

Drohobych Ivan Franko State Pedagogical University

SYLLABUS

of the discipline «**Philosophy of Music**»
2023-2024

1. Description of the discipline

Degree of higher education - third (Doctor Philosophy)

Field of knowledge: 02 Culture and Art

Speciality: 025 Musical Art

Educational programme: Musical Art

The total scope of the discipline: (in ECTS credits) 4 credits

Discipline status: optional

Faculty of Primary Education and Arts

Department of Vocal and Choral, Choreographic and Fine Arts

Year of study – 2; semester – 3; type of semester control - credit

Language of teaching: English

Classes: lectures and seminars

Teaching methods: analysis and synthesis, comparison, philosophizing (reasoning, reflecting on philosophical topics), discussions.

Forms of education: full-time (daytime, evening), distance learning

Link to discipline: <http://dspu.edu.ua/science/departments/graduate-school/metodic-materials/music-art/>

Distribution of hours by types of work

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	–	+	–

2. Teacher

Viktoriia POLIUHA viktoriya3221@gmail.com 0679767658	Candidate of Philosophical Sciences (PhD), Associate Professor of the Department of Vocal and Choral, Choreographic and Fine Arts
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3. Characteristics of the 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.

Prerequisites of 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».

Postrequisites of the discipline. The course «Philosophy of Music» completes the study of the third educational and scientific level of higher education of the program 025 Musical Art. After studying the discipline, the master's student enters the final stage of building an individual trajectory of his own master's research. The main goal of studying the discipline «Philosophy of Music» is aimed at realizing the ideas and principles of the methodology of scientific creativity. The specified methodological aspects are aimed at a deep understanding of the philosophical questions of the origin and essence of music; understanding the content of the main questions of the philosophy of music; philosophical theories and concepts related to understanding the world of music; problems of musical creativity in philosophy.

Link to discipline: The program for the educational discipline "Philosophy of Music", which is posted on the website of the DDPU by Ivan Franko (educational units, Faculty of Primary Education and Art, educational and methodological support of educational programs, third (doctor philosophy) level).

4. Program (content of the main sections) of the discipline

Content of lectures

1. 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.

2. 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.

3. 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.

4. 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.

5. 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.

6. 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.

7. 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.

8. Musical activity as a factor of cultural synergy.

Analys 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.

5. Place of classes (location)

Classroom training: auditorium No. 8 of the main building (building No. 4 of the Ivan Franko State University: I. Franka St., building 11).

Distance learning: ZOOM video conference (personal conference ID: 8278634636 Passcode: 3333)

6. Information about consultations

Consultations on the discipline are held at a prearranged time with the teacher, by phone or by e-mail.

7. Evaluation system

Graduate students assimilation of theoretical material from the discipline is checked at seminar classes, an interview with a lecturer and a test.

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. Re-taking is proceeded orally with assessment on a stem scale.

8. Questions for the final control

1. Music of ancient Greece and Egypt.
2. The concept of mathematical interpretations of music by Pythagoras, regarding the interpretation of music by the thinker as an exact science with the application of the laws of harmonious relations with the phenomena of nature - planets, constellations and elements «music spheres».

3. What is the relationship between words and feelings?
4. What is the relationship between music and the mind, namely: music and emotions, text and music, the influence of music on the spiritual world of a person and his behavior?
5. Music as «world will» in A. Schopenhauer's work.
6. The powerful influence of music on a person, his attitude to the world and to himself in the teachings of A. Schopenhauer.
7. F. Nietzsche's moral discourse in understanding musical creativity as an ontological sphere of the human spirit.
8. Social excursion of music in the philosophies of T. Adorno.
9. Musical expression as an aspect of the philosophy of language O. Loseva.
10. Philosophical and conceptual principles of understanding the problem of creativity as a phenomenon of spiritual processes.
11. What is "creativity"?
12. Describe the phenomenon of the «creativity» category.
13. Briefly describe the phenomenon of «genius».
14. Draw parallels and analogies between «creativity» and «genius».
15. What is music therapy?
16. Define the philosophical and conceptual foundations of understanding the problem of creativity as a phenomenon of spiritual processes.
17. Outline the methodological bases for determining giftedness.
18. Name the main problems of musical semiosis in the context of the philosophy of music.
19. Give a brief description of musical aesthesis as a universal condition of the sociocultural existence of music.
20. Can music be existential creativity?
21. What is the phenomenality of «interpretation» in music?
22. What is synergy in music?
23. What is the main task of the modern synergistic approach in music education?
24. Describe the role and significance of musical activity as an integrated property of the formation of musical culture.

9. Discipline policy (system of requirements for the graduate student of education).

It is determined by the system of requirements for the full mastery of the subject content of the discipline and is based on the principles of academic integrity: systematic attendance at lectures; participation in seminar classes or their practice in case of absence; responsible attitude to requirements for independent work and familiarization with reading materials / sources of information.

10. Recommended literature and information resources

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 позанаукового 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). Категория 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

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. Естезіс. 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
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
22. Лосев А.Ф. Музика як предмет логіки. URL: <http://www.opentextnn.ru/music/Perception/?id=618>
23. Ніцше ф. Генеалогія моралі. URL: http://pidruchniki.com/1292052237686/filosofiya/fridrih_nitsshe_1844-1900
24. Полюга В. (2022). Музична інтонація у зв'язку з проблемою сприймання музичного образу (сукцесивні функції). *Challenges and prospects of the interaction between culture, science and arts in the modern context : Scientific monograph*. Riga, Latvia : «Baltija Publishing». P.118-138. URL: <http://baltijapublishing.lv/omp/index.php/bp/catalog/book/221>
25. Полюга В. (2019). Кітч в музиці (рецепція досвіду й дійсності). *Вісник національної академії керівних кадрів культури і мистецтв*: наук. журнал. К.: Міленіум. № 3. С. 317-320. URL: <https://doi.org/10.32461/2226-3209.3.2019.191801>
26. Спенсер Г. Вільна енциклопедія «Вікіпедія». URL : http://ru.wikipedia.org/wiki/Спенсер,_Герберт
27. Dr. Gordon L. Show. For the professional music educator the “Mozart effect” – research on music and the developing brain, and more / R. Coff/Suzuki Music Academy All Rights Reserved, 2005. URL: <http://parenting-baby.com/parenting-baby-music-research/music-research.html>

Teacher _____ Viktoriia POLIUHA

Approved by the Department of Vocal and Choral, Choreographic and Fine Arts
Protocol № _____ dated _____ 20 ____

Head of the Department of Vocal and Choral,
Choreographic and Fine Arts _____ Iryna BERMES