

The adventure of the expressive, technical and semiotic practice of music during the archaic and cosmological periods.

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Abstract

The following paper studies the first moments of the philosophical emergence of music as an art but also as a state of mind that guides and controls human symbolic action and composes its distinctive characteristics. The importance of this retrospective is directly linked to the demand of the modern West for a return to its spiritual roots, during the centuries when art and philosophy, expressiveness and concepts, were organically connected and manifested as common systems of experiences. This manifested experience of transformation, historically driven by a number of specific classifications of motives, values, rules and purposes, defined practicality as a fixed principle of wills and by extension of morality. Part of this principle is the self-consciousness of the West to return from time to time to its generative causes, seeking new connections and correlations of the then with the present, in order to evaluate its works: aesthetic and logical knowledge, forms and reflective function, now disconnected from their core of unified understanding, produce new connections and classifications, without renouncing their bond with the past. In this -as a rule- ethical condition, arts and concepts are defined as knowledge that complement each other. The work of the West is indeed difficult, especially in the contemporary environment of universalism, in which identifications and integrations cannot be supported by a unified system of understanding, as was the case in the distant past. Although philosophy and art, expressiveness and reason are understood as mutually complementary concepts, it is not possible to integrate them again into the same cognitive core, given that their purposes have become independent. Art seeks the overall expressiveness of form, while logic seeks segmentation and analysis. Is there therefore fertile ground today for highlighting expressiveness in terms of philosophy? Through the example of music, we will approach art according to the terms of its cultural past and examine its steps only in relation to its own world. The joint observation of the evolving characteristics of music and philosophy will give us answers, not only for evolution, but also for the definitions that would regulate the way of understanding this evolution in future generations.

Keywords: Music, harmony, melody, aesthetic knowledge, logical knowledge, archaic period, Homer, Hesiod, Theogony, Iliad, Odyssey, pre-Socratic period, Pythagoras, Pythagoreanism, epic poetry, lyrical poetry, classical period, Plato, Aristotle, Tragedy.

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In Ancient Greece, music as a manifestation of creative expressiveness in the patterns of a system of paradigmatic relations, is already present in the works of the 9th century BC. Indeed, despite the objective difficulties of ascertaining a non-material experience, in an environment that lacks the direct presence of the objects themselves, many elements of musical modes, as described by testimonies of ancient writers, They agree with the predictions and conclusions of modern technological tests: musical modes, as rules governing the syntactic relationship between sounds, their generalization and understanding, are largely considered representative of the music-making potential of ancient instruments and their stylistic derivatives. Utilizing testimonies of ancient authors and fragments of mythology, researchers demonstrate the direct contact and intense influence of the music of the Greeks by the patterns of the peoples of the Eastern Mediterranean.

The oldest music-making genres, such as lamentation and paeon, have religious origins: lamentation expressed sorrow for the death of Adonis (or Linus), while paeon expressed thanksgiving for curing an illness to a deity also called Paian and later to Apollo. However, entering the archaic period, the religious meaning of music gradually gave way to the communicative symbolism of the evolving social process, producing songs of everyday activity, with the most characteristic being bucolic, eulogies, victorious and paroinia (παροίνια: wine and entertainment), while in the 9th century epic poetry developed, as a rhymed narration of heroic deeds according to the synthetic triptych logos-member-testicle. adapted to the rule of poetic meter, that is, the organized arrangement of long and short syllables. In this environment, wandering rhapsodes recited melodic epic passages, accompanied by phorminx (guitar)¹. The characters of the poems, heroic exponents of a spirit of grandeur, were presented with metaphysical exaggeration as ardent supporters of the situation they were defending. The excess of the superman, expressed through a cultural environment based

solely on metaphysics, did not lose its orientation towards the logical-moral principles of experience from the content of which it borrowed images, definitions and concepts.

The role of music in resolving the relationships between symbolism of forms and concepts according to the principles defined by the laws of narrative communication is approached in the Iliad and the Odyssey. As the Italian musicologist Enrico Fubini observes in his work: *L' Estetica Musicale dall' anticità al settecento*, Homer calms Achilles' rage against Agamemnon, through the music Chiron taught him². On the occasion of the famous work: *On Music*, Fubini returns to the comment of Pseudo-Plutarch, that [...] Homer shows us the most suitable conditions for the practice of music, having discovered that this is the most appropriate exercise for its inherent usefulness, but also for the pleasure it provides [...]³, emphasizing that Homer did not put Achilles out of action, But instead, he transformed his energy from moral-heroic to moral-aesthetic.

The knowledge that the narration of the passage of the Iliad can offer us, according to Fubini, is contained in our compilation of a general picture of how the Greeks of the Archaic period sought expression through music. Although the reference to Chiron in it seems to fulfill the emergence of mental and logical functions, it is not enough to place music in an environment of orderly education. In the Odyssey, Demodocus uses the vocal gift he received from the deities and sings for the delight of aristocratic listeners. Is it a symbolic means of invoking divinity, through a ritual of offering the broken soul, on the altar of individual expressiveness?

Apart from the objective difficulties of distinguishing between historical and imaginary narratives, it seems that the metaphysical starting point of the music of the archaic period emerges poetically as an individualized symphony of the musician's dependence on a transcendent power: the gods themselves sacrifice the vision of Demodocus on the altar of a morally superior gift, through which both humans and gods will be served. At

1. Ioannidis (1978). Γιάννης Ιωαννίδης, *Μουσική: στοιχεία θεωρίας, αρμονίας, μορφολογίας, οργανογνωσίας και ιστορίας της μουσικής*, ed. Φίλιππος Νάκας, Athens, 1978, p. 69.

2. Enrico Fubini, *L' Estetica Musicale dall' Anticità al Settecento*, Einaudi, Bologna, 2014, p. 7.

3. *Ibid*, pg. 7.

this point I will disagree with Fubini's observation that in the Homeric epics musical spirituality is replaced by the hedonistic perspective: it would not have been possible for chironian wisdom to collapse in the environment of natural pleasure, at least during the period of heroic times, when earthly and metaphysical were recognized as different interacting hypostases, unless we consider pleasure as an element of the perishable body which interacts with the soul, without identifying with it.

The belief in the metaphysical origins of music did not concern only Homer. Hesiod, in his *Theogony*, expressed the conviction that the poet is only the conduit connecting transcendental reason with the human. The Muses, Hesiod describes, [...] know how to say many false things as if they were true; and vice versa, when they wish, they can tell truths [...]⁴. Music and poetry, therefore, according to Greek theology, were creations of the gods destined for their own pleasure and for this reason they were taught to people, by Orpheus, Adonis and Musaeus. Beyond the metaphysical perspective, however, what we observe in the archaic epic of the years following the religious reforms from the Orphic tradition, are some first manifestations of the search for the origin of the world⁵. In this environment of metaphysical inquiry, the Greeks recognized in the poems of Homer and Hesiod the continuity of their historical and cultural tradition; For this reason, poetic descriptions of the moral and religious virtues of bravery and piety were considered appropriate to be integrated into the systems of education⁶. Here Pseudo-Plutarch observes that the inclusion of epic poetry in the system of education could not leave music out, since its function was an integral part of understanding poetry as a triptych of speech-member-orchestra. We note that adherence to education does not only mean the formal transfer of systems of knowledge, morals, traditions, but also the integration of all these into a wider environment of reflection. In this case, the theories that epic poets expressed

deep and coded truths in a symbolic and allegorical way⁷ would inevitably create contradictions, which would use the recognized prestige of epic works as fertile ground for cultivating philosophical theories.

However, Fubini's alleged exaggerated references⁸ to such an intrusion very close to the period of the Homeric epic are more in line with the views of Bosanquet, in his *History of Aesthetics*⁹, who, although he does not refer to music, nevertheless defines the environment of understanding it, referring to Aesthetics: describing the shield of Achilles as a "miraculous creation"¹⁰, the Homeric narrator of the *Iliad* expresses, albeit weakly and without analysis, an aesthetic crisis. Benedetto Croce also observes that the Homeric epics have a causal relationship between descriptions and aesthetics, manifested dramatically in the *Iliad* dramatically, and more narratively in the *Odyssey*. In particular, Croce observes, there is a similarity between the criteria for understanding aesthetic qualities between the archaic and modern periods, although the term Aesthetics was then still unknown. According to my personal reading of Croce, this similarity is nothing but the exact projection of the results of the functioning of the individual theoretical mind, in the environment of universally recognized logical knowledge and its arrangement according to the terms of individual will and morality. The above similarity also proves that the basis for the clarification of individual theoretical knowledge according to the system of categories as set by Aristotle is accurate, since it is based on the stable physiology of the mind. Thus, the sensory codes of the mind are isomorphic in terms of the way they manifest themselves in the environment of the senses, since they are based on stable physical mechanisms. And it is the organization of the material of finite and universal senses, reason and

4. Monroe C. Beardsley, *Ιστορία των Αισθητικών Θεωριών*, Translation (Kourtovik-Christodulidis), Δημοσθένης Κούρτοβικ-Παύλος Χριστοδουλίδης, Ed. Νεφέλη, Athens, 1989, p. 22.

5. *Ibid*, p. 22.

6. *Ibid*, p. 21.

7. *Ibid*, p. 20.

8. Enrico Fubini, *L' Estetica Musicale dall' Anticita' al Settecento*, p. 10.

9. Monroe C. Beardsley, *Ιστορία των Αισθητικών Θεωριών*, p. 19.

10. *Iliad*, Rhapsody Σ, 548. Bernard Bosanquet, *History of Aesthetic*, p. 12. Cf. the description of the golden buckle by Odysseus, *Odyssey*, Rhapsody T., 227-31 (Monroe C. Beardsley, *Ιστορία των Αισθητικών Θεωριών*, p. 19).

morality that gives rise to an unlimited number of special classifications, which are generalized and established as patterns, through imitation.

In this environment of similar relationships as we have described, aesthetics, although not yet conceptually clarified at the time, nevertheless its criteria had already set and shaped the environment of a common understanding. The two constant main points, which determined the course of Aesthetics in the West according to Croce, are found in the separation between poetry and literature¹¹: Aristotle, observes Croce, saw in the Iliad a narrative paradigm sometimes simplified and sometimes complicated with elements of the Odyssey, versus the more expressive lyricism, the Odyssey¹². This genre distinction, which paved the way for the creation of a single term for understanding Aesthetics through the organization of its individual terms, had already been foreseen and set by Plato: imitation and tragedy, terms that refer to Theaetetus but also to the Republic, are set as key points of elaboration of later Aristotelian thought, which aims to tame the “watery” character of the epic. distinguishing between the pleasures that a poetic work can offer and the pure poetic purpose: imitation, a characteristic of music intended to express imperfect extra-poetic purposes for Plato, is conceptually restored and completed in Aristotle through the analysis of the genre of Tragedy and its beneficial role in the work of psychic catharsis: tragic but without pessimism, They elevate the serenity of poetry through the song of poets, paving the way for a novel, more original and emotionally expressed, lyricism.

Archaic music seems to be closer to the core points of the later emergence of the pre-Socratic philosophers during the lyric period. The triptych logos-meter-orchestra, which were linked together by rhythm, is systematized and expressively shaped in the choral song, which is performed by a group of singers-dancers. The guitar and the flute remain the main musical instruments for the lyric poets, but others of lesser importance are also utilized, such as the flute of Pan, the harp, the

trumpet and the percussion instruments (rattles, cymbals). The guitar, a musical instrument with a simple sound and limited in intensity, traditionally associated with the figure of Apollo, was characterized by measure, restrained expressiveness, simplicity and rigor. Furthermore, the clarity and timbre of the guitar rendered with greater clarity the technical characteristics of the musical text, which were analyzed in a systematic manner. It was therefore no coincidence that the guitar was associated with education and the study of the characteristics of music, in a period in which the art of sounds began to penetrate more organically and into the environment of conceptual knowledge. On the other hand, the flute, a wind instrument associated with the worship and spirit of Dionysus, rendered the musical characteristics more intensely: the intensity of the flute was clearly greater than that of the guitar, since it used as a means the power of the breathing muscles but also the movement of the whole body. Given the lack of staticity, the timbre and clarity of the flute could not be compared in precision to that produced by the stringed instrument. However, although these particular physical characteristics placed the flute in the category of instruments of pleasure and entertainment, the popularity of its use allowed it to participate even in musical competitions. It is known, for example, that in 586 BC at the Delphic Pythian Games - which were a musical event par excellence - the flute player Sakadas from Argos distinguished himself by performing on the flute the Pythian Law, a descriptive musical piece on the theme of the battle and victory of Apollo against Python, the Dragon of Delphi.

In the late educational environment of the lyric period, the musical Laws were introduced, as rules of expressiveness and skill. Inspired by Terpan-dros, the first Laws were composed for stringed instruments and secondarily for aerophones: the pulsating vibration of the strings, transmitted to the speaker and then to the environment, conveyed the acoustic effect with clarity, tonal stability, accuracy in the variations in the intensity and sharpness of the pulsating vibrations, while enriching the fundamental sound with harmonics, transforming it into a musically useful one. At the same time, the pulsating movement offered the

11. Benedetto Croce, «Ο Όμηρος στην Αρχαία Κριτική», *Εποχές*, Vol. 38, Athens, June 1966, p. 504.

12. *Ibid*, p. 504.

possibility of conceptualizing sound schematically and geometrically: the empirical observation of the pulsating string constituted an acoustic, but also visual information, which could be recorded and - to some extent - measured or compared in relation to another. The archaic arrangement of tonal and chromatic variations in relation to the sources of provocation, the acoustic effects and their qualitative gradations, and the transformation of their aesthetic effect into information that is understood and interpreted conceptually, extends historically and culturally to the present day. After all, from the dithyramb, the choral song associated with the worship of Dionysus, Tragedy was born in the 6th century. In the dithyramb, the dancers moved around the altar under the accompaniment of a flute, pretending to be the followers of Dionysus. The leader of the dance played Dionysus, while the dance participated expressively in the plot of the action by imitating moments of the life, death and resurrection of the ancient god. Over the years, the top became independent of the dance, additional actors were added, while the performances included other themes. In a relatively short time, the dithyramb was transformed into a stage action, which united all the musical and poetic genres of the era: this was the beginning of Tragedy, with characteristic epics, lyric, monody, choral singing, citharody and flute accompaniment.

The musical system of the Ancient Greeks was initially pentaphonic, while during the archaic period it evolved into an eptaphonic. The basis of the system was the tetrachord, that is, a descending succession of four tones where the two extremes were fixed, giving an interval of a fourth, while only the middle ones moved. Two consecutive tetrachords constituted a mode (octachord, harmony), while two consecutive octachords exhausted the entire musical range. The Pythagoreans were concerned with music theory in the 6th century, who divided the chord and examined the tones and intervals in relation to the respective length of the chord and their proportions, determining the Eighth, the Fifth and the Fourth as the only interval consonants¹³.

13. Ioannidis (1978). Γιάννης Ιωαννίδης, Μουσική:

As Yannis Ioannidis observes, the approximately twelve ancient musical texts that have come to light to this day and are excerpts from larger works, although they can be read and analyzed conceptually, nevertheless cannot revive the idea of ancient Greek music. What is certain is that they were performed monophonically, with heterophonic accompaniment and enriched by the predominantly consonant resonances of the intervals of the eighth, fifth and fourth¹⁴.

The archaic tradition, in relation to music, seems to approach more closely the nuclear points of emergence of pre-Socratic philosophers during the lyric period. Although the excerpts we have in our hands are not enough to give us a clear direction in relation to the role and place of music at this particular historical moment, there are reports that assure us that at that time, music began to penetrate more autonomously, to penetrate the environment of education. Music seems to acquire a deeper and more substantial educational role during the 7th but mainly the 6th century, first in Sparta and then in Athens. Indeed, during the late lyric period, we observe the introduction of musical Laws based on very specific genre characteristics in terms of expression and specialization: well-known lyricists such as Alcaeus, Sappho, Archilochus and Solon, apart from poets, also appear as guitarists or lyricists, while Terpander allegedly adds three additional strings to his guitar, thus enhancing the spirit of the Laws utilitarianly, in relation to the technical capabilities of the string instrument, and symbolically, at the level of metaphorical connection of music with morality¹⁵, but also of metaphysical proportion, between number of strings and number of planets.

It is no coincidence that the first musical laws of Terpandros were composed for stringed instruments and secondarily for aerophones: the pulsating vibration of the strings, transmitted to the speaker and then to the environment, conveyed the acoustic effect with clarity, tonal stability, accuracy in the variations of the intensity

Στοιχεία Θεωρίας, Αρμονίας, Μορφολογίας, Οργανογνωσίας και Ιστορίας της Μουσικής, p. 72.

14. *Ibid*, p. 58.

15. Enrico Fubini, *L' Estetica Musicale dall' Anticita' al Settecento*, p. 11.

and sharpness of the pulsating vibrations, while enriching the fundamental sound with harmonics, transforming it into a musically useful one¹⁶. At the same time, the pulsating movement offered the possibility of conceptualizing sound schematically and geometrically: the empirical observation of the pulsating string constituted an acoustic, but also visual information, which could be recorded and - to some extent - measured or compared in relation to another. And it is the expectations of a mind with demands much greater than the ephemeral release of pleasure, those that considered a timbre of such a nature worthy of their preference, compared to one poorer in melodic purity, timbre and kinetic flexibility, such as that of the flute. The archaic arrangement of timbre differentiations in relation to the sources of provocation, the acoustic effects and their qualitative gradations, and the transformation of their aesthetic effect into information that is understood and interpreted conceptually, extends historically and culturally to the present day.

In the centuries that followed the heroic, philosophers observed in musical harmony some of the characteristics by which they defined the human soul and based on these they studied their movement. The Pythagoreans, in fact, considered that the relationship between mathematical speech and musical space passes through the path of the senses, since harmonic resonances create only pleasant sounds, that is, what we would call today, complete expressive forms. Therefore, in the environment of ontological searches of the Pre-Socratics, the first steps of a syntactic arrangement of a relationship between sensations and concepts become apparent, mainly with regard to the way in which the latter are categorized and interpreted according to the former.

According to Pseudo-Plutarch, the conclusions of the cosmological philosophers would be preserved as principles of scientific and technical knowledge of music until his day; from then on, the dynamics of the Hellenistic years would undertake to transmit these principles to a vast, geograph-

ical space, which would be unified through the education of the Greeks. What was the originality of these principles, which exceeded the limits of musical thought of the 6th century and emerged prospectively as a unified education?

The Pythagorean philosophers penetrated music with the universal principle of harmony; they considered harmony to be a concept inherent to that of the soul, since both constitute a unity of a continuous dialectical interaction: the soul moves due to eternal conflicts, which are resolved through synthesis. The same goes for harmony, which moves dialectically as position-contrast-synthesis. Therefore, the soul has all those characteristics of harmony, therefore it can be defined according to them. The identification of harmony as an inherent characteristic of music, with the soul as a quality intertwined with the principles of the mind, was also questioned by the circle of the Pythagoreans themselves: it is not harmony, but the metric system, the criterion, that calculates it; and this criterion is mathematics. Therefore, the soul is not harmony, but numbers. Are the numbers, however, the culmination of the demand for pre-Socratic thought or a cosmological demand for further philosophical deepening? Or does this request entail the danger of mathematics falling into the uncertainty of abstract thought and becoming completely disconnected from experience¹⁷?

At this point it would be useful to follow Croce's path, in his encounter with the work of Karl Joel: according to the latter, Pre-Socratic philosophy was not born from the observation of nature, technical needs or even from mythology itself, but from the mystical disposition of the Greek mind, which until then was mainly expressed emotionally¹⁸. Emotion, Joel argues, addressing the rigid way of reading the philosophy of the Pre-Socratics by his contemporaries, is not the spring that activates knowledge, but the expressed perspective of the event of knowledge itself: Pre-Socratic con-

16. Ioannidis (1978). Γιάννης Ιωαννίδης, *Μουσική: Στοιχεία Θεωρίας, Αρμονίας, Μορφολογίας, Οργανογνωσίας και Ιστορίας της Μουσικής*, p. 72.

17. Papageorgiou, K., & Lekkas, D. E (2018). On the Methodology of the Analytic Method: Historical Account, Epistemological Suggestions, Stages. *Epistēmēs Metron Logos Journal* (1), 70-89, p. 80 <https://doi.org/10.12681/eml.19244>.

18. V. Cliento, «Ο Croce και οι Αρχαίοι», *Εποχές*, Vol. 38, Athens, June 1966, p. 513.

templative contemplation, Joel observes, did not reflect only the logical demands of theory builders, but the mind in its fullness, which “went from itself to nature and not vice versa”¹⁹. This very distinction of Joel between emotional expression, as a formed request for the emergence of the individual theoretical mind, and natural expression, that is, non-expression, comes into complete identification with Croce’s reflection, on the unadulterated emotional aesthetic supervision of every poet, to see his idea prospectively, as a form, even before putting it into practice. The concept of the poet therefore does not refer only to the thinker, but to every creative mind, which is destined by its nature to move primarily with expressions and then with logical concepts²⁰. We close this paragraph by mentioning that for Croce, tradition, as a symbol and a concept, is not transmitted passively between generations, but is conquered by the human mind, like any other spiritual reality, that is, as a historical sense of [...] simultaneous existence within the order [...]²¹. In this sense, tradition is not static, but a living transformation of survivals and revivals, which guides experience into action. In any other case, the permanence of tradition is associated not with creative, but with static feelings, that is, with perspectives that do not aim at expanding knowledge, but at creating an environment for the preservation of what already exists. Thinkers who considered traditions as indisputable guardians of the works of the mind and not as means of its manifestation fell into the trap of merging the demands of knowledge with ends outside it.

The adventure of music, as an expressive, technical and semiotic possibility as it manifested and was interpreted aesthetically-logically and ethically during the archaic and cosmological periods, but also the conceptual emergence-interpretation of its content and forms by subsequent systems of thought, is indicative of the general tendency to free the creative mind from the brake of cultural conventions, at least until the classical era, as we will see below. However, a major question that arises is whether and to what extent philosophy

maintains the above relationship stable over time and does not break it down into purposiveness that lies outside it.

Maintaining the Pythagorean metaphysical dualism, the classical Plato answers the question “what is music” and how it emerges philosophically, setting as a basic premise the hierarchically higher position of the soul, compared to the body. The ethereal soul, according to Plato, having wandered in all directions of the sky, “is governed by reason and harmony, the excellent creation of the intelligible and eternal being” (Timaeus, 37 a). This movement for Plato is entirely musical, according to harmony, the true universal order. If therefore harmony is indicated as the first ontological approach to the concept of musicality, then musicality follows second, that is, the knowledge possessed by “he who invokes the Muses” (Timaeus 47d)²².

Aristotle’s challenge to dualism paved the way for the understanding of the soul as entelechy according to knowledge. Plato’s student locates entelechy not in harmony, but in the language of mathematics, that is, the formalized logical activity. Since entelechy, to which knowledge belongs, is understood as form, it follows that every form constitutes a kind of knowledge. Here we find Aristotle’s originality in clarifying the principles of cosmological thought: music, aesthetically, confirms to us the logical order of harmony and not mathematically, given that indeed, the mathematical approach of the Pythagoreans is abstract and leads to metaphysics. Here Aristotle’s originality is located in the clarification of the principles of cosmological thought: music, aesthetically, confirms to us the logical order of harmony. This demonstrative thought is posited as a unifying principle between two seemingly different things: conceptual thought and expressive forms: the latter are the aesthetic revelation of the former, while the former constitute the synthesized primary material of the latter. In this relationship between expressive forms and scientific analysis according to

19. *Ibid.*, pg. 513.

20. Benedetto Croce, *La Poesia*, Laterza, Bari, 1980, p. 8.

21. V. Clinto, «O Croce και οι Αρχαίοι», p. 513.

22. Kristina Yapova, «The Relation between Music and Philosophy: Three Retrospects/Perspectives», Bulgarian Academy of Sciences, *Philosophy Study*, October 2017, Vol. 7, No. 10, 533-561, Doi: 10.17265/2159-5313/2017.10.005.

the Aristotelian perspective, the education of the Ancient Greeks is unified: both expressive forms and scientific analysis belong to the field of knowledge, that is, the theoretical level of the mind.

From Aristotle onwards, the philosophy of music enters new environments of contemplative search, compatible with the cultural principles and mentality of Hellenistic introversion: the pervasive feeling of insecurity that followed the certainty of the omnipotence of the “we” of classical times, shrinks to the needs of the weak and uncertain “I”. Music now becomes a means of dealing with the adversities of the surrounding world, in an effort to search for similar points between individuals. Music helps the man of the Hellenistic era to organize the sensations, the meanings, the concepts, the emotions. The shift in interest from spirituality to individual experience was founded by Aristotle’s student, Aristoxenus, who saw expressiveness as a means of creating a community of feelings.

The humanistic understanding of music in the Hellenistic period, as an aesthetic-philosophical demand, has been preserved and transmitted to the present day. From modernity onwards, Aesthetics in the West gives the impression of moving peripherally around the fact of music itself, more in relation to logical-ethical criteria and not to its creative value, the precise aesthetic cause that causes it. And by “criteria”, I refer to the specific properties contained in each aesthetic form and highlighted according to the requirements of the historical moment, social reality, and cultural heritage. Having lost its orientation, modern philosophy treats musical expression only as raw material, which acquires substance only if it is classified according to social, political and other kinds of ephemeral expediencies. This entrapment of the aesthetics of music in the environment of ephemeral conventions reinforces Lacoue-Labarthe’s pessimistic position that today “music can have no chance with philosophy”.

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