

SUMMARY

The monograph combines and systematizes current musicological approaches to the subject area of psychology of arts, carried out by the author of this research over the last decades, allows to form a new musicological theory of psychology of arts and to offer this discipline (psychology of arts) as one of the leading directions of modern musicology.

Psychological foundations of semantic analysis in musicology are developed, in connection with which a synthesis of epistemological and semiological approaches in the study of the phenomena of sense and symbol is proposed. A holistic and integrated research methodology allows us to introduce categories that are common to musicology and the psychology of the arts, giving them systemic unity and orderliness.

Among them, the basic categories are spirituality, psychological reality, artifact, noology and noetic as the highest kind of semantic relation, musical sense, musical symbol, musical language, musicological meta-language, symbolology, musicological discourse and immanent logos of music, musical semantics, tragic, catharsis, time and space, text and content hypostasis.

Leading theoretical angles of the monograph are due to the need to isolate and explain the noetic (noological) universals of culture and the noetic dimensions of musical art. Concepts of memory, play, and love are deepened to illuminate their psychological functions; concepts of genre, style, and composition are positioned as noetic, while at the same time special musicologists, being included in the categorical sequence formed in the process of discussing the psychological properties of music.

Consideration of noetic antinomies in their relevance to the phenomenon of catharsis allows to determine the principles of creation and completion of a musical composition as an immanent logical system of music, acting at different stages of musical and linguistic realization of an artistic idea. In the context of musical creativity, this system emerges as a cathartic conventionality of a self-dialogue of music, based on the transitive features of a musical composition contexture, and at the same time corresponds to the main varieties of semantic dialogue.

A special symbolological «other language» of N. Roerich's ethical doctrine is found, which raises the language of arts to the conceptual generalization of the mythological level and therefore provides a model of aesthetic and psychological meta-language.

To sum up, this monograph is a proposal to build a methodical and categorical system of *musicological psychology of arts*; it introduces a synthesis of the scientific and psychological problems that are most relevant to the current state of the humanitarian sciences and human consciousness.