

## THE ONTOLOGY OF A MUSICAL WORK: THE PROBLEM OF ESSENCE AND INTERPRETATION

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### Summary

Philosophy does not provide for a unitary answer to the question concerning the essence of music and musical work. Owing to the increase in the human understanding of things and the employed philosophical approach, a multitude of interpretations of musical work comes to the foreground. Research into the ontology of musical work or, in other words, into its essence and interpretation proves to be giving an insight into a multitude of problems which are linked with issues of phenomenology and hermeneutics, based on the philosophical views of Edmund Husserl, Martin Heidegger and Hans-Georg Gadamer. Their philosophical standing is further developed by such 20<sup>th</sup> century music philosophers as Roman Ingarden, Alfred Schütz, Stephen Davies, Ellis Bruce Benson and others.

On the one hand, every musical work possesses such omnipresent structures of ontology as a notion of objectiveness and phenomenology, pure intentionality, quasi-temporality, and, on the other hand, – a possibility to interpret a music piece increasingly differently, involving young incoming people. The above factors add an absolutely distinctive meaning to every single performance of music. Musical work already at its very origin incorporates a multitude of interpretations the same as every single piece of notation is potentially characterized by inherent sonority. As to the essence and interpretation, they are correlated, namely, various interpretations.

The essence of a musical work can principally be viewed from two standpoints. The first of them states that the essence can be found just in the musical work itself. Such an approach considers the essence and identity of a particular musical work to be one and the same thing. The essence cannot be related to any particular piece of music. It should be correlated with the ontological basis of the relevant musical work. It means that every single musical work is intentional, comprising its own inner category of time, simultaneously being real and ideal, incorporating particular objectiveness and phenomenology. Such an interpretation of the essence of music results in a pure phenomenological description of the musical work in question, liberating it from the limitations of historical approach. Roman Ingarden, a phenomenologist of Polish origin, proves to be the first to give an insight into the essence of a musical work or, in other words, into its ontological structures. According to the second standpoint, the essence and identity of a musical work are determined by the course of historical development and future expectations which involve the relevant musical work, its author, performers and listeners. The musical work is viewed as incomplete and incorporated in an intersubjective and meaningful continuum of spacetime, thus, being always open for the future and innovative interpretations.

Intersubjective and hermeneutic aspects of a musical work are highlighted by Alfred Schütz, Ellis Bruce Benson and others.

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