergetic-methodological context as a creative approach, which is emotionally experienced, combines the philosophical-aesthetic and musicological, and makes it possible to reveal the phenomenon of musical existence. Determine the place of musical activity in the globalization processes of our time.

Topics of Seminars

- Philosophical world of music. Origin and essence of music. Music teaches the basic values of life.
- Basic questions of the philosophy of music. What does the history of music reveal to us about the world? What is the connection between music and emotions? What is the relationship between music, mind, meaning, and the difference between musical form and content?
- Music of ancient Greece and Egypt. Musical instruments of the ancient Greeks and Egyptians.
- Philosophical theories and concepts in the world of music. Pythagoras' philosophy and theory of music. Music of the spheres of Pythagoras.

Philosophy of music as a concept in the philosophies of O.Losev, F. Nietzsche, A. Schopenhauer, R. Wagner, T. Adorno.

- Modern trends and the problem of musical creativity in the philosophy of music. Philosophical and conceptual foundations of understanding the problem of creativity as a phenomenon of spiritual processes. The problem of genius in philosophy and musical art. Music therapy.
- The problem of musical creativity in philosophy. Philosophical and conceptual foundations of understanding the problem of creativity as a phenomenon of spiritual processes. Philosophy of music as a methodological basis for determining giftedness.
- The problem of musical semiosis, aesthesis, and existence in the context of the philosophy of music. Musical semiosis in the context of the philosophy of music. Musical aesthesis as a universal condition of socio-cultural existence of music. Music as existential creativity and the phenomenon of interpretation in music.
- Musical activity as a factor of cultural synergy. Musical activity as a catalyst of social and synergistic processes.

7. TASKS FOR INDEPENDENT WORK

Topic 1. Philosophical world of music.

- What came first - sound intonation or speech?
- Outline the main algorithms of the essence of music.
- What is the value paradigm of music?

Topic 2. Basic questions of the philosophy of music.

- Name the main worldview imperatives that music reveals to us.
- What is the relationship between music and emotions?
- What is the relationship between music, mind, meaning?
- Outline the difference between musical form and content.

Topic 3. Music of ancient Greece and Egypt.

- List and describe the musical instruments of the ancient Greeks and Egyptians.
- Briefly analyze the importance that music played in the life of the Greeks and Egyptians.

Topic 4. Philosophical theories and concepts in the world of music.

- Name the main theoretical positions of Pythagoras' philosophy of music.
- Name the main postulates of understanding music in the philosophy of O.F. Losev.
- Outline the main postulates of understanding music in F. Nietzsche's philosophy.
- Outline the main postulates of understanding music in A. Schopenhauer's philosophy.
- Outline the main postulates of understanding music in the scientific heritage of R. Wagner.
- Outline the main concepts of T. Adorno's sociology of music.

Topic 5. Modern trends and the problem of musical creativity in the philosophy of music.

- What is "creativity"?
- Describe the phenomenon of the "creativity" category.
- Briefly describe the phenomenon of "genius".
- Draw parallels and analogies between "creativity" and "genius".
- What is music therapy?

Topic 6. The problem of musical creativity in philosophy.

- Define the philosophical and conceptual foundations of understanding the problem of creativity as a phenomenon of spiritual processes.
- Outline the methodological bases for determining giftedness.

Topic 7. The problem of musical semiosis, aesthesis, and existence in the context of the philosophy of music.

- Name the main problems of musical semiosis in the context of the philosophy of music.
- Give a brief description of musical aesthesis as a universal condition of the sociocultural existence of music.
- Can music be existential creativity?
- What is the phenomenality of "interpretation" in music?

Topic 8. Musical activity as a factor of cultural synergy.

- What is synergy in music?
- What is the main task of the modern synergistic approach in music education?
- Describe the role and significance of musical activity as an integrated property of the formation of musical culture.

8. FORMS OF THE CURRENT AND FINAL CONTROL

Students' assimilation of theoretical material from the discipline is checked at seminar classes, an interview with a lecturer.

The interview with the lecturer is held at the end of the semester according to the pre-announced schedule. The final semester grade is defined as the sum of points from all types of academic work. The assessment is made according to assessment scales: stem, national and ECTS.

During the semester a post-graduate student can score 100 points, which are distributed as follows: work at seminars – 60 points; interview with the lecturer – 40 points. The maximum score at seminars is "5". Points for oral answers are calculated by the formula $x = A / n * 12$, where A is the sum of all current points, including "0", and n is their number (at least six answers). If $n < 6$, then for the calculation of x we take $n = 6$. The number of points x is rounded to the nearest whole number.

Distribution of points between types of work:

Oral answers	Interview with the lecturer	Total
60	40	100

The credit score is the sum of points for all types of work on the scales: stem, national and ECTS. Retaking is proceeded orally with assessment on a stem scale.

9. TOOLS, EQUIPMENT, SOFTWARE

Computer (laptop, tablet, smartphone); Internet services for video conferencing (Zoom, Skype, Viber, etc.); software (Word, PowerPoint); multimedia teaching aids (multimedia presentations, slide shows, multimedia reports, educational films and video demonstrations, etc.).

10. RECOMMENDED SOURCES OF INFORMATION

a) main:

1. Гомілко О. Музика. Гармонія сфер чи інструмент культури? [Текст] / Ольга Гомілко // Докса. – 2010. – Вип. 15. – С.276 – 285.
2. Капічіна О.О. Музичний естетизм як універсальна умова соціокультурного буття музики [Текст] / О.О. Капічіна // Мультиверсум. Філософський альманах. – К.: Центр духовної культури, – 2006. – № 57. – С.56-62
3. Лосев А.Ф. Музыка как предмет логики [Текст] // Лосев А.Ф. Из ранних произведений. – М : Правда,, 1990. – 634с.
4. Лосев А. Ф. История античной эстетики. Софисты. Сократ. Платон. [Текст] / А. Ф. Лосев. - М. : Ладомир, 1994. – 716 с.
5. Макаренко Г.Г. Пантрагічне світосприйняття в культурологічній філософії Ріхарда Вагнера [Текст] // Актуальні філософські та культурологічні проблеми сучасності (Альманах). – Київ:Знання , 1981. – С.25-29.
6. Макаренко Г.Г. Дух музики – ірраціональна суть філософії, творчості та життя Ф.Ніцше [Текст] //Актуальні філософські та культурологічні проблеми сучасності (Альманах). – К.: Знання, 1999. – С.54.
7. Ніцше Ф. Повне зібрання творів [Текст] / Фрідріх Вільгельм Ніцше // Народження трагедії з духу музики. – Т. 1. – Львів: Астролябія, 2004. – 769 с.
8. Полюга В. Навчально-методичний комплекс дисципліни «Філософія музики» із спеціальності 025 Музичне мистецтво (третього освітньо-наукового рівня вищої освіти): Редакційно-видавничий відділ ДДПУ ім. І.Франка. Дрогобич, 2018. 48с.
9. Полюга В.В. Екзистенційна парадигма музичної творчості [Текст] / Вікторія Полюга // Наукові записки національного університету “Острозька академія” Вип.17. – Острог, 2015. – С.8-12
10. Полюга В.В. Філософія і музика: «філософія музики» та «музика філософії» [Текст] / Вікторія Полюга // Хорове мистецтво України та його подвижники : матеріали VI Міжнародної науково-практичної інтернет-конференції (м. Дрогобич, 19 – 20 жовтня 2017 року) [Електронний ресурс] / Редкол. : І.Л. Бермес, В.В. Полюга. – Дрогобич : Редакційно-видавничий відділ ДДПУ ім. І. Франка, 2017. – С.234-247. – Режим доступу: <http://ddpu.drohobych.net/konf-xorove-mystectvo/>
11. Сисоєва С. Основи педагогічної творчості: Підручник [Текст] / Світлана Сисоєва. – К. : Міленіум, 2006. – 344с.
12. Суханцева В.К. Музыка как свет личности. Від ідеї всесвіту – до філософії музики [Текст] / В.К. Суханцева.– К. : Факт, 2000. – 176с.

b) additional:

13. Васюріна А. О. Гедоністичність сприйняття просторової досконалості музичного світу [Текст] / А. О. Васюріна // Сучасна картина світу : Інтеграція наукового та позанаукового знання. Вип. 3. – Суми., 2004. – С.175 – 181.

14. Герменевтика: философский энциклопедический словарь [Текст] / [редкол. : С. С.Аверинцев, Э. А. Араб-Оглы, Л. Ф. Ильичёв и др.]. – [2-е изд.]. – М. : Сов. энциклопедия, 1989. – С. 119

15. Лосев А.Ф. Основной вопрос философии музыки [Текст] / А.Ф. Лосев // Советская музыка. – 1990. – № 11.

16. Полюга В.В. Феномен інтерпретації в музиці : філософський аспект [Текст] / Вікторія Полюга // Практична філософія. – К. : Парапан, 2013. – №3. – С.59 – 64.

17. Сычева С. Г. Эстетические идеи в книге А. Шопенгауэра “Мир как воли и представление” [Текст] / Светлана Георгиевна Сычева // Известия Томского политехнического университета. – 2010. – Т. 316, №6. – С. 180-184.

18. Суханцева В.К. Категорія часу в музичній культурі [Текст] : Моногр. / В.К. Суханцева. – К.: Лыбидь, 1990. – 184 с.

19. Шопенгауэр А. Мир как воля и представление [Текст] / Артур Шопенгауэр. – М. : Наука, 1993. – Т. 2. – 669 с.

c) Internet resources:

20. Авиценна. Гиппократ. 100 великих врачей [електронний ресурс]. – Режим доступу : http://book.e-reading-lib.org/bookreader.php/88951/Shoiiifet_100_velikih_vracheii.html

21. Адорно Теодор В.Обране : Соціологія музики [електронний ресурс]. – Режим доступу: http://www.gumer.info/bibliotek_Buks/Culture/Adorno/Adorno_index.php

22. Естетіс [електронний ресурс]. – Режим доступу : <http://terme.ru/dictionary/179/word/yestezis>

23. Ігнатова Л. Феномен творчості як духовний компонент пізнання [електронний ресурс] / Лариса Ігнатова // Філософія творчості. – С.238 – 247 http://www.nbuv.gov.ua/portal/Soc_Gum/MuzS/2010_6/statti/25-ignatova.pdf

24. Капічіна О. О. Феноменологічні основи проблеми музичного сприйняття [електронний ресурс] / О. О. Капічіна // Вісник Донецького національного університету економіки і торгівлі ім. М. Туган-Барановського № 2 (54), 2012. – Режим доступу : http://archive.nbuv.gov.ua/portal/soc_gum/vdnuet/gum/2012_2/Kapichna.pdf

25. Лосев А.Ф. Музыка как предмет логики. [електронний ресурс]. – Режим доступу: <http://www.opentextnn.ru/music/Perception/?id=618>

26. Ніцше ф. Генеалогія моралі [електронний ресурс]. – Режим доступу: http://pidruchniki.com/1292052237686/filosofiya/fridrih_nitshe_1844-1900

27. Спенсер Г. Вільна енциклопедія «Вікіпедія». [електронний ресурс]. - http://ru.wikipedia.org/wiki/Спенсер,_Герберт

28. Dr. Gordon L. Show. For the professional music educator the “Mozart effect” – research on music and the developing brain, and more...[електронний

ресурс]/ R. Coff/Suzuki Music Academy All Rights Reserved, 2005. – Режим
доступу : [http://parenting-baby.com/parenting-baby-music-research/music-
research.html](http://parenting-baby.com/parenting-baby-music-research/music-research.html)

1. PURPOSE AND OBJECTIVES OF THE EDUCATIONAL DISCIPLINE

The purpose of the discipline is the development and confirmation of intellectual foundations and creative principles in the scientific and musical-pedagogical life of a graduate student by means of understanding philosophical structures and paradigms as a whole. The subject of study of the educational discipline is the philosophy of music as a separate branch of philosophical knowledge, and the object is the understanding of the forms and methods of understanding musical existence (in the ontological sense, highlighting music as a substance, and axiological, revealing music as a means of human existence in the world of music).

According to the requirements of the educational-scientific program, applicants of the third (educational-scientific) level of higher education must master the specified competencies.

To develop such post-graduate students' competencies as:

- Ability to understand and deeply analyze the worldview circle of systemic issues and socio-cultural phenomena; analysis of interdisciplinary processes; realization of own creative and artistic potential in scientific research;
- Ability to scientific search, artistic and philosophical analysis; determination of the goal, scientific novelty, tasks and research strategy.
- Ability to appropriately apply the latest musicological concepts, to explain modern cultural phenomena and processes;
- Ability to understand music as an art, system of thinking, problems of musical creativity, musical hermeneutics, comprehension of questions about the origin, essence of music; music as a value of life, ontological and phenomenological problems of the philosophy of music in general.

Program learning outcomes are:

- understanding the specifics of music as an art form;
- analysis of the main musicological and philosophical theories regarding musical art;
- highlighting the influence of worldview orientations of society on the development of music as an art form.

2. PREREQUISITES FOR STUDYING THE EDUCATIONAL DISCIPLINE

It is studied after the following disciplines: "Philosophy as an experience of thinking", "Problems of modern musicology", in parallel with the disciplines "Problems of musical hermeneutics", "Sociocultural dimensions of musical art".

3. EXPECTED LEARNING OUTCOMES

According to the requirements of the educational programme, post-graduate students must

know:

- origin and essence of music;
- analysis of the features of the music of ancient Greece and Egypt; theoretical views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno;
- the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity;

- the concept of musical semiosis in the context of the philosophy of music;
- sociocultural existence of music in the concept of musical aesthesis.

be able to:

- to understand the specifics of music as an art form;
- to critically analyze the main musicological and philosophical theories regarding musical art; to single out the influence of worldview orientations of society on the development of music as an art form.

4. CRITERIA FOR ASSESSMENT OF LEARNING OUTCOMES

The assessment is carried out according to the scales: stem, national and ECTS.

A (90 – 100) – "credited"(excellent performance with only a small number of mistakes): receives a post-graduate student who has demonstrated deep knowledge of the educational material, fully reproduces the program material contained in the main and additional recommended literary sources. Well analyzes and understands the specifics of music as an art form; critically analyzes the main musicological and philosophical theories regarding musical art; singles out the influence of worldview orientations of society on the development of music as an art form.

He is well versed in the issues of the origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; understands the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis. Formulates problems that are studied in the set topic of the section; is able to construct one or more hypotheses of the studied paradigm; is able to apply previous knowledge to understand or analyze new acquired results.

The graduate student's knowledge is deep, solid, generalized; graduate student knows how to apply knowledge creatively.

B (82 – 89) – "credited" (above average level with a few mistakes): receives a post-graduate student who has demonstrated good knowledge of the educational material, fully reproduces the program material contained in the main and additional recommended literary sources, but allows minor inaccuracies in the interpretation regarding the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form.

Focuses on the issues of the origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; understands the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis. Formulate problems that are studied in the set topic of the section; is able to construct one or more hypotheses of the studied paradigm; is able to apply previous knowledge to understand or analyze new acquired results.

The post-graduate student's knowledge is sufficiently deep, solid, and generalized.

C (75 – 81) – "credited" (in general, correct performance with a certain number of significant mistakes): is received by a graduate student who has a sufficient command of the educational material, reasonably performs it during oral presentations, mainly reveals the content of theoretical questions and practical tasks, while using the main and additional literature. But when answering some questions, there is not enough depth and argumentation, some insignificant inaccuracies and minor mistakes are allowed in the questions regarding the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

D (67 – 74) – "credited" (not bad, but with a significant number of shortcomings): is received by the applicant who has demonstrates insufficient knowledge of the educational material, reproduces the program material with certain difficulties, rarely refers to the materials contained in the main and additional recommended literary sources; is insufficiently oriented in the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

The post-graduate student demonstrates a sufficient level of skills development: ability to analyze the main problems and questions of the philosophy of music.

E (60 – 66) – "credited" (fulfilment meets the minimum criteria): is received by an applicant who shows weak knowledge of the educational material, has difficulty reproducing the program material, does not rely at all on the materials contained in the main and additional recommended literary sources; is poorly oriented in questions regarding the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; analyzes the features of the music of ancient Greece and Egypt; reveals and interprets the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

The post-graduate demonstrates a weak level of ability to analyze the main problems and questions of the philosophy of music.

Complets a satisfactory number of tasks from the proposed types of educational work.

FX (35 – 59) – "not credited" (with the possibility of retaking): is received by a graduate student who has shown ignorance of a significant part of the educational material, makes significant mistakes in answering questions, does not know how to apply the theoretical knowledge of seminar classes; does not focus on issues related to the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; does not analyze the peculiarities of the music of ancient Greece and Egypt; does not reveal or comprehend the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

The graduate student demonstrates an insufficient level of knowledge and skills: to analyze the main problems and questions of the philosophy of music.

Does not complete all types of educational work.

F (0 – 34) – "not credited": receives a post-graduate who has shown ignorance of a significant part of the educational material, makes significant mistakes in answering questions, mostly does not know the program material, which complicates orientation in the theoretical aspects of the educational discipline; did not complete all types of classroom and independent work. Does not focus on issues related to the analysis of the specifics of music as an art form; basic musicological and philosophical theories regarding musical art; influence of worldview orientations of society on the development of music as an art form; origin and essence of music; does not analyze the peculiarities of the music of ancient Greece and Egypt; does not reveal or comprehend the views of A. Schopenhauer, O. Losev, F. Nietzsche, T. Adorno; the content of the main categories of musical creativity, the phenomenon of interpretation in music, music as existential creativity; the concept of musical semiosis in the context of the philosophy of music; sociocultural existence of music in the concept of musical aesthesis.

5. MEANS OF DIAGNOSIS OF LEARNING OUTCOMES

Assessment of students' knowledge takes place according to the types of educational work that each student is required to perform: participation in a seminar session (a report on one of the issues of the lesson plan, addition to reports on other issues of the lesson plan, participation in a discussion and a summary on the subject of the lesson); interview with the lecturer (frontal examination of the student's competence). In particular, missed seminar classes (studying according to an individual plan, absence due to illness, etc.) the student is obliged to complete in writing (a thesis statement of the answers according to the class plan and a summary according to the topic of the class), thus gaining the opportunity to receive a certain number of points. The criterion for analyzing the quality of task performance and its oral presentation is the most accurate selection of scientific information from the translation into the form of judgments or statements. Assessment of knowledge by the interview method with the lecturer determines the technology of identification of the

student's competence: awareness of the content of the academic discipline; the ability to understand the principles of solving selected philosophical problems.

- oral answers at seminars;
- interview with the lecturer;
- credit.

6. CONTENT OF THE EDUCATIONAL DISCIPLINE

The origin of music.

Provide a brief analysis of hypotheses about the origin of music. Namely, the hypotheses of "Divine music" as a special form of living nature. Intonational foundations of music, its connection with language in the "Linguistic" theory of G. Rousseau and H. Spencer on the origin of music. The essence of music. The value of music, which is aimed, first of all, at the emotional and sensual sphere of a person. Determine the relationship between words and feelings, the relationship between music and the mind, namely: understanding music as a language that is understandable for all mankind and is a means of communication and understanding between different peoples in the modern world, understanding music as a universal component and a means of information exchange between people.

Basic questions of the philosophy of music.

Draw parallels between philosophy and music. Determine the essence of music in its relationship with theoretical analysis and metaphysical depth. Understand the inner being of a person through the prism of musicality. A definition of meaning in music that focuses on understanding music as the art of intoning meaning rather than definitions of music as the art of singing or playing. Highlight the idea of healing through music, which belongs to the initial stage of both spiritual and physical development of a person. Reveal the influence of music on the formation of spirituality and human behavior.

Music of ancient Greece and Egypt.

Highlight the role of music in the life of the Greeks (Hellenistic period). Analyze the meaning of vocal music, musical instruments as an accompaniment, and musical theory as a means of certain designations of the ancient Greeks. Philosophy of music of Egypt. The oldest musical genres of ancient Egyptian music, their use in folk music. cult traditions. Highlight a number of musical instruments used by the Egyptians and their significance in the symbolism of worldview stereotypes.

Philosophical theories and concepts in the world of music.

Pythagoras' philosophy and theory of music. Music of the spheres of Pythagoras. Music as "world will" in A. Schopenhauer's work. The powerful influence of music on a person, his attitude to the world and to himself in the teachings of A. Schopenhauer. Musical expression as an aspect of the philosophy of O.F. Losev's language. Single out the aspect of the presence or absence of the cognitive design of music on the example of the philosophies of O.F. Losev's. Music in the semiotic space of F. Nietzsche's morality. Discourse of morality by F. Nietzsche in the understanding of musical creativity as an ontological sphere of the human spirit. The main fragments of the philosophical and aesthetic concept of music by T. Adorno (Sociology of music. Philosophy of new music. Aesthetic theory). Analysis of the concept of "semiosis" as a process of interpretation of meaning. Social excursion of music in the philosophies of T. Adorno.

Modern trends in the philosophy of music.

Music as philosophy. Single out the peculiarities of music with conceptual aspects of many currents, directions of philosophy. Define and analyze the aspect of interpreting music as a model of the world. Give a brief description of the influence of music on the formation of worldviews and people in general. Provide a brief analysis of the specifics of the philosophy of music in the context of understanding its participation in being. Philosophical foundations of music therapy. Define the subject, functions and main tasks of music therapy.

The problem of musical creativity in philosophy.

Consider philosophical categories: what is the essence of creativity? What are its objective principles and what is the significance of creativity as a phenomenon of spiritual activity in musical art? Define the criteria of the problem of creativity in discourse: philosophy, spirituality, music. Provide an analysis of the problem of creativity as a phenomenon of spiritual processes of human musical activity. Highlight the interactive nature of the music, creativity, and interpretation categories. Be able to analyze the categories of creativity as something new, interpretation as an original interpretation, music as an object of self-knowledge. Draw parallels to human existence, which has a unique creative potential and revealed the personal in the everyday existence of a person. Highlight the abstraction of music, which becomes creativity in the existential plan.

Semiosis, aesthesis and existence in the concepts of the philosophy of music.

Define and perform a brief analysis of music as a harmony of spheres or a tool of culture. Consider and define the interpretations of the categories of "originality" or "genius" in the music of the 20th century. Single out the problems of musical semiosis, musical perception as a problem of phenomenological-existential analysis, and musical aesthesis as a universal condition of the socio-cultural existence of music.

Musical activity as a factor of cultural synergy.

Analysis of the concept and identification of the main problems of synergy as a method in music education. Understand the methodology in a synergetic-methodological context as a creative approach, which is emotionally experienced, combines the philosophical-aesthetic and musicological, and makes it possible to reveal the phenomenon of musical existence. Determine the place of musical activity in the globalization processes of our time.

Topics of Seminars

- Philosophical world of music. Origin and essence of music. Music teaches the basic values of life.
- Basic questions of the philosophy of music. What does the history of music reveal to us about the world? What is the connection between music and emotions? What is the relationship between music, mind, meaning, and the difference between musical form and content?
- Music of ancient Greece and Egypt. Musical instruments of the ancient Greeks and Egyptians.
- Philosophical theories and concepts in the world of music. Pythagoras' philosophy and theory of music. Music of the spheres of Pythagoras.

Philosophy of music as a concept in the philosophies of O.Losev, F. Nietzsche, A. Schopenhauer, R. Wagner, T. Adorno.

- Modern trends and the problem of musical creativity in the philosophy of music. Philosophical and conceptual foundations of understanding the problem of creativity as a phenomenon of spiritual processes. The problem of genius in philosophy and musical art. Music therapy.
- The problem of musical creativity in philosophy. Philosophical and conceptual foundations of understanding the problem of creativity as a phenomenon of spiritual processes. Philosophy of music as a methodological basis for determining giftedness.
- The problem of musical semiosis, aesthesis, and existence in the context of the philosophy of music. Musical semiosis in the context of the philosophy of music. Musical aesthesis as a universal condition of socio-cultural existence of music. Music as existential creativity and the phenomenon of interpretation in music.
- Musical activity as a factor of cultural synergy. Musical activity as a catalyst of social and synergistic processes.

7. INDIVIDUAL WORK

Topic 1. Philosophical world of music.

- What came first - sound intonation or speech?
- Outline the main algorithms of the essence of music.
- What is the value paradigm of music?

Topic 2. Basic questions of the philosophy of music.

- Name the main worldview imperatives that music reveals to us.
- What is the relationship between music and emotions?
- What is the relationship between music, mind, meaning?
- Outline the difference between musical form and content.

Topic 3. Music of ancient Greece and Egypt.

- List and describe the musical instruments of the ancient Greeks and Egyptians.
- Briefly analyze the importance that music played in the life of the Greeks and Egyptians.

Topic 4. Philosophical theories and concepts in the world of music.

- Name the main theoretical positions of Pythagoras' philosophy of music.
- Name the main postulates of understanding music in the philosophy of O.F. Losev.
- Outline the main postulates of understanding music in F. Nietzsche's philosophy.
- Outline the main postulates of understanding music in A. Schopenhauer's philosophy.
- Outline the main postulates of understanding music in the scientific heritage of R. Wagner.
- Outline the main concepts of T. Adorno's sociology of music.

Topic 5. Modern trends and the problem of musical creativity in the philosophy of music.

- What is "creativity"?
- Describe the phenomenon of the "creativity" category.
- Briefly describe the phenomenon of "genius".
- Draw parallels and analogies between "creativity" and "genius".
- What is music therapy?

Topic 6. The problem of musical creativity in philosophy.

- Define the philosophical and conceptual foundations of understanding the problem of creativity as a phenomenon of spiritual processes.
- Outline the methodological bases for determining giftedness.

Topic 7. The problem of musical semiosis, aesthesis, and existence in the context of the philosophy of music.

- Name the main problems of musical semiosis in the context of the philosophy of music.
- Give a brief description of musical aesthesis as a universal condition of the sociocultural existence of music.
- Can music be existential creativity?
- What is the phenomenality of "interpretation" in music?

Topic 8. Musical activity as a factor of cultural synergy.

- What is synergy in music?
- What is the main task of the modern synergistic approach in music education?
- Describe the role and significance of musical activity as an integrated property of the formation of musical culture.

8. FORMS OF THE CURRENT AND FINAL CONTROL

Students' assimilation of theoretical material from the discipline is checked at seminar classes, an interview with a lecturer.

The interview with the lecturer is held at the end of the semester according to the pre-announced schedule. The final semester grade is defined as the sum of points from all types of academic work. The assessment is made according to assessment scales: stem, national and ECTS.

During the semester a post-graduate student can score 100 points, which are distributed as follows: work at seminars – 60 points; interview with the lecturer – 40 points. The maximum score at seminars is "5". Points for oral answers are calculated by the formula $x = A / n * 12$, where A is the sum of all current points, including "0", and n is their number (at least six answers). If $n < 6$, then for the calculation of x we take $n = 6$. The number of points x is rounded to the nearest whole number.

Distribution of points between types of work:

Oral answers	Interview with the lecturer	Total
60	40	100

The credit score is the sum of points for all types of work on the scales: stem, national and ECTS. Retaking is proceeded orally with assessment on a stem scale.

9. TOOLS, EQUIPMENT, SOFTWARE

Computer (laptop, tablet, smartphone); Internet services for video conferencing (Zoom, Skype, Viber, etc.); software (Word, PowerPoint); multimedia teaching aids (multimedia presentations, slide shows, multimedia reports, educational films and video demonstrations, etc.).

10. RECOMMENDED SOURCES OF INFORMATION

a) main:

1. Гомілко О. (2010). Музика. Гармонія сфер чи інструмент культури? Докса. Вип. 15. С.276 – 285.
2. Капічіна О.О. (2006). Музичний естетизм як універсальна умова соціокультурного буття музики. *Мультиверсум. Філософський альманах*. К.: Центр духовної культури, № 57. – С.56-62
3. Лосев А.Ф. (1990). Музыка как предмет логики. Из ранних произведений. М : Правда,, 634с.
4. Макаренко Г.Г. (1981). Пантрагічне світосприйняття в культурологічній філософії Ріхарда Вагнера. *Актуальні філософські та культурологічні проблеми сучасності (Альманах)*. Київ.: Знання , С.25-29.
5. Макаренко Г.Г. (1999). Дух музики – ірраціональна суть філософії, творчості та життя Ф.Ніцше. *Актуальні філософські та культурологічні проблеми сучасності (Альманах)*. К.: Знання, С.54.
6. Ніцше Ф. (2004). Повне зібрання творів. Народження трагедії з духу музики. Т. 1. Львів: Астролябія, 769 с.
7. Полюга В. (2018). Навчально-методичний комплекс дисципліни «Філософія музики» із спеціальності 025 Музичне мистецтво (третього освітньо-наукового рівня вищої освіти): Редакційно-видавничий відділ ДДПУ ім. І.Франка. Дрогобич, 48с.
8. Полюга В.В. (2015). Екзистенційна парадигма музичної творчості. *Наукові записки національного університету "Острозька академія"* Вип.17. – Острог. С.8-12
9. Полюга В. (2022). Філософія музики (форми і методи осмислення музичного буття). *Актуальні питання гуманітарних наук: міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету ім.І.Франка*. Дрогобич: «Гельветика», Вип.48. Т.2. С.36-43. URL: <http://www.aphn-journal.in.ua/48-2-2022>
10. Суханцева В.К. (2000). Музыка как свет личности. Від ідеї всесвіту – до філософії музики. К. : Факт. 176с.

b) additional:

11. Васюріна А. О. (2004). Гедоністичність сприйняття просторової досконалості музичного світу. *Сучасна картина світу : Інтеграція наукового та позанукового знання*. Вип. 3. Суми. С.175 – 181.
12. Герменевтика: философский энциклопедический словарь. [редкол. : С. С.Аверинцев, Э. А. Араб-Оглы, Л. Ф. Ильичёв и др.]. [2-е изд.]. М. : Сов. энциклопедия, 1989. С. 119
13. Полюга В.В. (2013). Феномен інтерпретації в музиці : філософський аспект. *Практична філософія*. К. : Парапан, №3.– С.59 – 64.

14. Суханцева В.К. (1990). Категорія часу в музичній культурі: Моногр. К.: Либідь. 184 с.
15. Шопенгауер А. (1993). Мир как воля и представление. М. : Наука. Т. 2. 669 с.

c) Internet resources:

16. Авиценна. Гиппократ. 100 великих врачей. URL : [http://book.e-reading-lib.org/bookreader.php/88951/Shoiifet - 100_velikih_vracheii.html](http://book.e-reading-lib.org/bookreader.php/88951/Shoiifet_-_100_velikih_vracheii.html)
17. Адорно Теодор В.Обране : Соціологія музики/ URL: [http://www.gumer.info/bibliotek Buks/Culture/Adorno/Adorno_index.php](http://www.gumer.info/bibliotek_Buks/Culture/Adorno/Adorno_index.php)
18. Бура, М., Кундис, Р. (2023). Філософія музичного мистецтва в дослідженнях українських та зарубіжних вчених початку XXI ст. URL: <http://baltijapublishing.lv/omp/index.php/bp/catalog/view/305/8452/17649-1>
19. Естетіс. URL : <http://terme.ru/dictionary/179/word/yestezis>
20. Ігнатова Л. Феномен творчості як духовний компонент пізнання. Філософія творчості. С.238 – 247. URL: [http://www.nbuv.gov.ua/portal/Soc Gum/MuzS/2010_6/statti/25-ignatova.pdf](http://www.nbuv.gov.ua/portal/Soc_Gum/MuzS/2010_6/statti/25-ignatova.pdf)
21. Капічіна О. О. (2012). Феноменологічні основи проблеми музичного сприйняття. *Вісник Донецького національного університету економіки і торгівлі ім. М. Туган-Барановського* № 2 (54), URL: http://archive.nbuv.gov.ua/portal/soc_gum/vdnuet/gum/2012_2/Kapichna.pdf
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