

INTRODUCTION

Contemporary musicology exists in the complex human world and in the equally complex, oversaturated world of musical art. Playing and organizing at the new cognitive level the matter of music, it acquires the ability to discover and study the most essential aspects of human being, the most important laws of human nature – its constancy and dynamic existential qualities. Due to this, *musicology is one of the first in the humanities today, dedicated to revealing the phenomenon of the semantic precedent of human consciousness and human life*. But it also forces musicologists to deepen their psychological foundations, perspectives in the field of art, engage in active interaction not only with the artistic phenomena and the semantic world of culture, but also with related humanities. Moreover, it turns out that for some of them musicologists are able to perform prognostic and evidential systemological functions, that means, to open new horizons of cognition, ordering and testing their own material cognitive and assessment experience. Thus, *modern musicology* is capable of such methodical and categorical interaction with the *psychology of arts*, which forms new, systematically organized, that is, substantially holistic, *cognitive projections*.

We understand the word «projection» in its two possible meanings: how to construct a volume dimensional figure capable of bringing out, explicating the accumulated experience of cognition; as a specific internal refraction – the transformation of certain parameters, tasks of the surrounding reality, the objectivation of significant thinking positions, assessment approaches for this cognition sphere. And let's try to explain why *psychology of arts is becoming a necessary conceptual base of musicological discourse today*.

The importance of psychological knowledge and the recognized social positions of psychological disciplines do not eliminate the significant methodological obstacles, unresolved problems that exist in the development of modern psychological science, especially in those sections that are related to the study of human behavior and consciousness. From ancient times, certain unpredictable personality in the vicissitudes of life, the paradoxality of human existence attracted the attention of thinkers and artists, and the latter managed

to reflect the complexity of the inner world – the psychological essence of man in the most complete, convincing and understandable form. It is the art with its systematic artistic and symbolic resources that becomes a mirror of human consciousness, and hence a guide to the secrets of human existence.

Throughout the XX century, the experience of art and its accumulated material have been widely used by philosophical theories and psychological practices: the coordination of a generalized philosophical approach with psychological empiricism takes place in the direction of transpersonal humanistic psychology, which becomes one of the fundamental human sciences. However, the fundamental questions that are not completely resolved by any of the known branches of the humanities remain questions about the nature, ways of existence, structural and semantic qualities of human consciousness, which also requires consideration of two its historical forms – community-collective and individual-personal. The phenomenon of consciousness forms one of the central subjects of philosophy, psychology and art history in connection with the meaningful activity of man, which reinforces the importance of sensory culture, brings the problem of experience to the first level of interdisciplinary theories.

The psychology of arts is born at the intersection of general humanitarian and natural sciences, expresses their mutual methodological interest, while pointing to new methodological possibilities of the arts cognition, as well as its new theoretical tasks. The implicit period of the existence of this scientific and subject area is related to the evolution of both the disciplines of arts, and the development of aesthetic science and its interaction with psychological systems. For the recent explicit, firstly, incorporating philosophical aesthetics into the content is significant; secondly, the multiplicity of author's interpretations and attempts to construct a theoretical system; thirdly, the gradual revival and placement of the scientific poetics of L. Vygotsky in the central place, orientation to the positions and concepts of Vygotsky, expressed not only in the «Psychology of Arts», but also in the whole set of scientific works. The leading direction of the psychology of arts, initiated by L. Vygotsky, today remains the theory of artistic (aesthetic) emotions in unity with the doctrine of the cathartic foundations of the artistic

form, consistent with the main for the scientist theory of human consciousness (in the synthesis of psychology of consciousness and psychology of activity).

The most relevant and scientifically and methodologically balanced on the modern humanitarian context and cognitive system of musicology is the separation of three components of psychology of arts: psychology of consciousness, psychology of creative process, which includes psychology of artistic creativity, and psychology of artistic thinking (with priority position of musical thinking). Psychological theory of consciousness requires, first of all, the definition of criteria and methods of assessing human consciousness, explaining the descriptive language of psychological phenomena, the formation of basic understandable terms, the creation of a relevant subject of discursive field. It develops the direction of symbolization – allegorical exteriorization – the psychological content of man in his integrity. The study of the creative process, including its artistic forms, is most of all due to the theory of signification, which is part of L. Vygotsky's doctrine of higher psychic functions. Accordingly, the psychology of the creative process is directed to the sign activity of man, revealing his dependence on the semantic tasks and needs, and most of all on those that are "crowning" and completing all common semantic human efforts, represent humanity as the only evolutionary organism (from the top noetic senses).

The third component of the psychology of arts contributes to the discovery of the laws of consciousness, the process of thinking and experiencing, in particular, the identification of the special role of musical reflections-images and temporal process of musical communication in the artistic form. This trend allows us to offer typology of musical forms in the context of emotionology, to reveal the distinctness of interpretive approaches in music and to music, to explain the peculiarities of musical language with its «growing logos», which indicates the close connection between the musical and the unconscious, that is, the rootedness of music in the deep memory.

The main approach, which combines all areas of the psychology of the arts, is noetic in its specific psychological comprehension (understanding), but with appeal to the phenomenological philosophical concept (in particular E. Husserl, G. Spet, A. Losev).

Higher noetic categories, defined as memory, play and love, correspond to higher universal semantic instances of culture; organize transitive conceptual and methodical interactions between sections of psychology of arts. The noetic modus of psychology of consciousness is explained by the fact that the key is the phenomenon and concept of memory, both in the collective and individually-personal forms; a psychology of creativity consistent with a cognitive approach makes key the phenomenon play; for artistic concepts, in their psychological equivalent, the expression of the communicative calling of man as a «calling to communication» (S. Averintsev) is the feeling and state of love, of a higher positive resonance with the holistic world. All noetic syntagms have symbolic properties, are unique to all, without exception, spheres of human activity; so, they pass through all spheres, all historical stages of development of these spheres, become the most general valuable universals, assume even their seniority in relation to human culture (remember: «God is love», or, according to J. Huizinga, “a play older than culture”).

In the context of the noetic approach there can be developed the theory of self-actualization by A. Maslow, the theory of «personal senses» by A. Leontiev, the action psychology by V. Roments; this way leads to the formation of a large branch called «psychology of personality», which interests researchers with its creativity, that is, to a kind of «creative psychology». In addition, the key issue in this area is the «language of consciousness» (it means, ways and forms of awareness – rationalization), including the meaning of the process of verbalization, words as a sign form, in general about semiotic functions and the semantic structure of consciousness, empathy and catharsis. The main thing for this approach is the recognition of the active formative role of the individual personal consciousness, which can «see» and assess itself only by creating separate, «external» subjects-signs, which become «artificial instruments» of consciousness, «psychological tools» (in terms of L. Vygotsky).

The modern concept of a noological approach to the study of the process of musical thinking inevitably links A. Losev’s theory about the «thing» and the material construction of the world, his views on the logos and ethos – the origins of the mind in man and the human in the mind, with the doctrine of experience, the subject-sensual content

of consciousness, the noesis addressing of human personal meanings and the noematic conditionality of the artistic object.

Phenomenological experience is precisely in the attachment of transcendental definitions to the reality of human consciousness as it is through *experience*, the content of which is not translated into certain verbal and conceptual forms. The components of the noological system on which musical thinking is based, presuppose continual connections between the logos – the mind – the comprehension – the ethos – the worldview – the essence (the entelechy) – the meaning – the thing – the reality – the sensual comprehension – the «feeling intelligence» – the imaginative models – the form – the finishing semiosis.

Modeling concepts in different cognitive systems are:

- in A. Losev's doctrine about musical logic: space – chaos; vitality – death, decay; movement and expediency, number as quantity and quality; time and rhythm;
- in the meaning coordinates of E. Husserl: it is experience, intention, consciousness, reality, the noematic and noesis;
- the key antinomy of J. Huizinga's theory is: the normative order is the beauty that is achieved in free play and acquires the status of aesthetic.

A musicological thought that measures reality by means of musical creativity produces own paired opposition, forming, as a coordinate system, a historical and theoretical paradigm. Thus, in historical musicology, order is a temporal correspondence to the meaning of life – the meaning of creativity with the help of the idea (image) of a person as beautiful (perfect). In theoretical musicology, order is the temporal correspondence of an image (plan) to the form of its embodiment (harmony of correspondence).

Psychological foundations of musicological knowledge (knowledge of music) are also motivated by a complex dialogue between historical and personal-psychological times. The human in history corresponds in one way or another to the historical in man, and in human creativity there is an intentional integrity of the «pure» mind, not clouded by the manifestations of a flowing habitual consciousness, aimed at the ideal as the most useful, pragmatically

advantageous. R. Eucken¹ called this «beneficial» orientation as «activism,» that is, a manifestation of selective reasonable activity. The ideal, the perfect reflects the social choice that is appropriate for the subject insofar as it represents the universal meaning experience of culture. This experience can be transformed into personal semantic positions, so it is likely that the reverse application of V. Frankl's noetic formula that the unique meaning of today becomes the universal meaning tomorrow...²

The subjective and psychological phenomenon of meaning-setting, which is a purely human property, leads to the definition of symbolic forms, which will bring us to the mechanism of activity of consciousness as close as possible, and through it – to higher creative instances, even to the divine ones. Thus, there arises the interdependence between these instances and the artistic and communicative forms, and a new conceptualization of cultural reality, based on the categorization of sensual-thinking reality (as *conscious* reality) takes place.

The noetic conception of consciousness, as well as the identification of the noetic projections of the artistic image, allows us to work out ways to solve the problem of the unconscious, which is recognized as crucial to the psychology of consciousness, and therefore fundamental to the psychology of arts. It is the theoretical basis and the main methodological prerequisite for all forms of psychological knowledge because, in L. Vygotsky's words, “the unconscious is potentially conscious”; as a result, the highly debatable and limited by the psychotherapeutic approach theory of S. Freud does not lose its value. To quote L. Vygotsky: “The unconscious is not separated from consciousness by any impassable wall. The processes that begin in it often have their continuation in the consciousness, and, conversely, much of the conscious is displaced by us into the subconscious sphere. There is a constant, never-ending, live dynamic connection between the two spheres of our consciousness. The unconscious influences our actions, manifests

¹ Эйкен Р. Смысл и ценность жизни. Пер. с нем. М. М. Тареева. М.: ЭЛИА-АРТО, 2008.

² Франкл В. Человек в поисках смысла: Пер. с англ. и нем. Вступ. ст. А. Леонтьева. М.: Прогресс, 1990

itself in our behavior, and through these traces and manifestations we learn to recognize the unconscious and the laws that rule it»³.

The process of awareness as a constant transition from the sensual reserves of the unconscious (deep memory) to conscious thinking forms (rational thinking and operational memory) is the primary and the main material of musical art; and it is music that is a special «language of consciousness», agreed with all the contradictions and difficulties of the latter, and in this capacity – a special kind of sign activity of the person. Thus, there arises a particular musicological (musical and artistic) contextual circle of the concept consideration of catharsis by L. Vygotsky that also requires *a new look at the psychology of arts* – as a discipline, which involves the inclusion of musical and semiological analysis at all its subject levels and in all kinds of artistic forms, including the comparative discussion of cognitive processes occurring in art.

The following sections of the monograph suggest consistent explanations of *musicological issues* related to innovative methodical tendencies and the main *categorical «nodes» of contemporary psychology of arts*.

³ Выготский Л. Психология искусства. М.: Искусство, 1968. С. 94