

## STUDII

# Music regarded as emblematic of nature

## Tudor Misdolea

The word “*emblematic*” defines symbolically the quality or idea. If we say that something is emblematic of any state we mean it is characteristic of it and represents its most typical features. In the present study we try to describe the musical expression as a natural and universal tendency of the human representative ability to put in evidence the natural spiritual activities. The Music is the indestructible unit between sensible and spirit, between emotion and understanding. It is a representative manner of intuitive and immediate knowledge of the Ideas, of the absolute truth.

### **The Music between Nature and Spirit**

The music is born from the necessity of primary expression, necessity that finds its sources in the ante-predicative layers of the human activities. In these ante-predicative layers there is an assembly of little differentiated structures which determines, without any formal logic, perceptive and imaginative entities, intrinsic required to the evolving process of the musical expression. These structures determine music to follow the rules of the nature.

The music is analog to the nature. It is the emblematic representation of the nature as generating active principle of the esthetic order<sup>1</sup>. Nature is the place of justice and the right

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<sup>1</sup> Plato by his last thoughts on the *Ideas*, adds a new dimension of evaluation: the aesthetic order of nature reposes on a mathematical order, as from the moment where the Ideas – principle of limitation and unit – are comparable with the numbers.

proportion. It represents the point of reference of any thing and in particular of the human action. Nature is order and harmony and the man will find happiness if he reconstitutes on his level this order and his harmony. Nature is Raison and the primordial task of the man is to preserve it as Cosmos as an ultimate finality. The music is the principal element for realize this task. Within the culture the natural fact is transformed into human institution; in this order of ideas the contemporary philosophers affirm that all is culture.

When we listen and speak about music, we realize an analysis of the expression of the symbolic mystery of sacredness developed by the innate spiritual work. Thus we can understand the position of Socrates, in Plato's dialogues where he is the man without "tekhnê" (from the Greek word τέχνη<sup>1</sup>); Socrates remains "only with himself and free of all"<sup>2</sup>. He finds the sources of mimetic arts in the laws of the nature. He considers the poets speak not in the terms of an artificial technique, but under the terms of an innate power created in the context of the natural laws<sup>3</sup>. *Plato, through the voice of Socrates advised by Diotima*<sup>4</sup> speaks of the existence of primordial beauty which can be accessed only by a complete spiritual liberty. It can find this liberty only in a profound integration in the nature found in the pre-reflexive layers of the human thought. There are two aspects of approach the concept of beauty. After Plato's philosophy, the beauty is timeless essence, an Idea, but for Aristotle, the beauty resides in the finality, i.e. in the internal order which governs the constitution of a thing or an alive being. These two aspects of the beauty

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<sup>1</sup> In the wide sense, the Greek word "tekhnê" is used here to indicate a mode of the knowledge, a discipline which can be taught as allowing something to be revealed; in this direction the *tekhné* is a production.

<sup>2</sup> Alain, *Propos sur l'éducation*, PUF/quadrige, Paris, 2005, p. 213

<sup>3</sup> Plato, *Ion*, 534 d-e

<sup>4</sup> Diotima of Mantinea (the name Diotima means "honored by Zeus") was a female philosopher and priestess seer who plays an important role in Plato's Symposium.

put in evidence the functional interdependence between Nature and Spirit.

The music, with its natural possibilities, realizes the symbiotic relationship between the intelligible and the sensible. This symbiotic relationship offers access to the Forms<sup>1</sup> which symbolize every natural event. The art work is a metaphor of the universe because it possesses the same qualities and the same functional structures like any natural phenomenon. In this way all authentic musical expression does not do any distinction between the Sensible and the Understandable; it introduces us into the transcendent reality of the primary causes, into the reality of essences<sup>2</sup>.

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 develop his intrinsic capacity to understand an Enigma<sup>3</sup>, the enigma of the link between the subjective existence and the primordial objective essence, what is hidden within us.<sup>4</sup>

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<sup>1</sup> Form(s) is the cause paradigmatic (from the ancient Greek παράδειγμα – paradeigma, coherent model of the vision of the world) which animates the expression. The Idea represents the inexorable and eternal model of what is in conformity with nature (the essence), the Form being the paradigmatic cause of what is always made up according to a nature. In the spirit of music the two concepts of Ideas and Forms live in a transcendent symbiosis, animated by the dialectics of knowledge.

<sup>2</sup> 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.

<sup>3</sup> The "musical man", through metaphysical search of his personal identity, reveals in his interiority the enigma of the biological and cosmic time that constitutes the framework of his passional life; the Greek Denys of Halicarnas is that one which gives to the hidden representation behind the musical expression some sort of supernatural power in order to define the man himself and to realise his integration in the universal context.

<sup>4</sup> Generally, the Art reveals the secrets and the mysteries of this existential link that the ancient Greeks called "a-letheia".

The music work accompanies faithfully the smaller oscillations of the hidden order in the world. In its essence, music is the art of movement. The positions and the movements of the sound in any musical structure are determined by the rules of the natural interdependence i.e. each pitch is depending on the previous pitch and is determining, in its turn, the next pitch as in any natural process. The result is that the real life (factual experience) becomes an intimate interior melody, the source of the aesthetic event. It is about an instantaneous phenomenon which penetrates inside the soul and seizes the consciousness. This natural process defines the impact of the music on the human possibilities of understanding and the feeling of all what it is.

### **The music and its existential context**

The music is born and evolves in a formal space between sensible and understandable, between intuition and reason. It brings the original real i.e. the truth into the presence of the subjective life. The authentic musical work, inexorable product of musical experience, becomes an emblematic of the immanent primordial truth, a symbol of the sacredness understood as an absolute and immutable value.

The musical expression unifies and armonizes the real and the symbol in a vital structure of the existence. This structure defines the activity of human spirit. In this direction we can speak of a reality revealed as potentiality to anticipate a specific *singularity* waiting to be notified in the sensitive world. It is a kind of induction of the primordial experience in human spirit with aim to accomplish this *singularity* in a specific musical form. Thus it is revealed the extraordinary beauty of the functional interdependence between Nature and Spirit. This activity is realized by a perpetual movement of “entry in oneself” to “exit out of oneself”, movement which generates the musical existence of the human being.

Shakespeare in « The Merchant of Venice » reveals the capacity of the music to define the character of the human

being when he writes that « The man that has no music in himself/Nor is not moved with concord of sweet sounds/Is fit for treasons, stratagems, and spoils/The motions of his spirit are dull as night/And his affections dark as Erebus<sup>1</sup>: /Let no such man be trusted...Mark the music » (act V scene 1) ». It results therefore that the conscious moral attitude of the man is determined by the relation between its soul and what Shakespeare calls “harmonious sound”, this relation being before all, a natural movement of the interiority of the human being.

It is a kind of dynamism of the soul where the nature and the time are fertilized by the creative nebulosity of the spirit. This dynamism is a natural phenomenon determined by the dialectical symbiosis between the feeling and thought, what is an emblematic result of an entire human activity in the natural context.

The capacity of the music to modify the character of the man, to describe the flexibility of his interiority is emerged in the man as an innate functionality of the laws of nature and with the force of nature. The music has a specific power, a fundamental power, a power which find its sources in the psychological and esthetical properties of sound with which this art confounds itself. There is a physiological process of hearing which permits to introduce the physical properties of the sound in the activity of human brain<sup>2</sup>.

In the natural sense the sound is implicated in the ontological functions of the human being when this one tries to

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<sup>1</sup> In Greek mythology, *Erebus* was often conceived as a primordial deity, representing the personification of darkness, born of chaos

<sup>2</sup> The mind–body problem is the problem of explaining how our mental states, events and processes—like beliefs, actions and thinking—are related to the physical states, events and processes in our bodies, the human body being is a physical entity and the mind is non-physical. In neuroscience much has been learned about correlations between brain activity and subjective, conscious experiences.

understand the nature of the existence<sup>1</sup>. It is often thought that music has the ability to affect our emotions, intellect and psychology; it can assuage our loneliness or incite our passions. The philosopher Plato suggests in *the Republic* that music has a direct effect on the soul and he recommends a lot of precaution in its use for the civil education.

We can see the true nature of musical work as an instrument of the revelation of the universal innate aesthetic essence, in other words the instrument of the knowledge of the reality in oneself, knowledge which appears through art and which is related to the progression of the spirit. This manifestation is an interior need of the man and that has the inexorable force of the innate one. 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 layers of the human being<sup>2</sup>.

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

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<sup>1</sup> Hearing is one of the five senses. It is a complex process of picking up sound and attaching meaning to it. The ability to hear is critical to understanding the world around us. Even before birth, infants respond to sound. Movement of the fluid in the inner ear, or **COCHLEA**, causes changes in tiny structures called **HAIR CELLS**. This movement of the hair cells sends electric signals from the inner ear up the auditory nerve (also known as the hearing nerve) to the brain. The brain then interprets these electrical signals as sound and associates them a correct signification. Today the “sound art” is an emerging concept of the independent use of the sound, of “sounds-in-themselves” and which to try to put in evidence all the descriptive properties of sound. In this way the music represents a component of this new art. (In this sense we signalize an exhaustive work titled “Musicophobia, or Sound Art and the Demands of Art Theory” by Brian Kane (Yale University) on [www.nonsite.org](http://www.nonsite.org) issue #8)

<sup>2</sup> While the notion of “concept” determines *universalia post rem*, the universe created by the intellectual spirit through generalizations.

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 phenomenology. The both contexts define the emblematic properties of the musical activity and impose its esthetic norms in an inexorable manner by its immutable and inextricable realities<sup>1</sup>. The music introduces by the rhythm, one of its fundamental component, the universal cadence of nature in the human matter-spirit unity<sup>2</sup>. Thus the man transcends his condition in the sensible world in order to get the understanding of the world of essences, of the world of truth. In this way 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 veritable soul of the musical creation and it follows to the natural laws which organizes and transforms the evolution process of the spiritual human life. The dynamic of this process manifests within three quasi-simultaneous stages. The first stage is the present of the past since there is a conscience and a memory, the second stage is the present of the present by attention and, finally the

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<sup>1</sup> Arthur O. Lovely, *Nature as Aesthetic Norm*, in *Essays in the History of Ideas*, The John Hopkins Press, 1948, Baltimore and London.

<sup>2</sup> 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” considers the thought and the action 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.

third, is the future since the conscience is in the state of expectation. This triple aspect of the psychological time describes the logical connection between the continuous steps of the musical creation process.

In its essence the music, being the art of movement is implicated in transcendental movement of the conscience. It represents an intentional object<sup>1</sup> 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 musical 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 (as we have seen above). The result is that the real life (factual experience) becomes an intimate interior melody, the source of the musical event. It observes that the musical phenomenon, as an intentional object, put in evidence the movement of the changing reality by the three dimensional concept of the "presence": the present of the past, the present of the present, the present of the future. This concept is the fundament of a primordial structure between the intentional relation and his correlate "the presence". The functionality of this structure is independent of the empirical data in the way that its mechanism is neither thought nor voluntary; it's an intimate experiment of time as intimate interior melody, it's an emblematic implementation of the truth. In its perpetual motion, by dynamics of the forces which cross it the musical phenomenon becomes a perfect instrument of research in a

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<sup>1</sup> Intentionality (of Latin *intentio*) can be considered, in the more general manner, as the necessity to know, and which is registered in the natural constitution of human being like an originating structure and who facilitates to us the access to the transcendence by knowledge. Since antiquity one knows that the human spirit is not a "tabula rasa" with the birth. It contains essential rational principles which, as images of the transcendent objects, constitute a form of ante-predicative innate knowledge.



natural ontology of the human being seized like conscience. Thus, the musical experiment reveals the existential structure of the sensible presence, by giving it the qualities of the world of essences.

The research of the truth is an existential necessity a priori of the human being who reflects himself in his acts and spiritual productions. I. Stravinsky reveals the mission of the music: to reveal the primordial order who governs the nature and the universe, the order deeply impregnated in the conscience of the man. He specifies: "The musical phenomenon is given to us to only goal to institute an order between the man and the time", to establish the position of the man in nature. It should be noticed the quality "a priori" that Stravinsky confers to the musical phenomenon since he says: "the musical phenomenon is given to us" what implicitly indicates the transcendent quality of the potentialities of the music in their efforts to express the aspirations of the man towards his integration in the nature. In his "the Rite of Spring" Stravinsky reveals us the instinctive power of the life which is born; it penetrates in the sphere of unutterable by bringing back the original pulsations of the universe. The relationship between rhythmic and metric defines the framework of the musical expression that manifests itself in a specific temporality, in a proper time – the musical time; from an ontological point of view, the musical time is a time which federates the primordial time and the symbolic time.

### **The musical time and its ontological role**

From ontological point of view the space and the time define a context in which appears and develops the elements considered significant for the human conscience. The primordial time is the time defined at the origin before any conceptual knowledge predicative. It is undifferentiated homogenous and equal in all directions. We can consider and imagine the primordial time as atomic time defined by the oscillations of one atom in the specific conditions of the initial big-bang.

The musical experiment accompanies accurately the smallest oscillations of the hidden order of the world and thus

its transcendent vision widens considerably the ontological dimension of the human spirit. Boucourechliev in his work "Dire la musique" says: "the Music creates, invents a different time which is not its support but its substance even, made sensitive by the sound one"<sup>1</sup>. In the same context Schuman remark that "project the Light in the depth of the human heart; such is the vocation of artist". The Light is the knowledge of natural laws.

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. The triple aspect of time: present of the past, present of the present, and the present of the future, determines the natural and existential context of the musical event in the dynamic process of original intentionality<sup>2</sup>. It's a natural sequence of the symbolic thought which is, after C. G. Jung, co-substantial of the human being because it corresponds to primordial mental needs. The symbolic representation precedes the conceptual logic. The symbol appears as a natural element that marks the progress of the illogical and uncontrolled disorder by a real living and sacred balance. This is the process of transformation of the *Chaos in Cosmos* that is a system in which the existence and sacredness realize, in an inexorable manner, the primordial immanent unity<sup>3</sup>. During this fundamental process the real and the symbol lives

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<sup>1</sup> La Musique crée, invente un temps autre, qui n'est pas son support mais sa substance même, rendue sensible par le sonore" in Boucourechliev, *Dire la musique*, Minerve, Paris, 1995. Boucourechliev (1925-1997) was a French composer and musical critic.

<sup>2</sup> P. Jacob, *What Minds Can Do ? Intentionality in a Non-Intentional World*, Cambridge University Press, 1996.

<sup>3</sup> In the primitive Antiquity, the concept of Chaos defined an obscure vacuum, a confused mix of all elements, without limits and which existed before the present world. Plato is the first philosopher which defines systematically the world as a Cosmos, that is to say a global entity managed by the Beauty and Equilibrium.

in a inexorable symbiosis which determines the cognition function of the human being. The symbolic function<sup>1</sup> (as source of music) of the human conscience is born as a sustainable and perennial fingerprint of the universal rhythms by which it manifests the order and harmony, the permanency and perennity..

For Schopenhauer the music is a primary expression of the essence of everything, it is an assertion of the life, a natural will to live the profound mystery of the universality. The music symbolizes the real which is the manifestation of the sacredness in the phenomenological world; by this process the real is known and mastered. It realizes the natural points of reference in the spiritual human life, which forms its central axis of all esthetical orientations.

Through the musical experience - that is, by bringing in the real expression the successions of sounds or sound conglomerates the man materialize this natural points of reference making them accessible to sensorial perception. Following the laws of nature, the music reveals the relationship between the subjective existence and what is hidden in human spiritual life in primordial and objective manner. The light of the music is the knowledge of natural laws. Thus the musical listener can feel the revelation of the ineffable reality where Truth and Beauty can be seen as synonymous. The music possesses the deepest means of knowledge of objective reality because it represents the mirror of the entire universe. Baumgartner the founder of the modern aesthetics reminds us that "art is a way of thinking in beauty".

The ancient Greeks and the Romans analyzed the music through myth and symbol bringing it a sense and a profound image founded on the concept of harmony (αρμονια). This concept of harmony as a law of the nature, defines the functional unity of composed entity in order to find the predetermined finality. Defined in this manner the concept of harmony founds the musical experience which realizes a

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<sup>1</sup> Dan Sperber, *Le symbolisme en général*, Hermann, Paris, 1974.

special relation between the primordial element and the phenomenological presence of the real truth in the world. Musical experience has both the apollonian sense and the dionysiac sense. It englobes in itself both qualities of the nature: the transcendence of the primordial element and the temporal presence of the reality that is to say the two worlds wich subzist simultaneously and continuu in the human spirit. Thus, the musical experience becomes one of the essential mechanism of the process of ontological foundation of the world, of identification and orientation in the space and the time. On this way the music defines „the presence” as a primordial quality of the human conscience, as an essential homogeneous structure of the knowledge process.

The musical expression appears as a profound description of the dynamic relation between *to be and to live*, relation which characterizes any natural process.

### **The musical time, as regenerative power of the nature**

Experience of the music brings in real world the transcendental existence. It puts in evidence the uniqueness of the time and the simultaneity of space. The intimate music reveals the harmony of the nature through its universal symbolism. It brings in the field of the relative knowledge the ineffable elements of the primordial world where the time defines the existential relations in the spiritual life of the human being. The primordial time represents what has been born at the origins, before any conceptual knowledge. It is undifferentiated homogeneous and equally in all directions. This time could be imagine as an atomic time defined by the oscillation of the atomic component in the determined and controlled conditions. Newton and Clarke considered the primordial time as an absolute element which exists by it self. Kant considers this notion of the absolute time as an intuition which is perceived by the human conscience as an immanent “presence”.

The concept of “presence” is the source of the differentiation of the time notion which corresponds to the different aspects of the evolution of the physical universe on one hand and to the modifications in the human conscience on another hand. The concept of “proper time” defines a specific temporal reference for each phenomenal group of the reality. The idea of ‘presence’ in the human conscience receives, thus, a new dimension, a specific temporality which permits its exteriorization in the intelligible forms. In this specific temporality can be distinguished at least two components: real time and symbolic time.

In the process of awareness of objective presence the musical time is a unifying time between the real time and the symbolic time. The real time is the time which is perceived by the conscience as “present”, as initial moment of the natural tendency towards all possible existence; the real time clears up the property of conscience to explore and to foresee, the abilities and the manifestations of the phenomenological possible. The symbolic time is an ontological time because its existence realizes the continuous actualization of the primordial time like has appeared “ab origine”, “in illo tempore”. This kind of time permits to the conscience to retain in the field of presence the phenomenology of the past<sup>1</sup>. The reiteration of the primordial time is a fundamental condition to maintain the existential equilibrium.

The symbiosis of real time and the symbolic time forms the “lived” time which represents, after the Husserl phenomenology, a perpetual movement whereby the present becomes more rich with what it was lived and in the same time opens it towards new horizons. The conscience unifies all these manifestations in what appears as a “presence”. By an

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<sup>1</sup> Husserl and after him, Heidegger and Merleau-Ponty define the phenomenology of the temporal forms of the conscience of time. In this way in the phenomenological logic the presence has a double horizon: the horizon of the memorization and the horizon of the prevision.

analogical correspondence the passage from the primordial time to lived time is made just by the manifestation of the symbolic time. This passage is a hierophany because it introduces, in the inexorable manner, the primordial existence in the phenomenological presence of the subjective experience. In this way Bergson compares this process which creates a perpetual modification of perception with a fine construction of a musical phrase<sup>1</sup>.

Music succeeds, through her expressiveness, to reveal the entire complexity of the human spiritual life; it sets in motion a psychological connection mechanism between the antepredicative layers of the conscience and the sensible world of the knowledge, between the "space-time" context and the "real-symbol" context. Debussy in his study, "La cathédrale engloutie", succeeds to establish a perfect symbiosis between the both contexts. Also, Stravinsky in *The Rite of Spring* reveals the instinctual power of what is born; he penetrates in the sphere of the ineffable, bringing out the primordial life pulsations. This is the mission of the musical creation to reveal the primordial order in the nature, order which is embedded in the deepest layers of consciousness itself<sup>2</sup>.

The music finds its archetype in the cosmology; in this way the music embodies the primordial time acting as the symbolic time which makes possible the initiation of real time, i.e. the *present* time. Any reiteration of musical creation is an updating of the eternity, a revitalization of the "presence", a regeneration of time through its re-creation.

Messiaen sees the musical time, as a framework of human aspiration towards the eternity. He invents different processes, based mainly on rhythm, to clear up the potentialities of the musical time as a unify time of the presence with the eternity. On this way Messiaen arrives at polyrhythm which is compared with the universal rhythm. He considers the

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<sup>1</sup> H. Bergson, *Essai sur les données immédiates de la conscience*, Quadrige/PUF, Paris, 1991.

<sup>2</sup> I. Stravinski, *Chronique de ma vie*, Ed. Denöel, Paris 2000.

musical time a fundamental element in the definition and regeneration of the primordial time.

The musical phenomenon subsists to unify in its expression, „universalia ante rem”, that is to say the universal before any form, the universal written in the pre-conceptual strata of the human consciousness. Stravinsky considers that the mission of musical creation is to reveal the primordial and universal order of the nature.

More poetically, Henri Focillon<sup>1</sup>, considers in the work of art as metaphor of the universe. *Speaking in the phenomenological terms, the music is in itself a spiritual experience like a Plotinian purification, a unification way with double sense, ascendent and descendent, between the sensible world of empirical perception and the spiritual world of the essence.* A musical work exists; it imposes itself as an existential urgency. It is the theater where the *substantial form*<sup>2</sup>, the essence, realises its parcourse to the sensible reality. It is a live reality which finds its source in the natural laws in the intentional processes.

Any musical discourse means an intentional work<sup>3</sup> in search of the Beauty. In a large acceptance, Truth and Beauty can be seen as synonymous because, according to Spinoza 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. Baumgartner, the founder of the modern aesthetics, reminds us that “art is a way of thinking in beauty”. The music possesses

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<sup>1</sup> H. Focillon, *Vie des Formes*, Edition, PUF, Paris 2010

<sup>2</sup> *Substantial form* signifies the spiritual presence behind the concept of qualities, of accidents. It is the subject of every predicate: thought, judgment, action.

<sup>3</sup> 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.

the deepest means of knowledge of objective reality because it represents the mirror of the entire universe.

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The experience of the life confers to musical work an existential reason, that is to say, make to live in the sensitive world the extraordinary beauty of the relation between the Nature and the world of the Spirit. This relation is defined by a perpetual movement of adaptation and knowledge of the natural rules of equilibrium., movement which generates the musical expression and which is, in fact, the esthetical existence of man. The musical discourse develops itself in the alive esthetical reality, putting in evidence the eternal actuality of the musical instant. In this sense the musical time is a regenerative element of the primordial time<sup>1</sup>. The Music becomes an „Axis Mundi”, axis of communication between the elements of absolute primordiality and the alive presence, what Gordon Epperson called *here and now*, „hic et nunc” in his *Theory of Music, The Musical Symbol: A Study of the Philosophic*. Thus, the Music represents a image of world, a real „Imago Mundi”. When Aristote wonders : „why the rhythms and only succesifs sounds reflect the souls states whereas it is not in the same for the tastes, the colors and savours?”<sup>2</sup>, the answer comes by an interrogation „is this because the rhythms and the melody successions are movements , just like the actions?. And further, ”why everyone is charmed by the rhythms and melody sounds successions”? The explanation always returns by an interrogation „because, in general, we naturally take pleasure whits the movements in conformity with our nature”?. Aristote

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<sup>1</sup> The primordial time is what is defined at the origin before any conceptual predicative knowledge. Newton and Clarke see the primordial time as absolute element existing by it-self. Kant considers the primordial time as an intuition which becomes in human consience an immanent presence.

<sup>2</sup> *Les problèmes musicaux d'Aristote*, Editions de Gand, Osnabrück, 1988.



sees in the rhythms and in the successions of the sounds the framework immanent where time becomes, intrinsically, perceptible. For him, „before and after are in the movement, and they are them which constitute time, as they are numerable”<sup>1</sup>. We are defined by time, we are wrapped by time, our metaphysical search is determined by time. Any musical work breathes time. All elements of the musical work represent an intrinsic complicity between the spirit and nature, complicity which leads, via an esthetic experiment, to metaphysical exercise in all its plenitude, to find a subtle identity. On this way, the musical being creates inside itself the fabric of biological and cosmic time, the fabric which is its existential framework, its manner of achieving its desire to live. At the bottom of all these things there is a mystery, the mystery to be totally in the middle of nature, mystery which one will never know, perhaps, never to understand. In his searches, the man is supported only by the mythic Orpheus whose song makes sensitive the unshakeable power of the music.

## **SUMMARY**

### **Tudor Misdolea Music regarded as emblematic of nature**

The music is a constitutive element of the equilibrium and stability in the nature. It is the embodiment of beauty and truth. By the music the Universe becomes a Cosmos<sup>2</sup>. In the Sensible world the music represents an emblematic ability of the human mind to describe his spiritual life. Art in general and

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<sup>1</sup> Aristote, *Physique* VI, 2,223.

<sup>2</sup> The concept of « Cosmos » (from Ancient Greek: κόσμος) has been used for first time by Pythagoras of Samos to describe the order in Universe. It is Plato who systematically defines the world as a “cosmos” i.e. a unit ordered and controlled by the Beautiful (Plato, *Gorgias*, 507e – 508a); thus any functional system whose vital principles lie in the conservation of the equilibrium of its components can be regarded as “cosmos”.

music in particular reveal the secrets and mysteries of this spiritual life, that the ancient Greeks called pragmatically "a-letheia" i.e. the revelation of what is hidden. The light of the music is the knowledge of natural laws. Thus the musical listener can feel the revelation of the ineffable reality. The art work is a metaphor of the universe. Our study shows the primordial links between the musical expression and the image of the univers, so as they exist in the deep layers of the human inner conscience.

**Versiune în limba engleză de Tudor Misdolea**