

The Cross Relationship Between Music Philosophy and Music Aesthetics

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Abstract: There are both differences and connections between music aesthetics and music philosophy. They can not be equated, but their subordinate relationship and cross relationship must be recognized. As the product of human spiritual culture, music provides philosophers with a huge space for philosophical thinking and interpretation. The mainstream of music aesthetics is directly related to the proposal of modern "art of beauty" and the establishment of aesthetic discipline. With the subversion of music to beauty in the 20th century, some philosophical aestheticians gave up the value appeal of taking beauty as music monism. Pay more attention to the philosophical issues of music. Music aesthetics and music philosophy pay attention to human music activities from the perspective of both coincidence and emphasis. There is no need to replace music aesthetics with music philosophy. The significance of the research lies in the essence rather than the name. In recent years, the academic circles have been controversial about the relationship between music aesthetics and music philosophy. This paper attempts to start with the concept, then involve the subject content, compare and analyze the differences between the two disciplines, and finally come to the conclusion that music aesthetics and music philosophy have both similarities and differences. To some extent, the two have subordination and cross relationship.

Keywords: Aesthetics; Philosophy; Music Aesthetics; Philosophy of Music

Introduction

Throughout China's academic circles, "music philosophy" and "music aesthetics" have been frequently mentioned in recent years. Among them, at the Eighth National Symposium on music aesthetics, experts and scholars discussed "the relationship between music aesthetics and music philosophy" in the middle of the 20th century. The research of Chinese music aesthetics and the construction of related disciplines "are explained and discussed. This topic touches on the internal relationship between philosophy and aesthetics. What does "music philosophy" mean and what does "music aesthetics" mean? What are the connections and differences between them? Before solving this problem, the author believes that it is necessary to understand what is "philosophy" and "Aesthetics".

1. Philosophy and aesthetics

1.1 Philosophy

"Philosophy" comes from the Greek "Philosophia", which means "love wisdom". In the history of western philosophy, Russell explains "philosophy" in this way. He believes that philosophy is a kind of knowledge mixed between theology and science. Like theology, it covers our thinking about what we know so far but can't be sure of; Like science, appeal to human rationality. In Russell's view, exact knowledge belongs to science; what goes beyond exact knowledge belongs to theology^[1]. And between theology and Science. It can be said to be philosophy. "The four branches of logic, epistemology, ontology, ethics or moral philosophy are the main scope of philosophy. In the west, philosophy emerged around the 7th-6th century BC. And the earliest understanding of Philosophy. It is Aristotle of ancient Greece who makes a systematic demonstration in theory. He believes that philosophy is the knowledge of the highest principle of things, which is composed of logic, ethics and physics^[2]. By the second half of the 15th century, modern natural science came into being. Until the 17th-18th century, science gradually became independent from philosophy, and philosophy regarded itself as "scientific science". At the beginning of the 19th century, Feuerbach materialism and Hegel idealism dialectics gradually appeared. What is the history

of the origin and development of Chinese philosophy? From the angle of language origin It seems that "philosophy" is not our local culture. However, this is indeed the case Are you? No. Chinese philosophy has a history of more than 3000 years. The earliest simple materialist thought in China is the theory of five elements. In the spring and Autumn period and the Warring States period, a hundred schools of thought contend, and Chinese traditional philosophy is formed. However, because there is no distinction among ancient Chinese literature, history and philosophy, there is no special term to express philosophy. It was called Zixue in the pre-Qin period, and later called Jingxue, metaphysics, Neo Confucianism and so on. The word "philosophy" in Chinese was introduced into China in the 1880s and came from the translation of the Western Zhou Dynasty. "Zhe" in Chinese can be interpreted as wisdom and intelligence, so it is translated into philosophy. As Feng Youlan once said, "philosophy" is "reflection of reflection".

1.2 Aesthetics

"Aesthetics" comes from Greek, which means feeling and perception. Some domestic ginseng There are different understandings about the research objects of aesthetics in the examination book, but in any case, it is undeniable that the concept of "Aesthetics" was first used by Baumgarten, who is known as the father of aesthetics in Germany in 1735, in the book "philosophical meditation on poetry". In the first volume of aesthetics published in 1750, the language "a" sthetik was officially used, The research object and task of this discipline are clearly defined With the later philosophical masters Kant and Hegel's research on this discipline, aesthetics, as an independent discipline, officially stepped on the stage. For example, Hegel pointed out in aesthetics that "beauty is the perceptual manifestation of ideas" and "it is the coordination between the concept and itself in its objective existence that forms the essence of beauty"^[3]. As far as the research content is concerned, it mainly includes the process of human aesthetics, aesthetic problems in art and so on. So, where is the root of aesthetics and where is it rooted? With the birth of human civilization, beauty and aesthetics also embrace each other. There are many works on aesthetic thought in ancient times. As far as the west is concerned, there are Plato and Aristotle of Greece. As far as China is concerned, there are Confucius, Mencius, Laozi, Zhuangzi and so on. There are abundant aesthetic thoughts in the philosophical research on beauty and art and the discussion of artistic practical experience. They are scattered in various works and can be regarded as the cradle of aesthetic growth.

2. Music philosophy and music aesthetics

On the basis of understanding philosophy and aesthetics, we understand the philosophy of music and the beauty of music. It's easier to learn. As a basic theoretical discipline, music aesthetics, as a term, appeared at the end of the 18th century and evolved from music philosophy in the latter half of the 19th century. It has become an independent discipline and distinguished from music philosophy. For example, Hanslick said in his book on the beauty of music that "if aesthetics does not become an illusion, then we must at least adopt the method close to natural science, at least try to contact things themselves, and seek the invariable truth of things behind the ever-changing things." But today, it still refers to music aesthetics in terms of music philosophy. For example, in Grove's Dictionary of music, the entry "music aesthetics" is replaced by "music philosophy". It is considered that music aesthetics is a special artistic philosophy that studies human aesthetics and establishes the remote pull law of Yingpu. Under the influence of other disciplines, its research object is gradually deepened and miniaturized. From the perspective of research methods, some research methods that do not belong to the field of philosophy have been developed. Looking up from the perspective of the research object, it is closer to the entity of music, more closely related to the practice of music and the general technical theory of music, and its scope covers the philosophy of music.

So, what is the relationship between music philosophy and music aesthetics? There are both differences and connections between them. As Han Zhongen said, "music aesthetics is human use theory on the way to study the practical phenomenon that people grasp (in the way of experience) the music world, The philosophy of music is that people use the way of theory to study people's grasp (in the way of concept) The theoretical phenomenon of the music world. Compared with the music aesthetics first established by Baumgarten in 1750, music philosophy has sprouted in ancient Greece. However, it is worth noting that the essence between the two cannot be determined by the historical process. As far as methodology is concerned, the solution to the problem of music philosophy must rely on aesthetic characteristics, and the

interpretation of music aesthetics is mostly based on philosophical concepts. As Yang Shilei said, music thought has the dual attributes of philosophy and aesthetics. Therefore, no matter which definition can not include the substantive content.

To sum up, as far as methodology is concerned, the two disciplines overlap and have their own sides. To some extent, no matter how the music practice develops and changes, it has an inseparable relationship with human intelligence and habitat. The ancient and young music aesthetics focuses on the aesthetic survival of mankind with positive significance. As a secondary branch of Philosophy - music aesthetics, its research results promote human music aesthetic activities and enrich philosophical research. It plays an inestimable role in the research of human aesthetic concept, aesthetic taste, aesthetic experience and aesthetic ideal. The "beauty" of reality is subverted, and the "beauty" of ideal is the light that gives human happiness.

References

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