

MUSIC AS THE NOTION OF ETHICS AND ONTOLOGY

Dmitry A. Yarochkin Saint-Petersburg State University, Saint-Petersburg, Russian Federation

ORCID: <https://orcid.org/0000-0002-6133-7681>

The relevance of the article is grounded in its thematic exploration of music through the metaphor of speech, where the resonant word amalgamates melody and meaning, potentially serving as the foundation for a new ontology. The aim of the article is to examine music as a fusion of sound and significance, which implies addressing a series of tasks. Primarily, it seeks to demonstrate how the musicality of language enables it to convey meaning more precisely and integrate the emotional sphere into discourse. It delves into the human world as tonally imbued, where surrounding sounds carry situationally determined meanings. Speech intertwines with the acoustic fabric of meanings, as it possesses a rational dimension. Thus, music elucidates language, and language elucidates music, their interaction strengthened by the similarity between the two phenomena. Further tasks involve analyzing the melody of speech, which proves even more efficacious than meaning, as initially, we perceive tonality before grasping the informational message. Speech does not directly interact with the world; perhaps the referential function of language refers to a fundamentally non-verbal aspect, grounded not in rational mechanisms but in the emotional experience of the world. Tonality provides a key to understanding the speaker's intentions and the overall emotional coloring of speech. Lastly, the article aims to consider music as a tool for transmitting values. To achieve these objectives, a hermeneutic method is employed in the work.

Through the course of the study, the following conclusions have been drawn: Music possesses a socio-ethical nature. Simultaneously, the Call of Being is music. Music serves as a medium for experiencing values, both absolute and momentary. If we enhance the non-verbal message of the voice with music, we obtain an instrument that bypasses the conscious part of the human soul, directly affecting sensibility. Myth, word, dance, and theatrical action provide a field for interpreting music, enabling it to selectively influence the value framework of human perception and serve as a tool for socialization.

Music comprises two layers. Ontologically, it is the call of being, its essence, unknowable to humans. Ethically, it is a channel for uniting people based on values. Music is contained not only in specific musical compositions but also within speech itself. In this sense, it is an anthropotechnique, a means of shaping individuals immersed in culture. The individual is not merely a passive consumer of culture but reproduces and edits it through symbolic communication. This communication follows musical laws. Understanding these laws allows for a fuller illumination of the complex phenomenon of human-music interaction.

Keywords: melody, rhythm, voice, verbalness, speech, absolute music, melody, phoneme, trance.

Keywords: melos, rhythm, voice, verbal aspect, speech, absolute music, melody, phoneme, trance.