

The intrinsic morphology of the musical creation

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Abstract: *A musical work represents the meeting point of the subjective knowledge and of the objective beauty, (i.e. the primordial beauty as object). The musical expression, through its intrinsic qualities, through its own structure, unifies and harmonizes the objective beauty with the subjective thirst for knowledge. In this union the spiritual life of the human being can experience his intrinsic capacity to unfold an Enigma, the enigma of the subjective existential link with what is hidden within us as a primordial objective essence. Art in general and music in particular reveal the secrets and mysteries of this link, which the ancient Greeks called pragmatically "a-letheia" i.e. the revelation of what is hidden. The musical listener has the revelation of the ineffable reality. In this essay we try to detail the sources of the intrinsic structure of musical discourse.*

The word "morphology" comes from the ancient Greek μορφή, morphé = form and λόγος, lógos = word, study, research. Generally speaking the term "**morphology**", mean "study of shape". The intrinsic morphology is a significant field of study in ontology explaining the fundamental nature of being. In the present study through the intrinsic morphology of the musical creation, we try to describe the essential nature of the musical discourse. We are interested in the deepest origins of the musical expression, in the fundamental sources of its significations and its intrinsic shape. We try to reveal the innate,

inherent, property which is inseparable from the discourse itself and belong to a discourse by its very nature.

The music work accompanies faithfully the smaller oscillations of the hidden order in the world and thus the phenomenological vision of music greatly expands the ontological dimension of the human spirit. The musical experience introduces us into a reality where the distinction between the Sensible and the Understandable does not have any sense; it introduces us into the transcendent reality of the primary causes, into the reality of essences¹. Thus the musical experiment emphasizes the existential structure of the presence of sensitive by bringing it in the transcendental world of the essences. In this way music has a final purpose the revelation of the primordial order which governs the universe and in consequence the constitution of a rational communication between Man and Time. In our study we try to realize a morphological analysis to explore a multi-dimensional and non-quantified problem of the musical discourse.

In the existential reality the musical creation is a metaphor of the universe. It imposes itself on time. It perpetuates the essence of the human being.

In its essence, music is the art of movement. It is implicated in the transcendental movement of the conscience. It represents an intentional object as much as the transcendental intention is the way of being, of the conscience. In his work, *An Essay on the Immediate Data of Consciousness*, Bergson considers this way as the intimate experience of time. The aesthetic work is the final product of the transcendental movement of conscience. Bergson compares the temporary unity of conscience with a musical structure where each pitch is depending on the previous pitch and is determining, in its turn, the next pitch. The result is that the real life (factual experience)

¹ The stoic Zenon regarded Art as a disposition to clear the route, that is to say to open the way towards the knowledge of the things and in the last instance towards the knowledge of the ultimate causes.

becomes an intimate interior melody, the source of the aesthetic event¹.

The music is not a harmonization, it is the source of harmony, and it is a fundamental existential principle. Susanne Langer makes a profound analysis of signification in the musical expression. She considers that music is time made audible², and so music becomes an essential element of the sensible world. Music has a specific power, an elementary power, and a power which is based on the qualities of the sound with which this art confuses. It is in music, especially, that a shape of the pure analysis of the Reason is formed. This analysis puts in natural order, i.e. in accordance with the specific laws and with the rules of musical creation, the movements and the positions of the sound. It is about an instantaneous phenomenon which penetrates inside the soul and seizes the consciousness.

There are primordial links between the musical expression and the image of the universe, as they exist in the deep layers of the human conscience³. The musical work

¹ S. Gallagher, *How the Body shapes the Mind*, Oxford, Clarendon Press, 2005.

² Susanne Langer was an American philosopher of mind and of aesthetics who was influenced by Ernst Cassirer, author of the very important work "The philosophy of Symbolic Forms" and by Alfred North Whitehead. Langer is best known for her book "Philosophy in a New Key" (1941), "Feeling and Form" (1951), and "Mind: An Essay on Human Feeling" (1967).

³ In his work *The Banquet*, Plato, through the voice of Socrates advised by Diotima speaks of the existence of primordial beauty, the beauty itself, absolutely unique, homogenous and non differential. In this way, Plato speaks also about the existence of some «means» for bringing this beauty in the sensible world. Through this he inaugurates, the philosophical reflection on art. In his work on rhetoric The Greek Denys from Halicarnassus goes ahead giving to the representation hidden behind musical expression some sort of supernatural power made available to man himself to try his power of understanding in order to the integration himself into the universal order.

generated in accordance with the model of the substantial form¹ becomes a veritable *imago mundi*². In this acceptance the musical expression brings into the sensible world the immanent structures, which the human being does not know but through its predicates. In his central work *The World as Will and Representation*, Schopenhauer puts in evidence two worlds: the world as subject of knowledge (subjective representation) and the world in itself (unconscious and instinctive “will to live” determined by the innate pre-reflexive structure of the human spirit). Between these two worlds, that represent two different instances in a continuous perfecting process, there are the interference points through which pass in transit the substance intrinsic necessary for their existence.

The musical expression constitutes itself as like these interference points generates a specifically fundamental aspect of life itself. In this sense the structure of the musical work derives from universal laws of nature. The musical work is a privileged place, an axis of the mental and physical universe that unifies in its expression *universalia ante rem* that is to say the universal before any form written in the pre-conceptual

¹ “Substantial form” signifies the spiritual presence behind the concept of qualities, of accidents. It is the subject of every predicate: thought, judgment, action.

² The Latin *imago* signifies “image”. Plato sees in “image” and respectively in “imagination” an instrument with which that the man represents the unreal structures that want to confer an obvious reality. Aristotle defines the “image” as the result of the psychic process generated by the “sensation in action”; he says that the imagination is indispensable for the process of thinking and thus the reality becomes obvious. In this reality, become obvious, the human judgment creates its marks.

Mundi from the Latin *mundus* signifies in the same time “order”, “arrangement”, “universe”, and also “ornament”. The corresponding Greek word is *κοσμος*.

layers of the human being¹. Considered as an expression of the universal, the music is a natural unifying language which expresses the primacy of universal functional interdependence. The musical expression as well as the matter-spirit unity determine the structure of the human interior². Through music, the man transcends his condition of a sensible being in order to get the understanding of the world of essences, of the world of truth. Any musical discourse means an intentional work³ in search of the Beauty. In a large acceptance, Truth and Beauty can be seen as synonymous because, according to Spinoza⁴,

¹ While the notion of “concept” determines *universalia post rem*, the universe created by the intellectual spirit through generalizations.

² Theoretical discussion on the links between mind and body and the development of neurosciences has led to a new kind of approach of the interactions “mind-body”. This new approach has been called in Anglo-Saxon countries the “mind-body problem”. Thus, it can define four directions of research. The first one called “neuron direction” sees in thought and in alive only a neuronal interconnection. The second direction, called the direction of “double aspect”, accepts the simultaneous existence of the two independent activities, one objective activity and the other, subjective activity. The third direction, called “emergent” is departing from the assumption of many levels of consciousness. Finally, the fourth direction is the “functional direction” which considers that it can study very well the relationship “body-mind” without having to think of its material support.

³ The intentionality (from the Latin **intentio**) can be seen, in the most general sense, as the desire to know, which is engraved on our natural constitution as an original structure and which confirms our capacity to reach the transcendence by our innate, ante-predicative knowledge. Intentionality is an intrinsic feature of acts such as thinking and hoping.

⁴ Following Spinoza, our world should be considered as a mode under the two attributes of thought and extension. The most important works of Spinoza are “*Treatise on the Improvement of the Understanding*” and “*The Ethics*” in which he describes, in a mathematical manner, his concepts on the evolution of the natural and social relations. There are three essential ideas in the Spinoza thought: - the unity of all that exists; - the regularity of all that happens; - the identity of spirit and nature.

the Nature is at the same time infinite and one. The intentional work is a natural process that evolves in accordance with the logic and the rules of Natural Equilibrium. It is a spiritual process defined as a metaphysical phenomenon of existence. Baumgarten, the founder of the modern aesthetics, reminds us that “art is a way of thinking in beauty”. The music possesses the deepest means of knowledge of objective reality because it represents the mirror of the entire universe.

1. The musical shape

The foreshadowed models of life itself are encrusted in the primitive layers of the human conscience under the substantial form of the essence. It is some kind of induction of the primordial experience¹ in the human spirit in order to bring the universal singularity in the sensible world. Souriau² believes that, through aesthetic experience, the work of art pre-exists virtually outside the reflexive world in a latent and unspecified form; it is performed as an objective necessity specific to the activity of the mind and with the urgency of the existence. The revelation is the call of the art works that requires a specific autonomous existence in a specific shape. The idea initially revealed, subsequently acquired and developed through the activity of the creator’s mind, brings the virtual existence into the world of objective reality. The musical form comes from the specific potentiality of the horizon of primordial aesthetic experience. The dynamics of the relationship “idea-thinking act” appears here decisive in establishing the ability of the “Homo aestheticus” to shape the context “time-space” according to his spiritual reality in order to realize a correct structure of the art

¹ For M. Eliade, a Romanian historian and philosopher, this experience is “approved at the birth of world”.

² The French philosopher E. Souriau is best known for his works in aesthetics

work. This dynamics occurs along the whole creative process determining in the smallest details how to manifest and gain multiple meanings throughout the generation of the artistic expression.

The musical expression, through its definition, finds source directly in this substantial form generated through a natural rhythm, a founder and a fundamental rhythm and which represents in last sensible instance the entire temporality of the experience. There is an innate and omnipresent human need to symbolize. The symbol represents the conjunction of the subjective knowledge and of the primordial objective reality, conjunction that is crucial to signify the presence and the role of the human being in the natural existential context and to clarify man's relationship to the universe. The creation of the symbolic forms unifies every spiritual activities because these symbolic forms play an intermediate role between the human being and the existential context.

The musical form represents a dynamic symbol of human psychic process and its morphology follows the logic of the forms of human feeling of life. The same logical forms control the symbol and the symbolized object. It gives birth to a new context a "real-symbolic" context, which is specific to the spiritual manifestations, and which evolves simultaneously with the universal context "space-time" governed by natural phenomenology¹.

The conglomerate structures of the musical discourse develop a specific auditory time, a virtual time of the emotional space. The music is born in a formal space between the

¹ In 1967 Gordon Epperson, in his study *The Musical Symbol, a Study of the Philosophic Theory of Music*, brought into relief the importance of the symbol in musical events.

Sensible and the Understandable, between intuition¹ and reason. The different constituent elements of a musical expression have no fixed meaning except in the context of their entire presentation. The musical form cannot be understood by its parts in isolation; it must be understood as a complex whole where one of the functions of each constituent element is to articulate entirely the different meanings in one global emotional signification. The musical shape evolves in accordance with the logic and the rules of Natural Equilibrium because it must define a spiritual process as a metaphysical phenomenon of existence and as a spiritual witness of the human being's presence in the natural context of existence. Musical work springs from a primordial necessity whose origins are to be found in the ante-predicative layers of the human spirituality. It is a fundamental basis of existence. Through musical expression, man goes from the world of essences to the existential world. He discovers the

¹ The ontological mechanism of intuition puts in evidence the smallest details of the primary interiority, of the intrinsic spiritual life. There are several types of intuition. The first type is the "sensible intuition" which permits an automatic knowledge of the sensible objects. The second type of intuition, the "categorical intuition", apprehends the categorial forms, allowing precise meanings among the elements of an alive globality. Finally, the "essential intuition" or "eidetic intuition" (from Greek "eidos" meaning essence) gives access to the primordial essence. The material items of the musical expression are revealed through the sensible intuition. The sound by itself has only a physical signification which is insufficient for the articulation of any musical expression in spite of attempts of older and newer to give it expression status. Articulating sounds within distinct entities with precise meanings is achieved through categorial intuition that appeal to specific categories available to the composer of current practice of the creation. The wholeness for the musical expression is specific of essence. Essential intuition or eidetic intuition frames up this globality to an intrinsic and natural form, bringing the ineffable into the human consciousness. Thus, the ineffable acquires the necessary qualities to its direct perception. When Schuman says that a composer is able to communicate with the ineffable, he understands it by the integration of the primordial beauty, in his creation.

mystery of the context "space-time" in which he lives. In this way the logical design of the musical shape must be in concordance with the reality as a potential description of a singularity waiting to be revealed in the sensible world¹. The musical work, as the inexorable product of the aesthetic experience, arises as a symbol of primordial truth's immanence, as a symbol of sacredness understood in the sense of an absolute and immutable value. Thus the reason for a work of aesthetic existence is to put in evidence, in the sensible world, the extraordinary beauty of the functional interdependence between Nature and Spirit. This relation is defined by a perpetual movement of "entry in oneself" to "exit out of oneself", movement which generates the musical existence of the human being.

The musical work is the unity between sensitivity and understanding. This unity is realized like a global dynamic category in which the attraction and repulse forces develop themselves like in any natural process. The deep rhythm which is the fundament of the universal context "space-time" (*Messiaen*² asserts that "the world's substance is the polyrhythm") shapes the immanent relationship between the musical idea and the act of reflection in every musical syntactic category. In its essence, the musical discourse is the art of movement. It is implicated in the transcendental movement of consciousness. While we are listening to a musical work, we realize that we are confronted to a discourse intending to convince us of a transcendental reality, by a suitable aesthetics. This discourse must respect the rhetorical rules but, at the same time, it must obey a rigorous natural logic. In fact, the purpose of any musical discourse is to create,

¹ The great Romanian sculptor Brancusi said: "when I work I bring to light the forms hidden in the stone".

² The French composer Olivier *Messiaen* was one of the major composers of the 20th century. His music is rhythmically complex as he was interested in rhythms from ancient Greece and from Hindu sources.

in any listener, the essential ideas of the human permanence in the world.

2. The modern approach of the musical discourse's morphology

The music is born in a formal space between the Sensible and Understandable as a dynamic process which reflects the unity of the natural life. Through its complexity, through its continuous and deep transformations, through its dialectical features, the musical work can be seen as a living structure telling the truth, as a power and scalable system in the mind oriented towards a clearly defined end¹.

The musical discourse like any aesthetic work can be considered as a global intentional process. Modern approaches of aesthetics mostly come from the fields of cognitive psychology and neurosciences. Within this process a mental act creates a relationship between an intentional act and real happenings in the "space-time" world. All the happenings of the "space-time" universe determine the general context of aesthetic phenomena. The musical expression develops as a process of individualization bringing in the sensible world a revealing pre-individual horizon of the substantial form. It is the result of the human innate experience. We can consider the prior sketches of the final form of the musical composition as the fundamental stages in the clarification process, in the action of individualization. In this context the birth of the sense does not make by the juxtaposition of the predetermined significances but starting from a frame of initial sense empty and soft, a kind of permeable matrix which fills as the musical expression becomes increasingly more perfect.

¹ P. Eykhoff, *System Identification*, London-New York, John Wiley Sons, 1982.

The essential element in the scrolling of this mechanism is the liberty of inventive thinking. It leads to determination of the meaning which having regard to the permeability and to plasticity of the primary matrix acquires a partial and relative character. This aspect becomes obvious because the final musical phrase belongs at the perceptive world. In other sense such structuring way of the musical expression by an adapting and supplementing continue of the essential initial frame ensures the perennially existence and the inexhaustible life of the musical work. In this way the temporality determines the substantial shape of perception. Only at this level one can speak of a founder rhythm which allows Messiaen to stating "La substance du monde est donc la polyrythmie"¹ and Bachelard to affirm, in his work: "The Dialectical of Duration", that: "la matière et le rayonnement n'existent que dans le rythme et par le rythme"².

It is obvious that here the rhythm should not be seen as a mere technical element of musical expression, but as a substantial form of primordial immanent pulsation through which it manifests itself in the world of perception. This substantial form is the cause and the force generating of all properties, not dependent on any things, and in this context it is the veritable soul of the musical creation. It listens to the need for internal laws guiding and organizing the pre-individual world.

From this original background of the pre-individual world were spun off in time the Bach Passions' religiosity, Schubert's privacy and filigree pieces or Beethoven' explosive sensitivity. Through music, the man transcends his condition of a sensible being in order to get the understanding of the essences's world, of the world of truth.

¹ The substance of the world is thus the polyrhythm.

² The matter and the radiance exist only in the rhythm and by the rhythm.

3. The musical discourse as a dynamic sequential process

To study any musical experience, as expression of movement, it must analyze the natural dynamics of the musical phenomenon in its manifestation context. We think that the dynamic approach, thanks to its concepts, is the best way to search the implication of musical event in the transcendental movement of the conscience. Aesthetic experience is the way of being of the consciousness; it is a phenomenological existential principle. For Friedrich Schiller aesthetic appreciation of beauty is the most perfect reconciliation of the sensual and rational parts of human nature.

Messiaen and Hölderin consider that the rhythm is the fundament of the universal dynamic of reality. The deep conviction of Messiaen is that the rhythm is the substantial essence of the world; he puts in evidence that "*La substance du monde est donc la polyrythmie*"(see the note 15). Hölderin, also says in turn that: *the single spirit is poetic, the spirit driven by a deep rhythm*. This rhythm shapes the immanent relationship between the musical idea and the act of thinking. The ability to master this dynamic relation in successive stages leads to the enrichment and perfecting of the musical expression. In the cartesian expression "Cogito ergo sum", "sum" is a active verb showing both an Existential Act and the Material Form from which is made up our spiritual universe. In this way Bergson considers the art as metaphysics in act. Through this opinion, Bergson¹ recommends us to see in the phenomenological understand of the art a dynamic approach of the object, a spontaneous thought in continue movement, an experimentation practice of the seize of the origin essences in order to make the artistic signification more objective.

¹ Henri-Louis Bergson a major French philosopher thinks that he processes of immediate experience and intuition are more significant than abstract rationalism and science for understanding the objective reality.

Practical intrinsic analysis of the musical phenomenon uses the concept of hierarchical structure on several levels closely connected with the theory of complex systems. In a broad sense the musical phenomenon is an artificial (human-made) system in which the components form a coherent transcendental entity. The structure of the musical discourse as a global system is constituted by several interdependent sub-systems. Each sub-system has its own structure and its own way to reach its own aim, but their interdependent working follows the way of the global aim. The working and the evolution of this system is determined by the state parameters ($f_{e1}, f_{e2}, f_{e3}, \dots, f_{en}$) of the external existential context and the state parameters ($f_{i1}, f_{i2}, f_{i3}, \dots, f_{in}$) that characterize the internal dynamic of the musical process (Fig. 1).

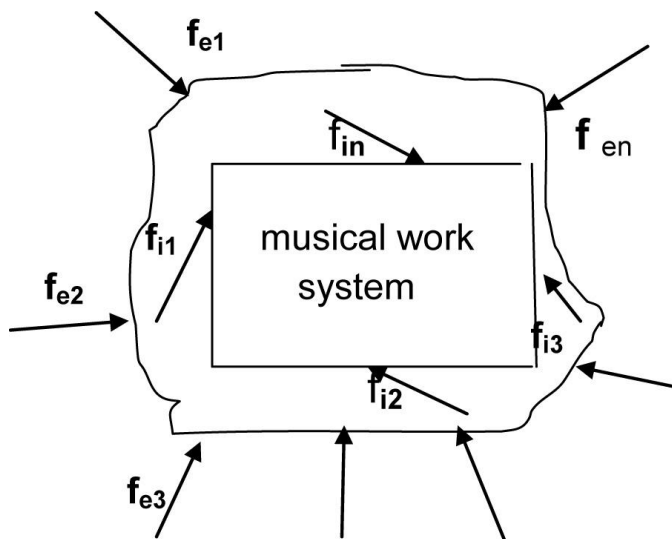


Fig. 1 Schematic model of the musical discourse process

The musical discourse is indeed a scalable system¹ with a strong feedback mechanism² that allows it to correct errors of expression and analysis on the route to the proposed expression.

The development of the musical creation process is determined by the dialectical relationship of two essential elements: the original idea and the act of thinking. The act of thinking is understood here in its most general meaning, i.e. the process that includes all forms of life's inner human consciousness (perceptions, feelings, ideas, acts of will, ..) and leads Descartes to the equivalence between "think" and "be".

We can globally represent a musical work as a sum of interactive elements that define a dynamic sequential phenomenon of the human spiritual activity (Fig. 2).

¹ The term "system" comes from the Latin word **systema**, in turn from Greek **σύστημα**, **systema**, that signifies a whole compounded of several parts or members. One system can be formed by two types of functional structures: a somatic one and a constituent one. The somatic structure can be understood as a sum of independent elements, whose general characteristics are obtained by the sum of characteristics of each independent component. In the constituent structure there are specific functional relations between the constituent elements; to understand this type of structure one needs to know the identity and the nature of the constituent components as well as their functional interrelations.

Hume qualifies the universe of art as a "poetic system of things", separating it from the "judgment system" and from "the sensitive realities system". Through this separating Hume assimilates the art world with the Platonic world of ideas, of the primordial essences. Also, in the same sense, Kant defines the notion of "aesthetic idea" which he describes as transcendental idea. Two centuries later Merleau-Ponty speaks in the same context of the "Original Explosion" in the specific forms of art.

² This mechanism allows that the information about actions returned to the source of these actions.

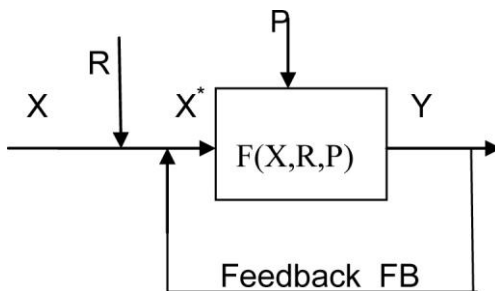


Fig. 2 Theoretical model of a musical discourse

We note, in this model, by the vector “X” the entry context, by the vector “Y” the exit context, by the vector “P” the external perturbation, and by vector “R” the final goal of the process (which is in the mind of the creator of musical event).

This is a process that evolves from an unstable state to a stable state that is defined by the final aim or reference (“R”). By reference “R” we understand here the ideal author’s vision on the final of the artistic product. The reference “R” is the result of an intentional process that is present in the mind of the author as an innate property. Jacques Monod¹ (Nobel prize in Physiology and Medicine - 1965) wrote that the intentionality as a human tendency to know is acquired through experience according to an innate program which follows a certain pre-established pattern defined by the species’ genetic patrimony. It

¹J. Monod, *Le Hasard et la nécessité: essai sur la philosophie naturelle de la biologie moderne*, Paris, 1970. The author believes that we contain an inborn genetic need to search out the meaning of existence is responsible for the creation of myths, religion, and philosophy. He implies that this genetic component accounts for religion being the base of social structure and the reoccurrence of the same essential form in myths, religion, and philosophy. The book’s title was inspired by a line attributed to Democritus, “Everything existing in the universe is the fruit of chance and necessity.”

is a transcriptional regulation system. He believes this understanding will enable the mankind to eliminate the dualism of the brain and the mind.

This new understanding will also enable us to understand that “to give up the illusion that sees in the soul an immaterial “substance” is not to deny its existence, but on the contrary to begin to recognize the complexity, the richness, the unfathomable profundity of the genetic and cultural heritage and of the personal experience, conscious or otherwise, which together constitute this being of ours”.

The function “F” is the transfer function that identifies the transformation of the “X” towards the “Y”. The structure of the vectors X, Y, P, and R, is determined by the state parameters ($f_{e1}, f_{e2}, f_{e3}.....f_{en}$), ($f_{i1}, f_{i2}, f_{i3}.....f_{in}$) as seen above (fig. 1). If we represent the musical phenomenon as a spiritual transformation point, its identification supposes the cognition of the relation $Y = F(X, R, P)$ which characterizes the engendering and evolution of its events.

The influence of the state parameters ($f_{e1}, f_{e2}, f_{e3}.....f_{en}$), ($f_{i1}, f_{i2}, f_{i3}.....f_{in}$) can have a random, chaotic behavior or can follow deterministic laws. Their actions on the process follow the specific rules of dependence which determine the relations between the components of the global system. The general principle of such psychological system is the principle of hierarchical structure¹.

In this way it is a departure point that represents the initial moment, the moment of decision, the birth of idea (vector

¹ Arthur Koestler defined the principle of hierarchical structure; he developed a coherent way of organizing knowledge and nature all together in *Janus*, Calmann-Levy, 1994. The concept of hierarchical structure on several levels closely connected with the theory of complex systems was developed by Ludwig von **Bertalanffy** in *General System theory: Foundations, Development, Applications*, New York, 1978.

of entry context X), moment that is determined by a specific symbiosis between the spiral of intuition and that of reason, symbiosis always present in the mind of the musician. Thus sets up the musical discourse in a first step. The next step brings the informational elements about the new structure of the discourse (exit context Y), through the feedback mechanism (FB), to the sources of decision-making process (entry point). The new conditions (vector-context X'), which is to say the new state of mind of the composer is the result of the action of vectors R and FB on the initial context X. All this process is a sequential process within which the vectors X and Y evolve step by step under the influence of the vector P and the feedback action vector FB. Within this process the mind activity in the moment of presence is determined by a double horizon of retention and protention. The retention is a property of the human being by which what was lived remains wrapped in the fields of the presence, while the protention is the complementary property of the alive consciousness always tended towards what exists only on the mode of the possibility. The sequential process described above is a consequence of a direct relation settled between the retention and the protention in two directions: the past is retained in the alive present on the one hand, and on the other hand, the subject projects towards its possibilities to configure the new moment of presence. The shape of the musical discourse is developed by a perpetual passage within which the present grows rich by what the composer was lived and opens with the new possible one. The consciousness, through the feedback mechanism, gathers these different times in a one active presence and ensures the transition towards the new contextual moment.

The final form of musical discourse is the result of a dynamic sequential process that creates each movement of the movement that precedes it. The process is also a decision making process, an intermediate step being fully vested after the intervention of feedback mechanism that directs the outcome of the previous step to the starting point of the incipient stage. The iteration ends when the musical work meets the required qualities by the context « idea-form », by the

natural logic of Equilibrium and Beauty, by the ideal intentionality.

Here we find Aristotle's conception of time, which states that "the before and after are in change, and time is these in so far as they are countable".¹

The dynamics of the musical work as a system introduces the time in the sensitive reality, because it directs the creative pulse of the mind in a manner entirely consistent with the time of nature. In the process of musical creation, the aesthetic reality has three aspects: present of the past since there is a conscience and a memory, present of the present by attention and, finally, present of the future since the conscience is in the state of expectation. This triple aspect of time determines the natural and existential context of the musical events defined by the parameters ($f_{e1}, f_{e2}, f_{e3} \dots f_{en}$), and ($f_{i1}, f_{i2}, f_{i3} \dots f_{in}$).

The structural unit of this system ensures the convergence of intermediate steps towards a stable form, permanent and unique, a unit of perception. This unit gives to the musical work its final meaning by combining organically what is logic with what is intuition. In this sense the separation between form and substantial essence remains arbitrary. The unity of the musical expression does not come from the outside; it is born and takes place as a perfecting process realized by feedback mechanism and which is highlighted by the global interrelationships. It is an internal necessity within the spirit, a necessity which has the force of the innate. Normally, the natural evolution of this system determines the convergence of intermediate steps towards a stable form, permanent and unique, a unit of perception.

In its essence a musical event is the expression of the movement. It is implicated in the transcendental movement of the conscience. It represents an intentional object as much as the transcendental intention is the way of being of the consciousness. Bergson in his work *An Essay on the*

¹ Aristotle, *Physics*, IV, 223 a 28.

Immediate Data of Consciousness considers this way as the intimate experience of time. The aesthetic work is the final product of the transcendental movement of consciousness. Bergson compared the temporary unity of conscience with a musical structure where each pitch is depending on the previous pitch and determines, in its turn, the future pitch. The result is that the real-life (factual experience) becomes an intimate interior melody, the source of the musical event.

The dynamics of the aesthetical work as a system introduces time in the sensitive reality, because it directs the creative pulse of the mind in a manner entirely consistent with the time of nature¹. For Aristotle beauty lies in the objective world that is to say in the internal order that governs the creation of something or someone alive. The correctness of proportion equally aims at the Sensible and at the Reason. It is the result of the pulse of the mind.

4. By way of a conclusion

Each sonorous object pertaining to musical discourse occupies a position strictly given by the aesthetic logic of the finality because the beauty lays in the finality i.e. the intrinsic order which governs the functional constitution of any thing or any alive being. The authentic musical phenomenon becomes a spiritual transformation point, where the contextual parameters through a natural sequential process build the functional relation $Y = F(X, R, P)$, relation which characterizes the engendering and evolution of its events. In our analysis the definition of the vectors X, Y, P and R is crucial to understand

¹ According to Plato, things exist only if their *nature* is necessary and intelligible. The physical being does not really exist because it does not remain identical in two successive moments. To eliminate this ambiguity, Plato has developed the *Idea* concept. He defines Idea as the eternal essence and unitary intelligible of the sensible things which are temporary accidents. On this concept of *Idea*, he has built an existential system in which the ideas are essential descriptive principles. This is the Plato's essence of the reality.

correctly the dynamic description of the musical event. Today this definition is currently set up by the enlargement of experimental aesthetic discipline and by mathematical approach of temporal evolution of the aesthetic process. Thus the new phenomenological vision on the musical event tends to penetrate, as thinly as possible, into the details of artistic creation process. Thus the musical process becomes a real witness of the functional interdependence between Nature and Mind and so the ineffable reality is revealed to human beings.

The musical discourse spouts out, counters any dualism, like an inherent externalization of the indestructible union between the living nature and the spirit, the two Co-substantial principles of any system of expression¹. The creative pulse of the mind, the fundament of dynamics of the musical work, introduces the metaphysical time of nature in the sensitive reality as a movement "from the before to the after" which are always in change. This movement signifies the sequential process of the spiritual activity. It is a perpetual movement of "entry in oneself" to "exit out of oneself", movement which is the fundament of the human musical existence. Thus the musical expression becomes a real witness of the functional interdependence between Nature and Spirit and so the ineffable reality is revealed to human beings.

All these problems come from a new concept of the artwork, a concept initially determined by the artistic practice and then enriched by new mathematics, philosophy, and media conquests. In this way we remind Stravinsky's words "more the art is controlled, limited, worked, more it is free". In fact, the purpose of any aesthetic discourse is to create, in any human being, the essential ideas of the human permanence.

¹ In accordance with the definitions given by André Lalande in his technical and critical Vocabulary of philosophy "Nature" can be regarded as the active principle and alive, the will of order which appears spontaneously in the existential space and which produces the development of the human being. By preserving the idea of universality, nature is the whole of all that exists; "the mind" can be regarded as principle of life, the thinking reality in general, the subject of the representation with the laws and its own activity.