

МУЗЫКА В ЕЕ ХУДОЖЕСТВЕННЫХ ПАРАЛЛЕЛЯХ И ВЗАИМОСВЯЗЯХ

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Культур-философские истоки и перспективы развития китайской музыкальной психологии

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Аннотация. Формирование музыкального билингвизма в Китае выявило фундаментальные вопросы в области музыкальной психологии. При их исследовании невозможно ограничиться экспериментальными методами, которые преобладают в современной музыкальной психологии Китая. Поэтому особый интерес представляет исследование китайского музыкального архетипа. В статье представлены основные этапы в истории китайской философии музыки и музыкальной психологии как науки. Раскрывается понимание музыки в архаический период (в космологических концепциях даосизма), когда сложились представления о том, что музыка как нечто всеобъемлющее пронизывает все сущее, участвует в установлении гармонии Неба и Земли. Выявляется поворот в осмыслении музыки в философии Конфуция и конфуцианцев (музыка выводится из сферы влияния естественных природных законов и подчиняется исключительно законам этики). Новый этап в осмыслении влияния музыки на человека наступает в начале XX века (формируется музыкальная психология как научная дисциплина). Анализируется концепция Ван Гуанци, который, с одной стороны, привносит в китайскую науку о музыке лучшие достижения западного теоретического музыковедения, с другой – ставит цель осмыслить их, обращаясь к традиционным философским трактатам о музыке. Однако в современной музыкальной психологии Китая фундаментальная проблематика, раскрывающая мировоззренческие аспекты восприятия музыки, часто остается на периферии основных направлений исследования. Делается вывод о необходимости междисциплинарного подхода, позволяющего сочетать методы экспериментальной науки с культур-философскими подходами, раскрывающими музыкальный архетип конкретной цивилизации.

Ключевые слова: китайская философия музыки, новая национальная музыка Китая, китайское музыковедение, музыкальная психология, музыкальная эстетика

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MUSIC IN ITS ARTISTIC PARALLELS AND RELATIONSHIPS

Original article

Cultural and philosophical origins of the Chinese musical archetype and contemporary music psychology

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Abstract. The formation of musical bilingualism in China has revealed fundamental issues in the field of music psychology. In analysing these problems, it is impossible to limit oneself to the experimental methods that prevail in modern music psychology in China. In investigating them, it is impossible to confine oneself to the experimental methods that predominate in contemporary Chinese music psychology. Therefore, the study of the Chinese musical archetype is of particular interest. The article presents the main stages in the history of Chinese philosophy of music and music psychology as a science. It reveals the understanding of music in the archaic period (in the cosmological concepts of Taoism), when there were ideas that

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music as something all-encompassing permeates all being, participates in establishing the harmony of Heaven and Earth. A turn in the understanding of music is revealed in the philosophy of Confucius and Confucians (music is removed from the sphere of influence of natural laws and is subordinated exclusively to the laws of ethics). A new stage in comprehending the influence of music on human beings comes at the beginning of the twentieth century (music psychology as a scientific discipline is formed). We analyse the concept of Wang Guangqi, who, on the one hand, brings to Chinese music science the best achievements of Western theoretical musicology, on the other hand, aims to comprehend them by referring to traditional philosophical treatises on music. However, in contemporary Chinese music psychology, the fundamental problematics revealing the worldview aspects of music perception often remain on the periphery of mainstream research. It is concluded that there is a need for an interdisciplinary approach, allowing to combine the methods of experimental science with cultural-philosophical approaches, revealing the musical archetype of a particular civilisation.

Keywords: Chinese philosophy of music, China's new national music, Chinese musicology, music psychology, music aesthetics

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Since ancient times, the Chinese have noticed that music has a strong influence on human feelings and even models human behaviour. Therefore, in Chinese traditional philosophy, music played an important role in the systems of human education and state administration. Over the centuries, Chinese thinkers have worked tirelessly on music-theoretical systems. The result of their efforts was the carefully developed holistic concept of “perfect music” — Guoyue (国乐). Chinese thinkers in their treatises revealed the significance and functions of music in the structure of the cosmos, believed that “perfect music” embodies the idea of the greatness of the state and the power of the ruler, and pointed to the regulating and educational functions of music. However, at the beginning of the 20th century, when Chinese civilisation turned to the forms of Western musical tradition in the conditions of crisis and reforms, Chinese figures in the musical culture of China (musicians, composers and music theorists) faced a new, previously unknown problem. The phenomenon that Chinese researchers noticed was related to the perception of Western music: Western music sounded unfamiliar to Chinese listeners. This phenomenon was not only described, but also recognised as a fundamental problem requiring thorough study by Wang Guangqi, one of the greatest Chinese theorists of the 20th century, in his book “The Theory of the Evolution of European Music”, published in Beijing in 1924. Wang Guangqi noted that the perception of music is determined by the mentality of the people. Music is a reflection of people's lives, and the people of the West and the East differ from each other in their ways of thinking, behaviour, different feelings and habits, and the way in which all this is reflected in music is also significantly different [1, p. 6–7]. Wang Guangqi gives examples of how one people may not perceive the music of another people. Violinist F. Kreisler's concert in Beijing was not understood

even by intellectuals. As Wang Guangqi suggests, the problem is not the lack of musical hearing among the Chinese, but because Western music expresses the thoughts, actions, feelings, and habits of white people, it is not created for the Chinese ear [1, p. 7].

The discovered phenomenon of the peculiarities of Western music perception led to the realisation of the necessity to form a new scientific direction of research — music psychology as an independent field of scientific knowledge within the complex of musicological disciplines. Thus, with the turn towards the mastering of the Western musical tradition, the process of formation of not only Chinese musical bilingualism began, but also the necessity to create Chinese musicology as a scientific field of knowledge, with its own Chinese specificity. For behind these two different musical systems — Chinese and Western — as Wang Guangqi pointed out, there were different worldviews and mentalities formed over the centuries.

In the new situation, the necessity was realised that along with the renewal of the Chinese musical tradition, the theoretical thought of China should be renewed, i.e., a set of scientific disciplines capable of analysing new problem areas of musical art not known to traditional Chinese thought should be created on the example of Western musicology. The problems identified in the psychology of music, due to the active reception and assimilation of Western musical culture, were fundamentally different from those issues discussed in traditional treatises. The philosophical and aesthetic thought of traditional China, developed in ancient times, could not, in fact, answer the questions that arose when encountering the musical culture of another civilisation associated with a different type of mentality and worldview. A new, modern stage of Chinese music psychology began, in which new problem areas of music psychology were identified. They required the creation of a scientific language of descrip-

tion and analysis, the development of methodological approaches and an algorithm for the conjugation of scientific and philosophical approaches to the analysis of the identified problems. But at the same time, it was necessary to correlate the new field of knowledge with Chinese philosophical concepts, which recorded the Chinese idea of the essence of music, its place and meaning in Chinese culture.

These two streams of thought on music perception — Chinese traditional perceptions and the new theoretical thought coming from the West — were to merge and interact to produce a new Chinese music psychology, in which — the fundamental idea of harmony in comprehending the world order, originally inherent in Chinese civilisation, would become the foundation of a new Chinese music psychology. Therefore, the purpose of this article is to examine these two intellectual streams, identifying their productive insights important for the formation and future prospects of the development of contemporary Chinese music psychology.

Development of ideas about “perfect music” guoyue in ancient treatises

The formation of the concept of “perfect music” guoyue is a topic that deserves a thorough independent study. However, without addressing this issue, it is impossible to understand the worldview origins that determined the formation of the Chinese musical archetype. Therefore, we will at least in general outline note the main turns in the Chinese worldview, which influenced the development of ideas about the “perfect music” guoyue. The issues of the formation of the ancient “musical complex” and, afterwards, of the concepts of “perfect music” guoyue are considered in more detail in the works of orientalist-sinologists. Moreover, acquaintance with their studies allows us to speak about two stages in the formation of the Chinese musical archetype: the archaic stage and the stage of formation of the concept of “perfect music” guoyue, which begins with Confucius and Confucians.

Archaic ideas about the essence and function of music is an issue that has been partly revealed in the studies of Russian orientalist-synologists: V. M. Alekseev, L. S. Vasilyev, E. V. Zavads kaya, G. A. Tkachenko, M. E. Kravtsova and others. Without pretending to consider this most complicated question about the ritual-music complex, about the formation of ideas about the most ancient “musical complex”, which included music-making, dance and singing, let us note that ritual was originally connected with the rites of sacrifice. Very interesting information about music in

ancient ritual is presented in the article by L. S. Vasilyev [2, p. 173–201]. The sacredness of sound in the ancient religious archetype, ideas about the divine origin of the magical function of song and poetry were connected with the idea of enigmatic “true knowledge” in the Taoist philosophical tradition [3, p. 309], which is understood not as some discursive knowledge of the world, but as enigmatic and esoteric [4, p. 59]. The most complete study of the concept of music-yue in Russian sinology is G. A. Tkachenko’s monograph “Cosmos, Music and Ritual” [5].

As M. E. Kravtsova noted, the Confucian doctrine of music also went back to this ancient cult. As philosophical thought developed, this archaic “musical complex” was subjected to a decisive rethinking, which led to the emergence of a special theoretical sub-direction within the Confucian tradition — the concept of music-yue [6, p. 240]. According to ancient Chinese ideas, the sacral functions of the ruler are realised through ritual, hence the Confucian doctrine of statehood. It goes back to the ancient cult, in which the original function of song and poetry in its connection with the sovereign was to reflect and express the magical power of the ruler, who possesses sacred power. Song and poetry played the most important sacral function — through it the ruler exerted a world-regulating influence on the cosmos and established communication with the higher powers. Through song and poetry, the ruler, in his priestly hypostasis, fights against chaos and strengthens the “cosmic organization” of the universe. The treatise *Zhou li* describes it as follows: “With the help of six odd-numbered steps of the *lui* (律), six even-numbered steps of the *lu* (吕), five sounds-sheng (声) and eight tones-yin (音), six dances and majestically-harmonious musical works-yue the spirits and deities are addressed, [affairs in] the principalities and kingdoms are organised, ten thousand nations are brought into harmony, guests [who have come to the ruler] are pacified, and people [living] in distant lands are instructed” [6, p. 235].

Ethnomusicologist and culturologist E. B. Vasilchenko drew attention to the differences between the Far Eastern musical tradition and Western civilization. According to the established tradition, the so-called “correct music”, like any other kind of canonised, highly organised art in China, Korea and Japan, was intended to carry a high purpose, consisting in influencing the surrounding world, and therefore could not reflect the contradictions of light and dark forces. Compared to the tradition of the East, the opposition between good and evil, the conflict between them forms the basis of the dramaturgy of the works

of art of Western civilisation. This dramatism is vividly expressed, for example, in the sonata-symphonic principle of European music of the Romantic era, and then even in the 20th century, it cannot take place in the music of the East, because the high classical music of the East is the embodiment of the harmony of the Universe, and the very process of its unfolding is the result of the integration of many elements into a single system, which is realised as a certain integrity. “The categories of good and evil here correspond to the opposition ‘order–chaos’, which is represented as if already in the phase when the ‘harmony of all elements’ is asserted. Nevertheless, the presence of a potency to the unfolding of any musical text implies the creation of some kind of tension, which in the Far Eastern tradition is realised not at the level of harmony (as, for example, in South Asia), but at the level of more ‘subtle’ plans: a highly cultivated system of sound production, a variety of acoustic manipulations with sound, etc.” [7, p. 186].

According to Taoist ideas, sound was considered as something all-encompassing, permeating all things, and music was understood as interpenetrating forces — yin and yang. According to Taoism, the yin-yang transition, which constitutes the path of Tao, is gradual, it has five stages (phases), which are called the five primary elements (u xing): wood, fire, earth, metal and water. This Great Divide (tai chi), represented by the famous monad — a circle with black and white drop-shaped halves — is the eternal Root and Source (ben yuan) of all things, filling everything with life force and energy [8, p. 71]. In music, this is manifested as the harmony of the five primary elements “wu xing”, which corresponded to the five sounds of the pentatonic scale “wu sheng”, which is a kind of symbolic model of the universe. As noted by E. V. Vasilchenko, “since numerically the Earth is 2 and the Heaven is 3, the harmony of Heaven and Earth is denoted as $2+3=5$. In addition, the ratio $3/2$ acoustically represents the pure quinta, an interval that became the basis for the construction of theoretical systems in China for many centuries” [7, p. 187–188]. Studying the correlation between the lui musical system and the general theory of cognition in China, M. V. Isaeva showed that the doctrine of the harmony musical system played the role of the most important representative for the whole Chinese worldview reflection, because the lui doctrine gave the same type of worldview as natural philosophy, combining the logical and conceptual and sensual-imaginative way of comprehending reality [9, p. 80–82]. That is why the Chinese throughout their history attached spe-

cial importance to musical-theoretical systems, giving sound and music a philosophical-religious meaning and political-ideological significance.

The early Confucian literary monument “Li ji” proclaimed: “He who knows music brings Heaven and Earth into harmony” [6, p. 241]. But it should be noted that the concept of music-yue was not only an integral part of the Confucian doctrine of statehood and socio-political thought of imperial China. This idea was inherent in different philosophical schools. Understood as a world-building cosmic beginning, “perfect music” was a condition for the correct functioning of society and the entire universe. In traditional China, more than one concept of “perfect music” was created. In the Tang epoch (616–907) — the time when philosophical schools flourished, new genres of art emerged, and the principles of artistic creation were rethought, different artistic concepts of music were formed, gravitating towards different philosophical schools: Confucianism, Taoism, and Chinese Buddhism. These concepts of music are a special topic that requires independent in-depth study, but we will turn to the transformations that took place in the teachings of Confucius and Confucianism, for it was this tradition of thought that influenced Wang Guangqi, one of the founders of music psychology in China in the first third of the 20th century.

Archaic ideas about music were reinterpreted in the moral and ethical doctrine of Confucius. M. E. Kravtsova draws attention to a very important shift in the concept of music-yue, which is found in the teachings of Confucius: “...the Teacher advocated a more ‘civilised’ conduct of ritual actions, while the odes and hymns of the Shi Jing reproduce the picture of a feast ceremony of a ritual nature in its more ancient, ‘pagan’ form. At the same time, the same odes and hymns testify that the entry of people into an artificially induced (for example, by wine) ecstatic state was one of the indispensable conditions for the ritual action.” The presence of obvious religious and ritual roots in the concept of music-yue does not mean that the ancient “musical complex” remained in force throughout the following historical centuries. As the researcher noted, the material of philosophical and historiographical monuments gives the impression that “already in the late Zhou era such archaic rudiments were almost completely reinterpreted from ethico-political or natural-philosophical positions” [6, p. 245]. But at the same time, the reinterpretation of the “musical complex” in Confucius’ philosophy did not mean that the ancient ritual-musical complex disappeared under the pressure of philosophy, dissolved

in the moral-ethical and philosophical teachings generated by it. M. E. Kravtsova shows that it survived until the Middle Ages as a living cultural reality, actively used, even if under a light veil of ethics, in the sphere of imperial ideology, which served the cult of the ruler [6, p. 248]. It was explained by the fact that the stability of archaic ideas about the essence and functions of poetic creativity in the culture of Han and early medieval China was in no small measure promoted by the concept of music-yue, because the natural philosophical views of poetry as an element of the general cosmic universe did not contradict the purely religious understanding of it. Therefore, according to the researcher, it is fair to consider ancient and natural philosophical ideologemes as elements of a single ideological complex, within the framework of which the traditional general cultural norms were formed, which determined the main civilisational features of Chinese poetry (its place in the hierarchy of national spiritual values, its role in the system of statehood and ways of functioning in the imperial society in connection with the cult of the ruler and official ritual activities) [6, p. 269].

Having considered the ethical and philosophical understanding of poetic creativity — the doctrine of poetry-shi, and characterising the changes in the concept of music that took place in Confucian theoretical thought, M. E. Kravtsova reveals the essence of the worldview shifts that occurred in Confucianism, reflected in all components of the “musical complex”. Within Confucian theoretical thought, two relatively independent directions emerged, whose representatives proceeded from different principles in comprehending poetic creativity. The creators of the concept of music-yue, seeing in sound the origin and embodiment of “cosmic music”, considered the poetic text from the point of view of the realisation in it of this universal musical basis for all things. However, Confucius, who focused on social problems, does not take into account the “cosmic aura” of music and the poetic text itself [6, p. 273]. Having in mind these two relatively independent directions, M. E. Kravtsova draws a very important conclusion: “The difference between music-yue and the doctrine of poetry-shi lies not only and not so much in the reaccentuation of the general philosophical problematics and the significance of individual components of the ‘musical complex’. The doctrine of poetry, as it were, destroys the universalism of poetry preserved in the ancient religious archetype and in the concept of music-yue. It destroys its ties with the surrounding reality and removes it from the sphere of influence of natural laws, subordinating it

exclusively to the laws of ethics. Finally, Confucius distinguishes the poetic text from the ‘musical complex’, treating it as a self-valuable phenomenon” [6, p. 273].

The Confucian concept of music, as we have noted, was not the only one, but it was the one in which the semantic accents were put not on the relationship of music with the surrounding reality (the influence of natural laws), but on the laws of ethics. Its ethico-political attitudes would have the most marked influence on the formation of the state music of the guoyue. When, in the first third of the twentieth century, Wang Guangqi turned to comprehend the problem of the relationship between music and the mentality of the people, when he characterised the Chinese musical archetype as expressing the “harmonious sojourn on earth” [10, p. 100], he would turn to Confucianism. He will turn to the Confucian treatise “Li ji”, i. e. he will understand the concept of harmonic in the Confucian spirit, which is still to come.

The early 20th century saw the next major turn in the rethinking of music: the search for a link between traditional Chinese philosophy of music and emerging scientific thought. Music theorists, composers and artists would face a special task: 1) to create a new state music; and 2) to create musicology as a theoretical science, of which music psychology would be a part. It was in the atmosphere of such attitudes that music psychology as a theoretical discipline took shape in the works of Wang Guangqi. He was faced with the task of assimilating the advanced ideas of Western musicology, on the one hand, and, on the other hand, comprehending them in the light of the traditional ideas of Chinese philosophy of music.

Formation of music psychology as a science in the first half of the twentieth century.

“Psychology of Sound” by Wang Guangqi

Professor of the Xinghai Conservatory Luo Xiaoping in the article “History of the Development of Chinese Music Psychology” writes that in the first half of the 20th century, music psychology in China was reduced to speculative philosophising on this topic. This approach was associated with the low level of scientific and technological development in China at that time, which imposed restrictions on research in the field of music psychology [11, p. 26–30].

A significant contribution to the formation of Chinese music psychology in the early twentieth century was made by Wang Guangqi, who was well acquainted with the state of musicology as a theoretical science in Europe. Under the guidance of C. Sachs, he began

to study organology (instrumentology). At the University of Berlin, Wang Guangqi listened to lectures by E. M. von Hornbostel, a pupil of C. Stumpf, on the psychology of tone and the psychology of music. And in 1927 in Berlin, Wang Guangqi completed his work "Psychology of Sound", which in the same year was first published in Chinese in the journal "Chinese Education" [12, p. 142–154]. As early as the 1920s, he introduced the German ideas of acoustic psychology to China, and his work "The Psychology of Sound" was the first to present the ideas of foreign music psychology. It should be noted that this work of Wang Guangqi not only influenced the formation of music psychology as a theoretical science in China in the early twentieth century, but also has not lost its significance for Chinese musicology.

The full text of "The Psychology of Sound" was divided into four chapters: 1) The Psychology of Sound and Music Psychology; 2) Pure timbre and mixed timbre; 3) Consonant and dissonant sonorities; and 4) Direct and indirect tonal affinities. In this work, Wang Guangqi described the origin, propagation and perception of sound, identifying three processes in the relationship between sound and psychology, to which he gave scientific disclosure and explanation. The first process is physical, in which the source of sound is a material body that vibrates. It causes the air to vibrate, creating elastic waves in it, which is sound. Movement in one direction compresses the air, compacting it, movement in the other direction causes it to thin. Thus, the energy of vibrations is transmitted over a distance, creating an elastic wave, the sound reaches a person and is perceived by his senses. The second process is physiological, in which sound waves pass through the outer ear to the tympanic membrane. The tympanic membrane triggers a series of movements of the three auditory ossicles (malleus, anvil, and stapes), transmitting sound waves to the window of the vestibule and causing vibration of the endolymph in the cochlea. The basilar membrane of the cortium organ begins to vibrate, which causes depolarisation from the hair cells (specialised auditory receptors located in the cortium organ). The change in the interposition of the hair cells and the covering membrane of the cortium causes the hairs to bend, which creates bioelectrical potentials of the same frequency as the sound waves. The change in membrane potential stimulates the auditory nerve and nerve impulses are transmitted to the auditory nerve fibres located in the canal of the inner ear, on to the auditory zone of the cerebral cortex and the temporal lobe. The third process is psychological, when sound waves reach the cerebral cortex

and we have auditory sensations. We feel the different properties of sound, auditory impressions arise in the brain, and we can judge the pitch of the sound and its euphony.

Wang Guangqi's understanding of the psychological nature of sound and the relationship between sound and psychology reflects his scientific understanding of neurophysiology and general psychology, as well as his materialistic view of psychology. The presented mechanisms of sound and music perception obviously prepare the foundation for the future experimental phase of the development of music psychology.

But it is also important to pay attention to Wang Guangqi's efforts to relate the concepts of European science to traditional Chinese ideas about music as presented in ancient Chinese treatises. Wang Guangqi turns to the treatise "Li ji" (礼记 — "Notes on Decency/Ritual Book"), which is attributed to Confucius and his closest disciples. This treatise is part of the Confucian Wu Jing ("Pentateuch"). Wang Guangqi quotes its thirty-seventh chapter, "Yue ji" (乐记 — "Notes on Music"), compiled by the Western Han dynasty ritual expert Dai Shengsho (戴圣) in 202–8 BC: "All musical sounds are born in the human heart. The movements of the human heart are aroused by external objects. Excited by external objects, the movements [of the heart] are embodied in the voice" [13, p. 294]. Then Wang Guangqi offers the following interpretation of this passage of the ancient treatise in terms of Western science: "The origin of all sounds is connected with the sensation in our brain; the reason why this sensation arises in the brain is connected with the fluctuation of external matter; this fluctuation affects the brain, and it thus takes shape and becomes a sound" [1, p. 43]. Wang Guangqi believes that in the text of the "Notes on Music", the word "heart" refers to what in modern science we would call "physiological organs that perceive sound", reflecting a very inaccurate understanding of the nature of sound in ancient times. In ancient China, human perception and thinking were thought to be controlled by a material organ called the "heart" (xin, 心), which of course is unscientific. Following the postulates of physiology, Wang Guangqi believed that the physiological organ that perceives sound is not the heart, but the cerebral cortex, which controls all psychological phenomena. Therefore, translating the word "heart" by the word "brain" in his interpretation is not meaningless. This shows that Wang Guangqi regarded the essence of the psychology of sound as the function of the brain responding to the fluctuations of matter.

But Wang Guangqi does not stop at the level of

physiological aspects of the psychology of sound. In the article “Psychology of Sound” he raises the question and draws a scientific distinction between the psychology of sound and music psychology, thus differentiating the understanding of the subject areas of these two different disciplines. In making this distinction, Wang Guangqi again refers to the ancient treatise “Li ji” and quotes the chapter “Notes on Music”: “Therefore, animals and birds know voices, but do not know musical sounds. People simple and uneducated know musical sounds, but do not know music. And only noble people can know music” [1, p. 42]. Wang Guangqi did not give his interpretation of the above passage from Notes on Music, but expressed the opinion that in ancient times the characters “sheng” (声, “sound”, “voice”), “yin” (音, “tone”, “sound”, “musical sound”) and “yue” (乐, “music”) each had a specific meaning: “In general, the word sheng (‘sound’) refers to the phenomenon in which the vibrations of matter produce [auditory] sensations in the brain. Only by feeling a sound (‘sheng’) can we say that it is a sound; by feeling a sound and determining the interrelationship of different sounds, we can conclude that it is ‘yin’ (musical tone). A more complex structure compared to ‘yin’ is music (‘yue’). If, in addition to determining the relationship of sounds, we can trace the rhythm, it is called music” [1, c. 43].

So, “sheng” (sound), “yin” (musical tone) and “yue” (music) are different from each other, hence the psychological phenomena caused by these three concepts are also different. By describing and analysing these phenomena in detail, Wang Guangqi aimed to distinguish between: 1) sound psychology, a field that mainly studies the psychological process of sound perception as such; the subject area of study of sound psychology should be the “sensation” of sound “sheng”); 2) musical tone psychology, which studies the psychology of musical perceptions (German: Tonpsychologie), that is, the “determination” (“discernment”) of “yin” sounds; its subject area is the sensation of “yin” perceptions; 3) music psychology, which studies the aesthetic-psychological influence of music, that is, the research area of music psychology, which “scrutinises” music “yue”. As stated by Wang Guangqi: “The discipline that studies the perception of sounds and the determination of musical tones (the ‘yin’ sounds) is called music tone psychology (German: Tonpsychologie). The discipline that examines the aesthetic perception of the composition or performance of musical works is called music psychology (German: Musikpsychologie)” [1, p. 43].

It should be noted that both the basic ideas and

the delimitation of subject areas (psychology of sound, psychology of musical tone and music psychology) in Wang Guangqi’s Psychology of Sound were not original judgements of the Chinese musicologist. These ideas had already been expressed in the fundamental works of Karl Stumpf, the founder of the Berlin school of comparative musicology (ethnomusicology), in particular, in his article “Die Anfänge der Musik” (“The Origin of Music”), published for the first time in a collection of works in 1910, and in a more expanded form in a separate edition in 1911, in Leipzig [14]. Since Wang Guangqi received his musicological education at the Berlin School, it is difficult to assume that he was not familiar with both the article “The Origin of Music” and C. Stumpf’s fundamental work “The Psychology of Musical Tone” (the title in German is “Tonpsychologie”) [15]. It draws attention to the fact that Wang Guangqi in the Chinese text retains the term in German — Tonpsychologie.

However, it is also obvious that Wang Guangqi did not only repeat the ideas of K. Stumpf, introducing the scientific thought of the West to Chinese figures in the field of musical art. In “The Psychology of Sound” he not only clearly outlined the theory of the physical, physiological and psychological processes of sound generation and perception, defined the boundaries of the objects and subjects of research of these three fields of knowledge, but also made an attempt to find the connection of the new science of music with the ideas of traditional Chinese ideas about music in ancient treatises. This is evident not only from his attempt to reinterpret the three kinds of sounds — “sheng”, “yin” and “yue”, but also from his definition of the very spirit of Chinese music, which expresses the harmonious stay of the Chinese man on earth. In addressing the idea of the importance of music in establishing harmony in society and the state, Wang Guangqi crosses the bridge from ancient treatises to the emerging new science of music psychology, which was created on the basis of ideas he brought from Western musicological thought.

Prospects for the development of modern music psychology

Wang Guangqi’s music psychology, like general psychology in general, in the first third of the 20th century, was inevitably limited by the state of science at that time. It did not have such a well-developed experimental base that modern science possesses. Nevertheless, Wang Guangqi’s music psychology is interesting today not only from a historical perspective. In order to understand what promising ideas Wang Guangqi’s

psychology holds for the further development of music psychology, it is necessary to look at it in the context of the development of the field throughout the 20th century to the present. This historical period of development, spanning at least a century, has been uneven and can be divided into stages.

The first stage is the formation of Chinese music psychology as a new science, different from the traditional, philosophically-minded thought of China. Wang Guangqi made the contribution to it that we have already noted. The second stage is the formation of music psychology. It comes after the formation of the People's Republic of China in 1949. There were only a few publications related to music psychology research at this stage. Under the influence of the political environment of that time, most of the studies were closely related to the development of musicology in the former Soviet Union and the socialist countries of Eastern Europe [16, p. 541–549]. Separate articles were devoted to the study of ancient Chinese music theory. The underlying reasons for the inhibition in the development of music psychology and musicology as a scientific field of knowledge in general during this period lay not in the musicological plane — it was the lack of research materials from other countries, combined with the “Great Leap Forward” (the economic and political campaign in China from 1958 to 1962) and the subsequent ten-year period of social upheaval. Music-related research, like other academic research in China during these years, was put on hold. Finally, the third phase of the formation of music psychology begins with the Reform and Opening-up Policy (1978). This stage is characterised by intense development — the last two decades of the twentieth century were a period of rapid professional achievements; the Chinese academic community began to gradually establish its independent and comprehensive paradigm in music psychology and music aesthetics.

During this period, a number of interesting and valuable works on music psychology appeared. Among them is Zhang Qian's article “Music Psychology” [17, p. 100–102], which is the first valuable scientific work published after the policy of reform and openness. It gave an impetus to the subsequent formation and development of music psychology as a scientific discipline in China. Zhao Yanchen's work “Acoustic Psychology and Music Psychology” is also noteworthy [18, p. 475–482], which analyses the processes of music creation, performance art (singing) and the psychology of perception. Zhou Li's article “A Review of the Development of Music Psychology” [19] comprehensively outlines the development

and historical changes of music psychology in the West. It is of great significance for those who wish to learn more deeply about this topic. Han Zhong'en in his article “Reflections on Psychology and Musical Problems” [20, 30–40], referring to the methodology of systems analysis, views psychology as a complex science with the human being at its centre. By examining the layers and functions of the human psychological structure in terms of synergy theory, ecology, anthropology, philosophy, teleology, emotion and relationships, he endeavours to find the best way to uncover the fundamental foundations of music psychology and outline the discipline's field of study. This article leaves a sense of novelty and depth and seems to be very interesting for the further development of music psychology in China.

In the last two decades of the twentieth century, the research of Chinese music psychology has covered a wide problem field, which includes the issues of the general theory of music psychology, the psychology of the creative process and performance, the psychology of perception, educational psychology, aesthetic psychology, the psychology of emotional experiences, inner hearing, musical memory, the psychology of music therapy, and others. The methodological arsenal of modern music psychology has also significantly expanded, applying methods of both humanities and natural sciences. The noted trend of extensive and intensive development of music psychology continues in the 21st century.

An analysis of the scientific literature on music psychology from 1978 to the present reveals a trend: in Chinese music psychology, the predominant attitude is towards experimental and practical psychology, while the fundamental problematics quite often remain on the periphery of the main research directions. In such a context, the works of Wang Guangqi, who addresses the fundamental problematics of science, are of particular interest. On the one hand, Wang Guangqi develops the tradition of German philosophical and theoretical thought (the transition from phenomenon to essence); on the other hand, his works are a connecting bridge between modern music psychology as a science and the Chinese philosophical tradition of understanding music, primarily in its Confucian version.

In conclusion, it should be emphasised that the issues of music psychology in Wang Guangqi's legacy would not have been possible to uncover by exploring his ideas in isolation from his theoretical musicology in general. Reflecting on the typology of the world's music systems, Wang Guanzi turned to the idea of the “cultural circle” (*Kulturkreislehre*) of German cultural

philosophical thought. He understood the productivity of the interdisciplinary approach and the need to take into account the musical archetypes of different civilisations and cultures. Tone systems are associated with the mentality of culture, which are the basis of the typology of musical cultures of the world proposed by Wang Guangqi in his fundamental work "Music of the Peoples of the East" [21]. Wang Guangqi's idea of seeing the origin of the problems of music psychology in the mentality of the nation has had a great influence on the development of theoretical musicology.

In this regard, we should emphasise the need for an interdisciplinary approach, which allows us to combine the methods of experimental science with cultural-philosophical approaches that reveal the musical archetype of a particular unique civilisation, in our case Chinese. Such an approach seems to us promising for the further development of music psychology.

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Суй Но — участие в разработке концепции исследования, (формирование идеи, развитие ключевых моментов концепции), проведение исследования (проведение исследований, сбор данных, анализ и интерпретация полученных данных), написание текста (составление черновика рукописи, внесение замечания интеллектуального содержания, подготовка и создание опубликованной работы), структурирование и оформление текста, утверждение окончательного варианта статьи (принятие ответственности за все аспекты работы, целостность всех частей статьи и ее окончательный вариант).

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