

Is the Philosophy of Traditional Music Possible?

Suat Soner Erenözlü

Suleyman Demirel University, Turkey.

suaterenozlu@sdu.edu.tr

orcid.org/0000-0002-7789-7675

Abstract: This study examined whether there are any similarities between traditional music and philosophy. Three issues were highlighted in the context of the question of how much philosophy influences traditional music and how much traditional music influences philosophy. The first of these is the hegemonic impact that music and philosophy, as Western pursuits, have on one another. What tradition and traditional music signify as a culture is the study's second issue. The third issue is the nature of the connection—or lack thereof—between philosophy and traditional music. In this study, traditional music and philosophy were discussed on a historical basis, analyzed from a conceptual and cultural perspective, and a method was determined based on common consciousness but not on phenomena.

Keywords: Philosophia, Art, Tradition, Philosophia of Art, Philosophia of Music, Philosophia of Traditional Music

1. INTRODUCTION

Tradition is a multi-faceted concept. Everything that comes from the past and repeats itself constitutes the tradition. Therefore, the concept of tradition covers a general and vital issue such as a community's behavior patterns, dressing preferences, beliefs, and eating habits, as well as activities that include entertainment as a leisure activity. Although it has shown a great affinity for the concept of culture, the tradition is more specific and more individualistic. The concept of culture is not individual but rather anonymous. According to Linton, culture is unobservable and cannot be directly grasped by humans, and therefore it is abstract (Linton, 1936). The uncertainty of the origin of culture comes from this abstraction. Culture and tradition are so intertwined that it has been quite difficult to distinguish in certain periods.

Since the 18th century's enlightenment and the rise of the modern world meant that tradition was solely connected with the old, being modern (Spirit of Enlightenment) came to mean opposing tradition (Cassirer, 2009). Therefore, the concept of tradition has pointed to the same meaning as culture with this period, and the modern world has opposed cultures through tradition. Moreover, it has become a tradition itself, such as, modern science, modern art, modern philosophy. This transformation has

given a dualistic meaning to the concept of tradition. The systematic tradition that emerged in Western thought and the purely culture-based tradition of non-Western societies constitute this dualism.

When music is considered through this dualistic structure of the tradition, it is confronted with two types of traditional structures. The first of these is based on musical sequences such as Dorian, Lydian, Ionian, Phrygian, etc., whose roots date back to antiquity. These ancient scales were transformed into a notation system by Guido d'Arezzo (991-1033) in the Middle Ages, and polyphony was added in the following periods, creating a systematic tradition of western music. On the other hand, music also has a cultural tradition, which indicates that the music of certain communities emerged through culture or cultures. While this cultural activity exists through cultural codes, its emergence is anonymous rather than individual. Examples of cultural traditional music are traditional Scottish music, traditional Chinese music, traditional Iranian music, traditional Turkish music, etc. In this context, cultural traditional music; is not a genre like jazz, pop, opera, rock. While cultural traditional music consists of the codes of the culture in which it is located, it gains meaning only by reading through this culture. The general framework of this study consists of traditional music. While the dualism of traditional music is handled with different dimensions, especially cultural traditional music has been identified as a problem.

2. LITERATURE REVIEW

There aren't many scholarly studies on traditional music philosophy, particularly when we consider the research that has been done recently. The study of a certain tradition through a culture is another topic covered in existing research. In his article (2024) "Philosophical Speculation in Traditional Chinese Music," Fan conducts research on music culture through Chinese traditions and rituals (Fan, 2024). In his essay (2009) "Changing Tendency of Western Music Tradition in Taiwan," Chan discusses the tension between tradition and Western-oriented understanding of music. In these studies, tradition is generally discussed through the field of musicology.

When the literature is scanned, there is no study that looks at the philosophy of traditional music from a purely philosophical perspective. Therefore, the originality of this study emerges from the fact that it deals with traditional music philosophy as a purely philosophical problem.

3. METHODOLOGY

This study uses a qualitative research methodology that focuses on an interpretive analysis of Western philosophy in general, Western music, and cultures and traditions, especially through the outputs of music-music philosophy. The main focus of the study is music, and it has been evaluated, discussed, and interpreted in both a Western-centered and non-Western perspective around this focus. However, the concept of philosophy has been discussed from a historical perspective starting from Ancient Greece and extending to the 19th century. The concepts of culture and tradition, on the other hand, have been the focus of a philosophical and systematic analysis. Music has been used to assess and examine any philosophical, cultural, and traditional interpretations.

4. PHILOSOPHY AND MUSIC AS LOGOS

The concept of philosophy first emerged in Ancient Greece with the term *logos*, which can be translated as 'word' or 'reason'. Over time, the term *logos* has come to encompass a range of meanings, including 'law', 'proportion', 'harmony', and so on. Consequently, the concept of *logos* has become a foundational idea in the history of philosophy, influencing the development of both ancient Greek and medieval philosophy. In contrast, music employs *logos* as a fundamental concept in its relationship with the universe. However, it does so with the intention of conveying the underlying harmony and order of the universe, which differs from the interpretation of *logos* in the context of philosophy. Therefore, it can be argued that there is a close connection between philosophy and music, with the concept of *logos* playing an important role in this relationship. Conversely, whereas the concept of *logos* in philosophy evolves into a metaphysics that transcends the human condition, the notion of *logos* in music remains confined to a mere regulative principle of human origin, rather than assuming a creative dimension, given that music itself represents a creative act. In ancient Greece, music was considered to be inextricably linked with cosmology. Musical activity can therefore be seen as an imitation of the musical *logos*, which can be defined as the harmony of the universe. According to Kivy "the philosophy of music begins with Plato's account of music and emotions" (Kivy, 2002). Nevertheless, when viewed in the context of Plato's overarching philosophical outlook, it is implausible to conclude that his musical philosophy is confined to the

realms of music and emotion. If Plato had focused only on the ontology of music and the emotions it creates, then he would have created a pure philosophy of music, which he did not. In his writings, Plato asserts that sensual music, or what he terms practical music, is devoid of intrinsic value and, in some instances, may even be detrimental (Plato, 2003). It can therefore be posited that the initial instances of the separation between tradition and philosophy emerged with Plato. According to Plato, playing an instrument is an act based on searching for and guessing sounds that sound appropriate (Plato, 1975). With these claims, Plato structures music in an uncertain universe (the world of doxa) and excludes the world grasped by reason (the world of ideas). Additionally, Plato proposed the traditional-universal dichotomy through music, making him the first example in history of a philosophical position that was incompatible with the musical tradition. Like Plato, Schopenhauer believed that music was not found in the physical world but rather in the world of thoughts. In his work, *The World as Will and Idea*, he placed music at the pinnacle of the arts, citing its intrinsic lack of an external object and its proximity to ideas as the basis for this assertion (Arthur, 2016). Therefore, music does not possess a meaning or express an idea, nor does it represent a cultural phenomenon: “Schopenhauer was saying that music is expressive of the emotions in virtue of its representational power” (Kivy, 2002). Another philosopher who has considered the impact of music on emotional states is Eduard Hanslick. In *On the Musically Beautiful* (1854), Hanslick pursued a line of enquiry initiated by Schopenhauer, namely the emotional effects of music on human beings. A review of the history of philosophy reveals that the philosophy of music has followed a trajectory parallel to that of the broader principles of philosophy, encompassing modern philosophical thought from its origins in Ancient Greece. Just as philosophy has become a representation of Western civilization, the philosophy of music has had to follow such a path of representation. Consequently, the philosophical discourse on music has remained confined to the study of what is visually beautiful and how it relates to particular emotional states. Consequently, we can observe that the notion that music reflects human existence, human culture, and anthropological history has been overlooked by Western philosophers. Given that music is a philosophical subject in its own right, it seems reasonable to posit that traditional music can also be the subject of a philosophical discourse. However, when we examine the philosophical aspects of music from a historical perspective, it becomes evident that the earliest thinkers were primarily concerned with mathematical and astrological matters. These findings demonstrate that the issues pertaining

to art and music addressed in the history of philosophy are inextricably linked to the tenets of Greek speculative philosophy (*theoria*). To illustrate, Pythagoras adhered to the philosophical tenets prevalent during his era, sought an *arche*, and consequently identified the numbers as the *arche*. He subsequently established his philosophical system on these numerical values, which he designated as *arche*. Given the aforementioned context, it is perhaps unsurprising to encounter a number-based philosophy of music in Pythagoras' thought, which can be described as a philosophy of music. The case of Hartmann, who lived some 2,500 years after Pythagoras, serves as another illustration. Despite not being an Ancient Greek with an interest in mathematics and astrology, he incorporated art and music into an ontological understanding as a consequence of the systematic approach he developed. In constructing his philosophical system, Hartmann devoted almost all his energy to the grounding of a new ontology. The field of classical (ancient) ontology offers insights into a universal, substantive, formalist, and conceptually determinative understanding of the essence of things—particularly an immaterial (metaphysical) perspective on being (Hartmann, 1952). Nevertheless, in the new ontology, the structure of the real world's unity is grounded in the unity of the categories of being. In other words, existence consists of layers, and each layer exists in a dependent relationship with each other (Hartmann, 1952). Hartman has maintained consistency in his systematics and has based both his philosophy of music and his philosophy of aesthetics on these levels of existence (Hartmann, 2014). When considered within the context of philosophical discourse, it becomes evident that there is a prevailing tendency among philosophers to construct comprehensive philosophical systems. From this point of view, the systematic historical interconnection between Western philosophy, science, and art is evident. Nevertheless, this comprehensive structure, which presents itself as a philosophy, has resulted in the rejection of various fields of study, including humanities, animal studies, music, art, and sports, to its own understanding.

5. URBANIZATION AND MUSIC OF IT'S OWN

The aesthetic understanding of Western society has manifested itself in the effort to establish a system on music. The tradition of systematic philosophy that emerged in ancient Greece continued with the Renaissance. However, with the advent of the Renaissance, the aristocracy of the ancient period underwent a transformation and became integrated

with urban life. It can therefore be posited that Western music came to be associated with an urban-noble activity, in conjunction with the advent of Renaissance humanism. According to Edward Said, “From the time of the Baroque, music had been not only a documentation of the bourgeoisie's reality but also one of its principal art forms” (Said, 1991). The culture of urbanization has produced its own art and sowed the seeds of separation between art and tradition. The city administrators and urban nobles, who were instrumental in shaping the Renaissance period, provided patronage for artists, thereby creating a conducive environment for them to address their economic concerns. In the musical compositions of the 17th century, one encounters secular forms of music such as opera and madrigal, particularly in the context of polyphonic music that emerged under the influence of Renaissance humanism. In this century, medieval Christian music was transformed beyond the walls of the church into a secularized form that acquired an economic dimension and gave rise to a professional music environment where all these changes would be met. Notable composers of the period, including Johann Sebastian Bach, George Frideric Handel, Antonio Vivaldi, Henry Purcell and Claudio Monteverdi, held dual roles as church musicians and professional musicians outside the church, serving as directors or members of court orchestras. Moreover, these musicians, along with their families, dedicated a significant portion of their lives to the service of the palace rulers. The musical activity of the 18th century, particularly exemplified by the works of Wolfgang Amadeus Mozart, Ludwig van Beethoven and Joseph Haydn, emerged from the confines of the church and transformed urban centres into centres of nobility. The music of these urban bourgeois activities emerged in the form of Western culture in parallel with Western philosophy. As a result, a methodical, systematic and, to some extent, scientifically based music system was developed. This systematic situation manifested itself as Western and Non-Western cultural differences rather than the difference between urban culture and rural culture. In musical terms, the distinction between urban music and traditional music, which was shaped by the convergence of musical and philosophical traditions, gave rise to the categorization of Western and non-Western music. When Said assumes that the musical experience of our contemporary era is shaped by the cultural environment of Western civilization (Said, 1991), we can understand that he is referring to the transfer of his urban culture, scientific, technical, and social hegemony, as expressed through music. According to Velkley, German Idealism, which began with Kant, clearly revealed a distinct difference between culture and civilization (Velkley,

2002). The transformation of the polis, the ancient Greek site states, into large metropolitan cities in the 18th century also means that civilization gained a certain sociological, political, philosophical, artistic, and musical ground. Therefore, the relationship of traditional music with culture is very similar to the relationship of western music with civilization. In both, it is observed that potential (culture-civilization) turns into a phenomenon (traditional music-Western music).

6. THE TEMPERAMENT SYSTEM OF WESTERN MUSIC

The lack of interest in art and culture among the early philosophers can be attributed to their exclusive focus on natural phenomena. The initial perspectives that emerged in the field of philosophical aesthetics were shaped by the ongoing discourse surrounding the concept of beauty. It can be argued that the concept of beauty represents the inaugural encounter between philosophy and art. This proposition was initially put forth in the history of philosophy by Plato in his dialogue, *Hippias the Great*, wherein he posed the question, "Ti esti to kalon?". Although the concept of beauty was not explicitly discussed prior to Plato's contributions, it is widely acknowledged that philosophers who emphasized the role of beauty perceived it as a fundamental harmony or ratio, as evidenced by their conceptualizations of harmony, cosmology, and other related concepts. It is therefore evident that the concept of beauty was not the first philosophical problem to be considered; this distinction can be attributed to Plato. However, it is clear that thoughts on music can be traced back to the earliest periods of philosophical thought. One of the most prominent philosophers in the field of Western philosophy who devoted attention to the subject of music is Pythagoras, who lived before Plato. Given that Pythagoras did not regard music as an art form and did not exhibit an aesthetic interest in it, he is not concerned with the evaluation of musical beauty. Furthermore, it was not Pythagoras' intention to develop a comprehensive philosophical system pertaining to music. In medieval Christian philosophy, the earliest known studies on Greek music theory and Jewish traditional music are attributed to Augustine (354-430) and Boethius (477-524). Both studies tended to establish a spiritual link between music and faith. Despite these endeavors in medieval philosophy aiming to establish a systematic structure in art and music, they ultimately failed to make a notable impact on the development of philosophical thought regarding music. However, in contrast to his predecessors, Guido

d'Arezzo (991-1050) did not engage in a systematic reorganization of musical philosophy, but rather focused on the practical aspects of music. Guido d'Arezzo introduced an innovation to the Byzantine notation system, subsequently developing it into the system that is still in use today. This system facilitates the notation and performance of hymns in a church setting. Guido d'Arezzo thus introduced the systematic structure that forms the basis of Western philosophy to music, thereby establishing the visible systematic foundations of Western music. A further endeavor to establish a systematic framework for Western music has been directed towards the temperament of music. In its most basic sense, the musical temperament system refers to the tuning system of musical instruments. In this context, Pythagoras, regarded as the first music scientist, may be credited with the concept of a musical tuning system based on mathematical ratios, which may be regarded as the inaugural attempt at a temperament. Pythagoras first associated music with a mathematical set of ratios, but this ratio and harmony reflected the effect of astronomical observations rather than mathematical calculations (Fauvel et al., 2006). Consequently, the philosophical tenets of Pythagoras disseminated from astronomy to mathematics and subsequently to music. Nevertheless, the emergence of temperament music is a phenomenon that can be traced back to the 16th century. This signifies that Western temperament music represents a system in which an octave is partitioned into 12 equal parts. It differs from the Pythagorean system: "Equal Temperament, the division of the octave into an equal number of parts, specifically into 12 semitones, each of which has the ratio of $\sqrt[12]{12}$." (Barbour, 2004). Fauvel et al. articulates the shortcomings of the extant sound system in accordance with Pythagorean principles, and presupposes the necessity for a temperament sound system as follows (Fauvel et al., 2006):

"In Ancient Greek times it was recognized that consonant musical sounds relate to simple number ratios. Nevertheless, in using this insight to construct a scale of notes for tuning an instrument, problems arise. These problems are especially noticeable when transposing tunes so that they can be played in different keys. A solution adopted in European music over the last few centuries has been to draw upon mathematics in a different way, and to devise an 'equally tempered' scale" (Fauvel et al., 2006).

There are two reasons why the systematization of philosophy dates back to the Ancient Greek era, while the systematization of music is a more

recent phenomenon, emerging in the 16th century. The initial factor to be considered is the penetration of music into human life, particularly in light of the influence of Christianity. Consequently, it is imperative that more sophisticated musical compositions are created, and that instruments meet a defined standard to satisfy this requirement. A second issue is that of harmonic inconsistency, which arises from the necessity to perform multiple instruments simultaneously as a unified entity in the context of the development of polyphonic music. This, in turn, requires a certain degree of standardization for ensemble compositions. As Barbour notes, the adaptation of music to a temperament system, a practice initiated by Vincenzo Galilei in the 16th century, was widely accepted by the end of the century and experienced a rapid dissemination (Barbour, 2004). Thus, the tradition of the sound system based on mathematical ratios, which Pythagoras established in Ancient Greece, was dismantled and replaced by the Western musical temperament system, which reflects the values and norms of Western civilization.

7. TRADITIONAL MUSIC AS A CULTURE: WHAT DETERMINES THE VALUE OF MUSIC?

In Hegel's philosophy, he associated everything related to human beings with *geist*. In Hegel's absolute idealism, *geist* emerges as a history and accumulation of absolute consciousness, among other things, in its various meanings. Therefore, the existence of a common consciousness must be based on the negation of individuality. Hegel considers this being-for-other connection to be the being-for-self termination of the individual (Hegel et al., 1977). In this context, culture means a *geist* alienated from itself (294). Hegel's absolutization of philosophy and the consequent attainment of absolute idealism points to a transcultural activity of collective consciousness. In a Hegelian sense, when cultures renounce themselves and become absolute, they turn into a system of philosophy that represents all human beings. In the context of German idealism, which played a significant role in the development of modern philosophy, as exemplified by the shift from an individual subject to a collective subject in Kant's philosophy, Hegel similarly moved away from the concept of culture, instead embracing the notion of an absolute *geist*. Nevertheless, an evolving interpretation of history, art, and science, as exemplified by Kant and Hegel and particularly within the context of German philosophy, elevated the concept of culture to a new level, transforming it into an

enlightening and forward-thinking philosophy that transcended the boundaries of culture. In this sense, the concept of culture is explained entirely by a progressive principle of collective consciousness, which can be defined as "the development of the general intellectual situation in society as a whole" (Williams, 1983) under the hegemony of philosophy. While this cultural and philosophical principle is limited to the understanding of philosophy in the Western sense, it is inadequate for reflecting the principles of the natural existence of the concept of culture. Hegel does not consider the languages and traditions used by societies within the framework of absolute idealism or its historicity. The formation of history is contingent upon the formation of states (systems), rather than such a cultural universe (Hegel, 1900). The aforementioned findings show that Hegel evaluates human beings in accordance with a developmental and systematic framework. In this context, it is appropriate to begin the history of humanity with the emergence of this systematic social organization, that is to say, the objective *geist*. This may be defined as the establishment of a state through a written order. As a result, Hegel sought to reveal that the existence of human society is inextricably linked to systematicity and development. He deemed primitivism an appropriate lens through which to examine cultures that exist outside of this paradigm (Hegel et al., 1977). Thus, in order to emphasize Western-centred (European) historical method and systematism, Hegel advocated an understanding of history that is characterized by a cyclical repetition and a rejection of those who do not conform to its norms. In his article titled *Hegel's Eurocentric Understanding of Philosophy* (Kimmerle, 2014a), Kimmerle suggests that although Western philosophy was significantly shaped by non-Western intellectual traditions, particularly those originating from Egypt and the Arab world during Antiquity and the Middle Ages, Europe's philosophical trajectory can be traced back to the works of John Locke and David Hume in England (Kimmerle, 2014a), A. R. J. Turgot and Voltaire in France, and Gotthold Ephraim Lessing and Immanuel Kant in Germany. He asserts that with the advent of the Enlightenment, he distanced himself from this influence and developed a Eurocentric philosophy (European-Western) that was predominantly Western-centric. Kimmerle underscores that Hegel's Western-centric conceptualization of philosophy underwent a further shift with Heidegger, ultimately becoming a German-centric perspective (Kimmerle, 2014a).

Moreover, he states that this European or German centralism of philosophy is unified by a single common goal, which is "the defence of European rights against the non-European" (Kimmerle, 2014b). In

Schopenhauer's philosophy of music, all the elements that make up music are based on Western musical traditions. Schopenhauer's views on this topic are as follows:

“the essence of the melody is a constant departure, deviation from the tonic in a thousand ways, not only to the harmonic intervals, to the third and dominant, but to every note, to the dissonant seventh and to the augmented intervals, always followed however by an eventual return to the tonic: in all these ways the melody expresses the many different forms of the striving of the will, but it always also expresses satisfaction by eventually regaining a harmonic interval and, even more, the tonic. The creation of melody, the discovery of all the deepest secrets of human willing and sensation in it is the work of the genius, whose activity, here more than anywhere else, is more obviously remote from any reflection or conscious intentionality, and could be termed inspiration”.

Schopenhauer, who seems to be inspired by Eastern mysticism at the core of his philosophy (Arthur, 2016), perceives music as a completely Western phenomenon with regard to these ideas about music. He bases his arguments on Western musical form terminology such as tone, melody, tonic, harmonic intervals, and third (as a musical measurement). Moreover, Schopenhauer considers the emergence of music not through cultural activities, but as a work of the genius. Schopenhauer's concept is indicative of the assertion put forth by German idealism that music systematically represents a higher intellectual capacity, manifesting as a form of Western music and thus a work of the genius. The antithesis of this claim is that traditional music is created with an artistic intention and is not associated with a philosophical practice, and therefore, it is classified as primitive art. Indeed, an examination of the history of philosophy reveals that there is a paucity of philosophers who have asserted the existence of a tradition of music. In Western philosophy, 'Thales' search for the first arche is considered a milestone in the history of philosophy, marking the beginning of a process that remains a cornerstone of philosophical inquiry to this day. Therefore, every element enabling the movement of this system reflects Western civilization itself as a part of the whole system. In this context, tradition and music in relation to tradition do not have any stakeholders within this system. When this claim is restricted to the 19th century, Nietzsche is perhaps the only philosopher who stands contrary to this system. Accordingly, prior to the nineteenth century, only Nietzsche among philosophers perceived music as an inherited tradition. It can be

argued that Western music, which is included in the field of philosophical inquiry, and traditional music, which is not, provide an important insight into the relationship between the two disciplines – traditional music and philosophy. However, with regard to traditional music, in addition to this developmental historical understanding of the West, a multitude of multicultural concepts come to mind. As Dönmez emphasizes "The word music, which takes its origin from Greek mythology, which forms the basis of Western culture, is a heritage that belongs only to Western culture (Dönmez, 2015). However, analyzing the etymological origin of this word will not enlighten us about the perspective of societies on music, which is called by names such as *ta*, *küğ*, *khanan*, *dhiker*, *cem*, *Qur'an*, *tarab*." (17-18) When the concept of music is set aside or not categorized under this concept, it becomes evident that a number of traditional rituals serve a similar function. The fundamental issue with conventional music theory is that it encompasses a vast array of traditions from across the globe, which are all subsumed under the umbrella term music. The concept of music has taken an important place in the systematics of Western philosophy. The ancient Greeks associated it primarily as a measure of harmony and order in the universe. This endeavor by the ancient Greeks resulted in the establishment of a universal musical measurement system that encompassed all individuals on Earth. Subsequently, the significance of musical temperament was established as an indicator of Western cultural development. The concept of music expresses exactly this social tendency. However, in this context, there is a significant debate surrounding the question of whether some traditional practices that cannot be classified under the concept of music will qualify as music. A study of the time preceding the Ionians, founders of Greek philosophy, reveals activities pertaining to tradition and encompassing music, including tragedy, chorus, hymns, lyrics, dithyrambs, and so forth. Furthermore, it can be observed that music serves as a unifying element across a multitude of traditions, particularly those pertaining to religion (De La Fuente & Murphy, 2010). However, implying that all of this is music or comparing it to the values of music as an art form appears to be a cultural imposition. The application of Western systematic music theory, specifically the temperament system, as a means of measuring, comparing or evaluating traditional music is insufficient for fully explaining the nuances of music and culture. Furthermore, it may even result in erroneous conclusions. It is almost impossible for the concept of music to have the same meaning and mean the same thing in all cultures. In this context, Nattiez thinks it might be useful to define the concept of music with two questions.

“(1) Do we have a stable definition of music, and the musical, available to us? (2) Is it legitimate to speak of ‘music’ with respect to cultures that do not have such a concept, that do not distinguish between music and nonmusic? And in this case, do we have the right to project our western categories of thought and analysis upon what we believe to be music” (Nattiez, 1990).

Nattiez proposes a solution to the distinction between Western music and non-Western music and the categorization problem to be directed to non-Western cultures through the concept of music (Nattiez, 1990). This solution emphasizes that traditional music does not mean the same thing as the concept of music. Therefore, when it comes to traditional music, it is more appropriate to call it "musical" rather than "music". With this suggestion, Nattiez thought that while associating non-Western cultures with music, he would save them from the hegemony of the concept of music. However, Nattiez's path, which is his attempt to associate a different culture with music, is unclear, even impossible, how to distance himself from what belongs to the culture and what belongs to the music. Another form of evaluation of a traditional musical practice that involves illusion comes from the judgment of beauty. His judgment of musical beauty necessarily means that music is evaluated by formalist aesthetics. In this context, an investigation into the factors that determine the value of music represents an essential preliminary step in the development of a philosophy of music. In a way, this problem necessitates opening an ontological parenthesis. According to Young, “The question of why listeners find the experience of music so aesthetically valuable lies at the heart of the philosophy of music” (Young, 2014). The methodological error in Young's approach lies in his perception of musical experience only as an instantaneous and formal interaction between the listener and the musical sounds. However, music primarily is an ontological phenomenon, reflecting historical and cultural dynamics. This ontological existence thus imbues the object with a phenomenological dimension, thereby elucidating the phenomenological value of music. Therefore, if one were to view music as merely the effect it has on the listener, one would be failing to consider the nuances of both music and philosophy. Furthermore, one would be constructing an artificial world based upon a one-dimensional understanding of music. A perspective that considers music solely as an aesthetic phenomenon, perceives traditional music as a non-Western art form, ultimately leads to the conclusion that only Western music possesses intrinsic value as music. Kant, who laid the foundations of formalist aesthetics in modern philosophy, has no meaningful arguments for the

philosophy of music. In his 1998 article, Parret uses the term *antimusical* for Kant. In Parret's view, Kant was particularly averse to attending concerts and did not care for the music of the period (Parret, 1998). Therefore, due to this irrelevance, Kant avoided seeing music in a multifaceted dimension, sacrificing it to the aesthetics of form in order to be consistent in his own philosophical system. Moreover, Kant considered symphonic music, which was still developing at that time, to be worthless because it did not contain any words (vocals) and was only instrumental. In Kant's view, music was not regarded as a cultural phenomenon and was even considered to be on a par with the aesthetic appeal of wallpaper, as a consequence of his formalist aesthetic approach (Watson, 2010). The criticisms levelled at Kant's approach to music have prompted the development of new attempts to eliminate the transcendental subject dimension from the field of philosophical enquiry. Hartmann's new ontology, or Husserl's phenomenology, showed that music has different dimensions outside of form, but Western philosophy has shown almost no interest in a purely musical cultural trend that is traditional or belongs to tradition.

8. THE CONFLICT BETWEEN WESTERN AND NON-WESTERN

Philosophy, in its most basic sense, stands out as an activity of the West. In this context, the activity of philosophy, which began in ancient times as a civilization, has developed into a systematic structure of about two thousand years, including science and art. This systematic process of philosophy as a civilization, which constitutes the essence of its understanding of science and art, is the sharpest distinction of the West from other tradition-centred (non-Western) civilizations. As Forster points out, this distinction has emerged in debates about the search for the roots of Western philosophy (Forster, 2015) and the Western centralist evaluation of non-Western cultures. However, human beings have always produced culture since the beginning of time according to their living conditions, beliefs, and geography. These cultures vary from community to community. The understanding of interculturality, on the other hand, involves a monocentric understanding of culture, similar to the Copernican revolution, which gives rise to a Western-centred understanding of culture. This process, from a heliocentric understanding of the universe to a Western-centred understanding of culture, encompasses the transition from Copernicus' heliocentric understanding of the universe to Kant's

subject-centred understanding of philosophy, and subsequently to Hegel's absolute history of free human consciousness. Furthermore, Hegel's absolute idealism had a significant impact on the Western world, where it was shaped by a sophisticated and forward-thinking conceptualisation of *geist*. This resulted in a perspective that was not open to accepting any phenomenon that did not occur within the context of free consciousness. Consequently, the elevated intellectual capacity afforded by the Enlightenment era gave rise to the concept of primitive reason. The progressive and developmental culture that emerged during the Enlightenment era revealed the systematic unity and continuity of the human mind. However, this culture also exhibited a tendency to marginalize traditional cultural forms, labelling them as primitive and even disregarding them altogether. Nietzsche posited that tradition and philosophy reflect two distinct realms. He argued that the continuation of tragedy, a tradition that had endured for centuries, came to an end as a result of the advent of Socrates' philosophy. This, he suggested, was due to the shift in focus from the traditional subject matter of philosophy, namely the divine, to the human subject, particularly the concept of virtue (Nietzsche, 1999). In the nascent stages of ancient Greek philosophy, the Presocratic philosophers sought to establish a fundamental connection between all phenomena and the natural world. They endeavored to elucidate the immutable order of nature and its underlying causes, which led them to perceive nature as a moral and divine entity (Comford, 1957). Consequently, Socrates' perspective on morality as an exclusively human virtue represents a departure from the natural and traditional order. Nietzsche posited that the coexistence of tradition and music with philosophy is untenable (Nietzsche, 1999). Consequently, he asserted that philosophy has effectively brought about the demise of tragedy, or tradition. This is because while tradition is descriptive and comprehensive, which is not a characteristic of the philosophical system, philosophy challenges tradition with its generalizing and judgmental feature. This dialectic of tradition and systematicity is both a consequence and the antithesis of itself in the West. It can therefore be argued that, in contrast to the West, other civilizations and cultures possess traditions that are not systematic in nature. This dialectic represents a significant point of convergence between music and philosophy as two distinct yet intertwined traditions. The most distinctive feature of this dialectic of music and philosophy can be attributed to the systematic approach to philosophy and the understanding of the roots of music within the context of cultural life (tradition). The concept of music has its roots in Greek mythology, and it

is evident that the conditions for the emergence of these myths are manifested by music. Each myth –*rhapsode* as it was then called, is neither a historical narrative nor a scientific knowledge that reveals a cause-and-effect relationship. Although myths are merely narratives associated with rituals, they are connected to a genre of art that is currently referred to as music (Hyman, 1955). This is due to the fact that rhapsodists are itinerant storytellers, and the narratives they recount are based on memorization rather than being recorded in written form. This oral tradition is what makes them traditional. A narrative in the form of music has emerged to make these narratives both memorable and to evoke the dramaturgical effect of the narratives. Furthermore, the musical forms of myth, tragedy, chorus and poetry in Ancient Greece have a resonance that extends beyond their original context to encompass meanings that are still relevant today. The concept of tradition is a fundamental pillar of ethnomusicology and folklore studies. However, the establishment of the concept of tradition is based on the traditional expression of society within the discipline of sociology, which posits that tradition is a social phenomenon rather than an individual one (Morgenstern, 2021). It can be argued that traditional music should be considered as a reflection of the history of social music. The most pervasive cultural codes of a given culture are reflected in the musical accumulation that characterizes it. In this context, while traditional music is an important carrier of culture, Western music, or in other words, systematic music, emerges not as a cultural transmitter of music, but as a unifying and complementary genre that gives form to it. The term traditional music is used to describe a diverse array of musical styles that originate from various communities. These include, for instance, Turkish music, Scottish music, Chinese music, and Jewish music. It is therefore not feasible to categorize traditional music under a single umbrella, whether in terms of cultural or technical considerations. This contradictory stance towards Western music results in traditional music being perceived as non-Western.

9. CONCLUSION

The domain of knowledge and meaning, which philosophy endeavors to construct within a unified conceptual framework, inherently seeks to transform all traditional elements within its own domain. However, it is not feasible for the traditional to encompass a universe that concerns all of humanity without any conditions, as Kant expressed. Placing traditional

music under philosophical rules is all that is meant by applying aesthetic or artistic judgments to it. Similarly, the study of traditional music under the science of music seems to be an attempt to apply philosophical principles to a traditional practice. Furthermore, the construction of a conceptual framework for music demonstrates that traditional music is deprived of its intrinsic purpose when all elements are subsumed under a single, overarching meaning. In this context, philosophizing reveals the potential risks associated with change, metamorphosis and even extinction, not only of music but also of a certain tradition. Nevertheless, we must acknowledge that the discipline of philosophy, which is a product of Western intellectual tradition, has developed over a period of almost two thousand five hundred years through a process of historical systematicity and methodology. Therefore, any attempt by such a meta-system to measure a phenomenon that is not systemic (i.e., non-Western culture) will inevitably result in an error. Such an attempt would inevitably result in cultural assimilation. The fact that art, which occupies a significant position within the cultural landscape of the West, and the concept of beauty (aesthetics) as a form of expression do not possess a complete counterpart in non-Western cultures serves as an illustrative example of this phenomenon. This comparison of traditional culture and Western culture is not intended to be a supra-cultural evaluation. The purpose of this research is not to establish that any cultural understanding is more valuable or less valuable. On the contrary, it is to suggest a way of philosophically examining the differences that exist between cultures today. It is therefore imperative that every culture, whether it be Western, African, Indian, Turkish, Russian, Norwegian, or otherwise, be evaluated on the basis of its own distinctive characteristics. This diversity should be revealed through the application of both quantitative and qualitative studies. The acceptance of intercultural relations exclusively as Western and non-Western has the potential to impinge upon the cultural diversity of the world.

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