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AN EPISTEMOLOGICAL PERSPECTIVE ON THE RELATIONSHIP BETWEEN MUSIC AND METAPHYSICS

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ABSTRACT

Thinking together about all the elements of music based on concrete indicators and the qualities of this field that point beyond what is known, brings to the agenda an accumulation of knowledge on the axis of art, philosophy, and music. The idea of art, which is the subject of music, or the key issues that transform music into art, point to the deep meanings of music in connection with metaphysics. The approaches adopted in the history of thought, scientific advances and social turning points have shaped the quality of music and the meanings attributed to it. In this descriptive study, which aims to make an epistemological examination of the relationship between music and metaphysics through this accumulation, metaphysical issues that enable us to characterize music as art are revealed. Thus, regardless of the context, it is possible to see a metaphysical perspective

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that progresses intertwined with music in many circumstances, with various semantic contents, forming itself from not only as a natural outcome of music but also an axis that inspires music.

Keywords: Music, metaphysics, philosophy of art, epistemology, art theory, first philosophy.

MÜZİK VE METAFİZİK İLİŞKİSİNE EPİSTEMOLOJİK BİR BAKIŞ

Öz

Müziğin somut göstergelere dayalı bütün unsurlarını ve bu alanın bilinenin ötesine işaret eden niteliklerini birlikte düşünmek sanat, felsefe ve müzik ekseninde yer alan bir bilgi birikimini gündeme getirir. Müziğe konu olan sanat düşüncesi ya da müziği sanata eviren kilit konular metafizikle bağlantılı olarak müziğin derinlikli anlamlarına işaret eder. Düşünce tarihinde benimsenen yaklaşımlar, bilimsel ilerlemeler ve toplumsal dönüm noktaları müziğe ve müziğe yüklenen anlamların niteliğine yön vermiştir. Bu birikim üzerinden müzik ve metafizik ilişkisinin epistemolojik bir incelemesini yapmayı amaçlayan bu betimsel çalışmada, müziği sanat olarak nitelendirmemizi sağlayan metafiziksel konular ortaya konmuştur. Böylece bağlamı ne olursa olsun pek çok koşulda müzikle iç içe ilerleyen, çeşitli anlamsal içeriklerle gerek müziğin doğal bir sonucu olarak gerekse müziğe ilham olan bir ekseninde kendini meydana getiren metafiziksel bir perspektif görmek mümkündür.

Anahtar Kelimeler: Müzik, metafizik, sanat felsefesi, epistemoloji, ilk felsefe.

INTRODUCTION

The field of music has artistic expectations and a search for meaning that cannot be limited to our sensory perceptions and cannot be reduced to concrete indicators of this field. It is precisely at this point that this field comes into contact with subjects that question beyond, such as metaphysics, and all elements of music can be the subject of philosophical inquiries and artistic thoughts that go beyond music. We can evaluate the subject from many different perspectives, such as the intersection of music with metaphysics, metaphysical subjects giving driving force to music, or the elements of music creating a field of meaning for metaphysics. In a whole artistic activity that includes the formation, production and performance of music, it can enter into a relationship with metaphysics and metaphysical meanings that can find a channel through musical situations and tools. These issues have been discussed both in the history of thought and in the art world, and

until today, a body of knowledge has been built with theoretical issues and approaches on the axis of science, art, and philosophy. In the study, an epistemological road map on the axis of music and metaphysics is determined and in this direction, Western philosophy and classical Western music were focused on. In this study, which aims to reveal the relationship between music and metaphysics through an epistemological examination, the issues covering art ideas, intellectual environments, and philosophical views in which this relationship comes to the fore are examined. Thus, major scientific developments, paradigms, artistic ideas and musical perspectives that progressed one after another in the historical process were analyzed on the axis of historical breaking points, and the prominent themes in this context were emphasized. In the study, which was methodologically carried out with a descriptive survey model, the basic sources of the relationship between music and metaphysics were determined, and interpretations and evaluations were made on the basis of basic sources and current studies based on the content of the subject. Therefore, although the study has a qualitative character in that it includes topics on the axis of philosophy, metaphysics, music, and art, it also reveals a descriptive character due to its focus on the epistemological heritage of these fields. This research, which systematically brings together the intersection of all the fields in question in a single study, has presented how the first metaphysical questions of musicology, which has a very wide range, are answered in an interdisciplinary framework. The study is important in that the interaction of a field such as metaphysics, which goes beyond physics, with music is examined theoretically within the scope of this research. It provides an epistemological accumulation not only for the field of musicology but also for other fields that intersect with the subject.

On Understanding Metaphysics

When metaphysics is mentioned, the first thing that comes to mind is that this field has a content that goes beyond what is known in philosophical, ontological and theological matters and deals with transcendental knowledge. The mysteries of man and nature, the creation of the universe, the functioning of the divine system, the knowledge of God, the questioning of our place in creation, the search for the reason for existence, the origin of origin and movement can be given as examples of this content. The kind of intellectual environment in which these inquiries will be conducted often confronts contradictory issues. Concrete reality is positioned against abstract knowledge, matter against spirit, objective and objective realities against thoughts and abstract acts, the known

against the unknown. Looking at metaphysics from a perspective where sensory knowledge is at the center, expectations of explanation, establishing cause-effect connections, evidence, experiments, acceptance of rationality, factuality and objectivity with an uncompromising attitude cause this field to be perceived as in need of research and proof. These contradictions will come to the fore in scientific research, where the tradition of statistical, countable, measurable and universally generalizable research based on positive sciences, physics and natural laws is prioritized. However, common-sense implicit metaphysical presuppositions are propositions that cannot be fully realized, cannot be fully expressed, and whose truth cannot be tested with the methods of formal and experimental sciences (Grünberg & Grünberg, 2019: 5).

Understanding and interpreting both metaphysics as a discipline and the metaphysical knowledge we can encounter in the context of philosophy, art, aesthetics, religion and sociology have taken on different qualities in the historical course. Different approaches and acceptances can be encountered in the works of philosophers, artists and scientists. The knowledge of first principles and the transcendent can have different contents within various schools. This situation is related to the nature of metaphysics, which leads self to a process of understanding that cannot be defined with sharp boundaries. The nature of metaphysical knowledge varies depending on which field such content is related to. For example, metaphysics can deal with similar types of questions both in the field of philosophy and religion. Metaphysical uncertainty and the search for meaning are issues that desired to make clearer and more understandable in both fields. While metaphysical knowledge in the philosophical field focuses more on solving the complexities, mysteries and unknowns of life, the quality of knowledge is handled accordingly since the religious field promises the salvation of man. However, we know that in the historical process, despite the common points of these two fields, they have contents that contradict each other and reject each other under certain conditions. On the other hand, the fact that the search for meaning in both fields is ambiguous and a clear explanation can never be provided makes these two fields more free and meaningful (Tokat, 2013: 8).

The first course of metaphysical and ontological studies is seen in the pre-Socratic period of the history of philosophy, Sophists and Socrates, Plato and his ideas, Aristotle's works and Hellenistic philosophy (Skirbekk & Gilje, 2017). Considering that studies such as information theory and ethics emerged after metaphysics, which is the oldest and most basic discipline of philosophy (Şulul, 2003: 57), metaphysics as a discipline and metaphysical knowledge, traces of which we can

find in all historical, sociological, theological and artistic fields. It is a field where the most fundamental issues are questioned. In Aristotle's work *Metaphysics*, a field of knowledge that examines *being qua being* is mentioned. This field of knowledge is not the same as the individual fields of knowledge. Because no field of knowledge makes a general examination of what exists as such. According to Aristotle, by conducting such an examination, the first leading causes will be comprehended (Aristotle, 2023: 73). From this point of view, we can understand metaphysics as a field that deals with the most fundamental principles and general ones based on a specific subject, rather than presenting the knowledge of a partial field. In this case, the questioning of what exists as being is more general and comprehensive than the questioning of individual beings. Focusing on this allows understanding the first and leading causes (Aristotle, 2023: 72-73). The reason why Aristotle called metaphysics *the first philosophy* is that this field is related to the science of first principles (Kam, 2020: 13). In Brian Garrett's (2022: 47) book titled *What is Metaphysics?* said "A serious part of metaphysics is concerned with answering the first question." However, in questioning these first principles, the issues subject to metaphysical examination have taken direction according to the course of history, the structure of society, belief and the political structure of the period. For example, while the most prominent topics of metaphysics appear in contexts such as God, the nature of existence, absolute existence, the principles of change, and the principles of the universe, in certain periods, metaphysical topics may change according to the experiences of the current circumstances, knowledge or management style. For example, we see that the philosopher of the Athenian period was different from the philosopher of the Hellenistic period. Since the philosophers of the Athenian period received share from the democracy implemented in the Greek city-states, they produced ideas on many subjects related to society, politics, politics and the state. Since the philosophers of the Hellenistic period became a subject of an absolute monarchy with the rise of Macedonia and the pressure of Alexander the Great, unlike the Athenian period, they felt the need to separate morality from politics and keep politics out of their field of interest. This situation also reveals why philosophy, and therefore metaphysics, must be understood as an art of living (Arslan, 2008: 16-17). Similarly, we can interpret the fact that God was placed at the center of philosophy in the Middle Ages and the theological perspective guided metaphysics as a similar situation. As a result of the institutionalization of individual sciences in the Renaissance, sciences and metaphysics began to polarize and conflicts occurred. The metaphysics of Descartes, Spinoza, Leibniz and Wolf can be given as examples of this. The critical philosophy put forward

by Kant turns into a positivist understanding of philosophy under the influence of the positivist understanding of science (Şulul, 2003: 61-68). With Galileo and Newton, the need for explanations without resorting to metaphysical and theological designs is emphasized (Özlem, 2016: 75). Descartes, who tries to base many philosophical issues such as the nature of the human soul, the existence of God, the essence of matter, and the knowledge of truth, on the view of skepticism, in his work titled *Meditationes de Prima Philosophia*, talks about the reasons why everything, especially corporeal things, should be doubted, unless there is no basis other than scientific foundations (Descartes, 2021: 13). Expressing that every science is an undoubted and obvious knowledge, Descartes states that he rejects knowledge that is not certain and clear, but accepts knowledge that is completely certain and free from doubt (Descartes, 1942: 11-12).

In the perspective of positivism and historicism, two major philosophical attitudes that have been discussing the concepts of knowledge and science since the 19th century based on different principles. From the positivist perspective, the source of knowledge is sense data. In this regard, perception follows information and perception is treated as an activity in itself for all kinds of activities. With Hegel, Marx, and especially Dilthey, Rickert, Weber, and Mannheim, perception does not appear to be something independent of human spirituality. Perception is something that spiritual-historical humans realize with this quality (Özlem, 2016: 198). It is not possible to consider and evaluate fields such as ethics, morality, art and religion, which are unique to humans, within the framework of a purely physical approach specific to natural sciences and the mechanical methods of this approach (Yardımcı, 2020: 391). Thus, while natural sciences aim to explain issues related to the physical world, spiritual sciences, which include fields such as philosophy, theology, art and sociology, will try to understand the world specific to humans (Yardımcı, 2020: 389). According to Dilthey (1999), human sciences represent a hermeneutic revolution. Life itself is objectified in texts and works of art. Thus, a subject of research is the ways in which the soul is objectified within culture and society. Life is the most fundamental category, and therefore life is a quasi-transcendental necessity for the existence of human sciences (Skirbekk, Gilje, 2017: 386). In Hegel's metaphysics, spirit and history appear as two important dynamics. The world has brought spiritual and physical nature together in itself. From this point of view, we can understand that world history is built on a spiritual basis. Physical nature also includes world history. After nature, humans emerge and humans build their own world. Therefore, according to Hegel, we belong to two worlds: the natural world and the spiritual world. The world of the spirit includes everything

that has interested and continues to interest man. It may be useful to recognize spiritual nature in the course of history according to the way the spirit unites with nature and according to human nature (Hegel, 1995: 52-53). Hegel's concept of *universal reason, mind or spirit* is a metaphysical doctrine that transcends the senses (Gökberk, 1972: 13).

Among those who see metaphysics as an illegitimate science and question its legitimacy are the leading critics (Kant's students) and positivists (Auguste Comte's students) (Kam, 2020: 14). According to Auguste Comte, each of our basic views, each branch of our knowledge, passes through three stages. Due to its structure, human intelligence uses three successive philosophical methods in its research. In the first method, the theological (imaginary) stage, human intelligence sees the events it cannot explain as the direct intervention of supernatural factors. In the metaphysical stage, which is the second philosophical method, supernatural factors give way to abstract forces. In the third stage, which is the positive philosophy method, the human intelligence understands that it is difficult to find the absolute and gives up searching for issues about where the universe comes from and where it is going. Therefore, it tries to find the unchangeable continuity and similarity relations of events with the help of reasoning and observations (Comte, 1964: 217). Kant, on the other hand, sees metaphysics as a misleading science that is stuck within the boundaries of the human mind. Metaphysics is a science that takes its foundations from the human mind. The human mind is mistaken because it wants to reach synthetic a priori concepts about the structure of the universe. Because, the human mind falls into a dialectical situation due to its structure. As a result, person's ability to question metaphysically, which is the most original and natural feature, leads to imaginary success. Kant wants to emphasize that the basis of opposing metaphysical systems is the existence structure of the mind. The human mind's attempt to understand infinity is misleading due to the nature of its mind's existence. The metaphysical contradictions created by this situation are explained with the principle of the dialectics of the mind (Heimsoeth, 1986: 108). For this reason, while natural sciences make progress based on proven knowledge, metaphysical systems have been at war throughout history (Heimsoeth, 1986: 106). Although metaphysics seems to be an unreliable field that is pushed out of the fields of scientific research in both Kant's and Comte's studies on metaphysics, we can reach conclusions from these studies that we can describe as *the metaphysics of metaphysics*. Even inquiries that reveal the unreliability of metaphysical thought can be made with styles of expression, propositions and premises that go deep into this field. Contrary to the questions that metaphysics is an imaginary

pursuit that cannot make any scientific progress, Collingwood, who has views on how to present this field scientifically effective, sees it as the knowledge of absolute presuppositions (Collingwood, 1940: 41). What absolute assumptions have actually been made by various people at various times in carrying out various pieces of scientific thought? According to Collingwood, the job of metaphysics is to find the answer to this question. If a certain absolute assumption has been made by one person at one time, this absolute assumption may have been made by other people with the same cultural equipment. The only way to prove whether someone has made a certain absolute assumption is to analyze and find records of his thought. When this is applied, the strange confusions and ambiguities that are always thought to surround the work of the metaphysician will disappear. At the same time, the scope of metaphysical research will expand (Collingwood, 1940: 60). Karl Popper, one of the 20th century philosophers who came to the fore with his studies in the philosophy of science, emphasized the scientific method and drew attention to how metaphysical theories should be understood epistemologically. According to Popper, reaching scientific laws is possible not with the *induction* but with the *fallibilism* method (Kılıç, 2019: 699-700). A metaphysical theory may be true or meaningful. However, if this theory cannot be tested, it will not be possible to evaluate it on a scientific basis. On the other hand, theories that cannot be tested experimentally can still be discussed critically (Uçar, 2020: 530). It is not acceptable for Popper to neglect propositions being not scientific or not subject to scientific criteria as to be wrong or unnecessary (Kılıç, 2019: 701).

In the history of thought, in the effort to understand and explain all kinds of unknowns based on the universe, life and humanity, all disciplines differ from each other in terms of the methods of reaching the answer, the nature of the answers, and their interpretation. Even in this study, which is carried out only to understand metaphysics and the course of this field from past to present, it is seen that various studies, inquiries and efforts to explain what metaphysics is have shifted to different points. However, although this seems quite normal for a field such as metaphysics, which focuses on the knowledge of transcendent and uncertain subjects, such differences can be seen in every field of science. It is obvious that both metaphysical, ontological knowledge, as well as other research areas of philosophy such as philosophy of science, epistemology, aesthetics, etc., and other fields such as direct scientific research that nourish efforts to understand and give meaning to life intellectually and philosophically in the historical process. We can understand that many facts accepted as scientific laws today begin with a metaphysical assumption. However, many

philosophers have stated in their views that every metaphysical assumption does not have to be generalizable to the whole universe and provable with sharp limits. This situation is not an indication that metaphysics does not seek the truth and makes progress in this search. Popper's conclusions based on Einstein and Marxist propositions constitute an example of the subject. Even if most of the Marxist propositions are false, he can use thousands of facts to his advantage. However, a single experiment was enough for Einstein to invalidate the Newtonian theory of matter. Thus, Popper emphasizes the principle of *fallibilism*, draws attention to the importance of criticism, and criticizes known and accepted scientific attitudes, regarding assumptions and propositions in line with this principle (Baudouin, 2015: 11). Caner Taslaman (2016: 10) said in his book "Big Bang and God" that "*science cannot have different truths, philosophy cannot have different truths, religion cannot have different truths; But there may be wrong science, wrong philosophy and wrong understanding of religion. It is understood that these walls were built so that the mistakes of each activity within them cannot be interfered with, and each area can maintain its own authority.*" These differences advancing with different methods and principles in fields should reveal discussions of ideas progressing on the axis of thought and science, rather than a conflict of legitimacy.

Introduction to the Epistemology of the Relationship Between Music and Metaphysics

The epistemological accumulation of the relationship between music and metaphysics is connected to all fields that concern humans and society, especially philosophy. Although metaphysics is a field related to the questioning of issues that involve uncertainty, not seem possible to be proven fully, many thoughts have been produced. Arguments have been put forward and theories have been developed both on metaphysics and on what content metaphysics has or should have in the historical process. This accumulation, which we can describe as the epistemology of the relationship between music and metaphysics, should be considered within the scope of the history of thought. Research and inquiries based on art and music, research based on belief systems and the role of music in this context, and research involving the relationship between the universe, humans and music. The epistemology of music and metaphysics, which includes many historical, field, subject or paradigm-based issues, can be reduced by determining certain main questions, and the common starting points, basic issues and perspectives of both fields can be categorized with a systematic and holistic approach. Thus, with the epistemological perspective (Simard, 2003: 13),

which is a second-order method that examines a first-order activity, it can be discussed how issues that may have contents whose legitimacy is questioned in the context of some researchers, philosophers and schools are or should be examined. In this case, the first question that awaits an answer should be “What are the nature of the metaphysical foundations and theories that guide art and music?” By answering this question, each of the consistent understanding and knowing activities would be determined. At the same time, theories with different subject contents that are considered correct, meaningful or based on truth, and the differentiating aspects of these theories will be emphasized. What are the basic issues, research and knowing activities that come to the fore in a field- and discipline-based epistemological examination? Within the scope of the second question, basic approaches covering the relationship between music and metaphysics in social science research including areas such as religion, belief systems, culture and society research would be discussed. Finally, how were the metaphysical dimensions of music perceived by performers, composers and music producers? How have metaphysical issues been addressed through the performance of music or its melodic, rhythmic and harmonic elements? The questions and metaphysical issues from the perspective of music-based phenomena as well as those who represent this field would be discussed. This epistemological examination will enable the determination of the most basic scientific foundations of the subject, which is placed on the interdisciplinary axis, and present it with a systematic and categorized content. Thus, by directing the focus to information, its quality and how, a holistic perspective could be developed through the intersection of these two different fields.

Art Theories

We can see art as the field that most reflects the abstract acts and spiritual consciousness of humanity. The depth of artistic consciousness and activity of art, its inability to be framed by sharp boundaries and rules, and its independence from time and place are the prominent features about art. The integrity reflected in the concrete indicators of the work of art such as form, balance, proportion, melody, rhythm, sounds and frequencies has the potential to attract consciousness to a special area of awareness. The most striking aspect of the artistic content, which opens the doors to an open-ended, uncertain and abstract world, will be these features, that is, the metaphysical side of the work of art. We can search for the source of such a consciousness in humans, in human nature against the universe that surrounds them, and we can see traces of metaphysics in all human

social institutions, from science to art, from religion to ideology. In human history, the process of information has progressed by reaching different levels of consciousness, and this process has extended from the most primitive sensations to the most advanced theories. People have made efforts to understand the universe the subject of their theoretical activities and reconstructed it at levels of consciousness such as religion, ideology, science and art (Hançeroğlu, 2007: 345). It is not difficult to understand that metaphysics accompanies all areas of human life that build historical and social consciousness, and that metaphysics has always existed and will always continue to exist. However, it can be discussed in which area and to what extent it exists. The field of art is intertwined with metaphysics due to its intense relationship with categories of consciousness. On the other hand, it can be seen that the most fundamental discoveries are made based on a metaphysical proposition, even in areas that are considered to be distant from metaphysical issues. Whether the subject of metaphysics is mentioned or not, all approaches that include information and theories about the field of art will be related to metaphysics.

While the origins of art theories are discussed in a timeline extending back to Ancient Greek thought and Planton's views, we can see that the search for knowledge about art dates back to primitive man and primitive societies. These searches may be related to both the perception of art through the eyes of primitives, and questioning the traces of primitive art in art activities. Could there be a perception of art from the perspective of primitives? With what understanding should we evaluate productions such as paintings and sculptures in primitive art? Questions like these may come to mind. These productions should be seen as expressions of strong beliefs, hopes, and fears rather than artistic activities (Okan, 2018: 98). Scientists, who argue that primitive art can control natural events and have the purpose of influencing the course of life and events through dance and magic, discuss the possible relationship of both prehistoric and contemporary primitives with art with a metaphysical content (Mülayım, 1994: 95). In this case, we can emphasize that primitive man has created metaphysical bases to cope with situations that exceed his own existence, and knowledge capacity. It is thought that primitive man perceived the power beyond himself as meaning and that the idea of *primitive meaning* is the starting point even in the most advanced philosophy (Hançeroğlu, 2007: 23). Therefore, all areas of life of human beings, who establish metaphysical connections that we can describe as meaning with all situations that transcend themselves, accompanied by magic, dance and sounds, hypothetically become the subject of primitive art. At first, it is assumed that man must reach a consciousness in which he must think of

himself as an entity separate from nature. Situations such as gaining courage against nature, and starting to challenge it started to make people think that they had a magical power. Eventually they added art to their efforts to make what was inside themselves visible, and created another world of their own (Kıyar, 2013: 137). Ritual and magic must have dominated early art and must have become a necessity for establishing order, division of labor, and social management. It can be thought that the subsequent autodomestication inspired the domestication of animals and plants (Zerzan, 2013: 23).

The theory, whose origins are based on the views of Plato and Aristotle on art in Ancient Greek thought and the metaphysical inquiries of these philosophers, is called imitation or *mimetic theory of art*. We can place the *theory of ideas*, which reveals Plato's *form of beauty*, which he examines on the axis of the idea of art, and his metaphysical thoughts on existence, at the center of his thoughts, which are considered within the scope of imitation. This theory, which preserved its importance until the 18th century, is referred to as *reflective theory* because it sees art as a reflection of life, and *representative theory* in the sense of representing real objects. For example, it can be said that music imitates sounds in nature, sculpture imitates people, and theater imitates human actions (Taşdelen & Yazıcı, 2018: 34). Whatever the object, sounds or situations that are the subject of art, it reflects the truth to the extent that it carries the idea of beauty, that is, the metaphysical information of this idea. In a way, the artist should recreate the beautiful in his artistic activities, and the work of art should be able to reflect the knowledge of the beautiful to the eyes that look at it. Socrates' *retributive justice* emphasizes that all things, objects, and concrete elements share in certain ideas and may have some qualities accordingly. For example, large objects receive a share of greatness, as with the fair and beautiful objects receive a share of justice (Russell, 1996: 239). What creates the beauty of something is its share of what is called *beauty* (Arslan, 2006: 231). There is an opposition established by Plato between the ideal world and the real world, the world of the mind and facts, and which Aristotle also adopted to some extent. At this point, Plato and Aristotle think that the real essence of man consists of his mind and that the mind is superior and transcendent to the sensory, physical world (Arslan, 2008: 19). Plato's theory of beauty talks about the stages of maturity starting from the world of senses and continuing until reaching absolute beauty, which is metaphysical beauty. There is an evolution process in which the passion for physical beauties or individual beauties must evolve in the next stage to reaching the beauty of life, the beauty of spirit and virtue, beautiful knowledge, beauty from itself and finally absolute beauty.

Absolute beauty is the beauty at the top. It is not only beautiful but it is also the absolute being (Tunalı, 1998: 144). Here, Plato not only created an indelible theory for the field of aesthetics and art that will continue to this day, but also thought about evolution of human spirit through the concept of beauty and presented a metaphysical design of the adventure of existence. In his work titled *The Republic*, Plato draws attention to the concept of rhythm and order for music and talks about an effective art that penetrates people. According to Plato, a good musical education glorifies people, but if the education is bad, the opposite happens. Many people who are involved with music are fascinated by beautiful sounds. However, according to Plato, very few of these people can understand beauty itself. For this reason, he thinks that being interested in concrete pleasures in music, having a superficial, sensory understanding of beauty, and therefore dealing with imitations are harmful to society (Plato, 2016: 125).

Formalism or structuralism was born from linguistics and was first adopted in the field of literature and witnessed the search for meaning through the understanding of assimilating art to language (Tunalı, 1998: 98). In this theory, while the formal features of the work of art such as color, sound, rhythm, shape, and lines are important, the historical context of the work or what the artist thought when creating the work is not important (Taşdelen & Yazıcı, 2018: 35). As a sign, the work of art is based on a signified element and a signifying element. The signifying element includes the material dimension of the work of art. Matters such as sounds in music, colors in painting, and drawings are sensory external symbols. In each sign, there is a sensory external symbol, a reality, and meaning that it expresses (Tunalı, 1998: 101). According to Derrida, metaphysical thought has dominated all fields from science to art. Metaphysics is like a central structure around which all cultural systems take shape, the absolute reference point of cultural, artistic and scientific formations (Doğan, 2021: 5662). All metaphysical oppositions such as signifier, signified, writing, speech, language, passivity, activity, are breaking away from their old meanings (Derrida, 1994: 56). In his book *Semiotics and Of Grammatology*, Derrida says that the signifier, that is, the meaning combined with what is externalized, is a thought, spiritual ideality. In this context, whether the signifier is externalized or not, the meaning can combine with the sensible face of the signifier, but the meaning does not need the signifier at all (Derrida, 1994: 60). The structural functioning at the level of the signifier continues its existence with signifieds that do not have a specific origin. In this continuity, truth is surrounded by what is shown. Therefore, the relationship between language and reality has been completely broken (Doğan, 2021: 5664). A work of art is similar to

language and expresses a semiological phenomenon like language. The relationship established between the speaker and the listener in the language is established between the artist and the person who comprehends the art in the work of art (Tunalı, 1998: 101). In this respect, formalism/structuralism in music points to the meaning hidden in the forms that make up a musical work. These forms are musical events such as sounds, themes, the march of themes, and rhythmic movements. Subjective emotions are outside these physical features, and emotions fall into the background when it comes to the aesthetics of music (Çoraklı, 2016: 490). The artistic perspective called romanticism or emotivism, on the contrary to formalism, prioritizes emotions and subjectivity. Romanticism regards freedom as something that each individual achieves through his or her own efforts, rather than something that exists. Because human nature can be visible in the lives of individuals (İşbir, 2020: 232). While enlightenment thought glorified reason, romanticism gave importance to human nature, subjectivity, and life. In romanticism, the meaning of the relationship between nature, the individual and art lies in the understanding of the "I". German philosopher Schelling conceived the Absolute Self as both subject and object. He thinks that the subject is a part of nature and opposes considering the subject with an idea that is against nature. He tried to show that nature and spirit are identical (Alan Sümer, 2019: 269). Drawing on the philosophy of identity and the idea of absolute unity, Schelling thinks that differences disappear in works of art only through aesthetic activity. The highest level of the Self is aesthetic consciousness. For this reason, artistic consciousness can reveal the essence of existence, and the distinction between nature and consciousness disappears in the artist's creation. Romantics adopted artistic feeling and saw art as a manifestation of life (Alan Sümer, 2019: 263-275). Romantic art reflects a quest to dream beyond borders. Praise of nature has an important place in painting, poetry, and music. Composers transfer nature sounds and nature features into their music. However, nature finds a place in art not only with its good and beautiful aspects, but also with its storms, winter, thorns, clouds, and scary caves (İlyasoğlu, 1995: 79).

Intuitionism, the view of art that rejects both emotion and form, sees intuition as a key in making sense of the artist's art and work of art (Taşdelen and Yazıcı, 2018: 36). Bergson, an intuitionist philosopher, emphasizes that intuition always dominates comprehension in order to prove that intuition is superior to thought. According to Henri Bergson, comprehension is used when intuition cannot be achieved. Thinking is an element that is used as much as necessary to fill the gaps of inner and outer intuition (Kıvılcımlı, 2008: 43). According to Benedetto Croce, what is important

is that the artist sees with fantasy, grasps with intuition, that is, reaches spiritual synthesis (Tunalı, 1998: 188). According to Bergson, if we could directly perceive reality with our senses and communicate with ourselves directly, we would be artists. However, people often notice the manifestation of their own mood. There is a constant curtain between ourselves and our own consciousness. Artists, on the other hand, perceive this curtain in a more transparent way and open it for us. The artist is not an ordinary person. He is the person who shows how to move from reason to intuition (Aydoğdu, 2006: 184-185). The artist can express impressions and emotions with words, colors, lines and sounds. Each of these is an expression, a shaping of the spirit. In this context, no artistic expression can be devoid of intuition in terms of its own essence (Tunalı, 2013: 32).

Voluntarism, another theory of art, gives priority to will over reason and knowledge, and sees will as the basis of spiritual events and the process of knowledge. Will, as a philosophical term, means driving force (Akarsu, 1975: 101). In this context, Dewitt Parker's (1920) book *The Principles of Aesthetics*, whose name comes to the fore, makes various explanations about musical structures and our reactions while listening to a musical work in the chapter titled *The Esthetics of Music*. According to Parker (1920: 158), a sound evokes not only a sensory process in the ear but also the relevant stimulus. This is a sensation but also an incipient motor response. These are so light and diffuse that they only produce what we call mood. Sensual feelings of this kind are the subtle but essential ingredient of all beauty. The variety of moods expressed by tones is almost endless. There is a psychophysical connection between the rhythmic structure of music and us. Even if we do not visibly move in harmony with the rhythm, the body's motor structure is stimulated by sounds (Parker, 1920: 170).

FINDINGS

Metaphysical Approaches in Music Art

The concrete expression of music, and the abstract sensations that occur in the individual who perceives it are an important reason for us to think that there are close ties between the art of music and metaphysics. How should metaphysics be understood in the artistic expression of music? What are the metaphysical issues associated with artistic creation in music? What is the relationship between sensory elements and metaphysical symbols in music? How are the formal features of music interpreted from a metaphysical perspective? Examining the intersection of music and

metaphysics through questions such as these also allows us to examine the epistemological knowledge of the fields of philosophy of art and philosophy of music. The most important question to understand here is this: Does every subject where we can talk about beyond-concrete, unpredictable, and abstract qualities of metaphysical in exist the art of music? In summary, the question “Is it metaphysics that turns music into art?” comes to the fore in the axis of epistemological issues.

The fundamental source of all subjects in the triangle of music, art and metaphysics is human. No matter what context we consider art, it is not possible to think without humans. Because a work of art exists with its buyer (Erinç, 1998: 1). All our abstract thoughts about art, whether philosophical, mystical or mythological, interact with social, historical and cultural dynamics, which are the productions of human existence consciousness. In the art of music, as in all fine arts, there is an effort of creative humor to shape the meaning it carries as if it were visible, inspired by cultural and even scientific accumulation as well as emotional accumulation (Altar, 1996: 89). However, when we look at the search for the first principles of art and music, we can see that both philosophers and artists prioritize certain perspectives. For example, in these approaches to art, sometimes the first principle may be nature itself, while sometimes the art activity or musical work itself is placed in an autonomous area, and thus we can see that nature or its elements are evaluated in a secondary plan. Again, we can see that the source of artistic pleasure in humans is based on formal issues or that art is part of an evolutionary process from concrete indicators to metaphysics. The most fundamental common point of all these perspectives is that the art of music is at a key point in discovering the limits of human existence. First of all, it is necessary to focus on how we should understand metaphysics based on its relationship with music. Evaluating a musical work with the awareness of artistic creativity and the reception of art would focus on the issues where the connections between music and metaphysics are most intense. Here, both the abstract sensations triggered on the side that perceives the work and the meanings attributed to the artist and the work contain metaphysical dimensions. However, the metaphysical factor in the art of music should not reflect an understanding in which the artist is completely isolated from concrete realities and acts on his own. Rather, it should reflect metaphysical issues where artistic consciousness is transformed into a planned and systematic educational transfer process, which should be understood with both its originality and its historical, artistic, and philosophical context. As Martin Heidegger mentioned (2003: 55), we can even see philosophy itself as the activation of

metaphysics. Here, we can generalize metaphysics to philosophical fields that refer to all open-ended, uncertain abstract thoughts. However, according to Heidegger (2003: 55), metaphysics is in human nature. It is neither the share of a school philosophy nor an area where fantastic creations spread their wings. It is an essential moment in presence. It is presence itself. The subject of creativity in art is not a mystical or a metaphysical understanding such as creating something out of nothing, but the ability to add imagination, a signification to the ability of perception, and to use the ability of intuition in it (Erinç, 1998: 85). Within the framework of this understanding, metaphysical inquiries include issues that need to be understood on the basis of certain artistic principles, such as creativity, rather than fantastic and mystical thoughts. According to Sıtkı M. Erinç (1998: 85), the source of creativity is not extraordinary powers but manners, knowledge, experiences and life.

Arthur Schopenhauer (2009) explains the aspects of the art in music that distinguish it from other branches of art, in his work titled *Die Welt als Wille und Vorstellung*. By emphasizing that, music art is described being far from the world of phenomena and imitation, and that music is not a copy of ideas, but a copy of desire. According to Schopenhauer, music completely ignores the world of phenomena. It can exist, to a certain extent, even if the world does not exist at all. While other fine arts talk about shadows, music expresses the true essence (Pamir, 1981: 50). It is possible to find music in many philosophical views with a content that emphasizes the meaning of existence. These views can be discussed under topics such as human self, thoughts, emotions, order, harmony and functioning in the universe, and truths beyond concrete life. For example, according to Hegel, abstract subjectivity is necessary for the expression of music. What needs to be understood here is that both *subjectivity* and *self-consciousness* must be side by side but unconditionally, free from external factors and also free from one's personal thoughts, feelings and issues. Thus, the source of expression in music can be reached and the deep meaning in the harmonic and melodic movements within itself can be found (Pamir, 1981: 49). While some artistic perspectives emphasize the importance of focusing on internal meanings in music, others have questioned the basis of truth in art based on external and formal elements. The work of art has two elements, one internal and the other external. We see and understand the external element through the instruments or notes that create the work of art. As for the internal element, we need to understand the essence, meaning and content of the work and the environment of existence it covers in terms of thought (Taşkent, 2011: 569). Those who embrace the idea of autonomy in music start by assuming that music actually

consists of pure sound. The art of music, which began to be perceived as a branch of fine arts towards the end of the 18th century, initially acquired its meaning from external sources. In this context, music was perceived as a relatively low-level activity that serves social purposes. Since the 20th century, music began to be perceived as autonomous sound fields that could be symbolically represented by notes. Thus, it began to be believed that it was necessary to ignore all non-musical factors and ensure that reality and meaning in music emerged only from “here” (Ridley, 2007: 19-23). The formalist understanding bases the essence of music on the sound principle, which is an external element, such as sound, rhythm, melody and harmony are the basic principles that provide musical beauty. The combination of these principles and forms that move only sonically, without the aim of expressing any emotion or concept, constitute the original beauty of music (Çoraklı, 2016: 492). However, whether it is related to the formalist understanding or not, the idea that atomism of meaning being absolutely wrong also attracts attention. In this case, just as separating a sentence into words will distort the meaning of the whole, the same is true for music. On the other hand, there is also the view that understanding the language of music means searching for the meaning conveyed by musical pieces, which are the building blocks of musical works. Here, the meaning of the musical expression should be hidden in the smallest building blocks of music (Ridley, 2007: 37). We come across some views in Schopenhauer that we can base music's search for meaning on the internal element. Schopenhauer thinks that the truths revealed will actually repeat themselves in the truths discovered through concepts by philosophy and metaphysics. If music is a metaphysical activity that occurs without awareness, then music can be seen as a type of philosophy (Esenyel, 2020: 72). Pythagoras was the person who looked at music as a metaphysical art that proceeds side by side with mathematical subjects (Tarhan, 2020: 220). This understanding underlies many views that question the meanings of music in its internal elements. According to Grolman (1993: 45-46), music, called the harmony of the universe, has the force of law beyond life and people. The kosmos was established according to this law, and humans also carry this harmony within themselves. Music and human soul unite in this harmony.

In the art of music, many elements such as polyphony, tonality, atonality, polytonality, the composer's orientation, the use of timbre and colors of the instruments, horizontal and vertical texture are important in reflecting the symbolic language and creating art (Altar, 1996: 114). At this point, metaphysical meanings create themselves within the idea of art with a content that overlaps both the composition techniques and the qualities of the music. The composer, the listener,

the performer does not have to consciously search for metaphysics. Regardless of the emotion, will, intuition, art tendencies of the period or structure, the idea of art spontaneously begins to enter into various relationships with metaphysical meanings promoting the effect of deepening. If we question this issue through the composer's qualifications, perspective on music and life, and his or her attitude towards both society and oneself, we will encounter metaphysical tendencies as numerous as the number of composers. For example, Beethoven's ideas in his works and the enthusiasm of his works are closely related to the social realities of the period in which he lived. It can be thought that situations such as liberation from feudal slavery and the importance of bourgeois democracy were the source of the enthusiasm in Beethoven's works. In this case, it is of course impossible to think that music is far from individuality. Personal emotions will find themselves in the music. Because, there is no wall between the personal and the social in art (Finkelstein, 1996: 61-62). For the Romantic period composer, we can bring up different social and individual issues, and say that art forms its basis based on the accepted musical style of the period, the personal orientations of the composers, and social issues. *Emotion* is considered a starting point for the Romantic period composer. It is possible to talk about a musician profile that escaped from the show-oriented nature of popular concert performances in this period. The composer profile, which relied on the harmonic accumulation of the past and pursued real emotions, was pursuing serious music away from mass-produced concerts (Finkelstein, 1996: 71-72). Thus, the internal elements that determine the value of a musical work are centered on subjectivity and emotion, and art creates both concrete and abstract bases with all its reality and builds itself with these meanings. Music, which emphasizes subjectivity, emotion and nature elements, is evident with both intense harmonic texture and long, lyrical musical phrases. The musical qualities and metaphysical meanings of the work create bonds in which the concrete and abstract are identified. With the discovery of all the tonality limits, the musician, whose opportunities have diminished, begins to destroy the understanding of tonal centrality from the 20th century onwards, thus systems such as atonality and polytonality are developed. A tendency towards the musical heritage of the past begins, the musical styles of the baroque period and the classical period begin to become the material of the 20th century composer. On the other hand, the music of non-European cultures, traditional folk melodies and primitive cultures begin to gain importance in music. However, this tendency towards the music of the past and the music of traditional societies is not perceived as it actually is. They are designed as a sort of dream world

within the music. At this point, the musician has a mission to search for exotic sounds that escape from civilization to an imaginary principle. In musical art, all elements foreign to European music aspire to replace major and minor scales as well as the harmonic principles on which these scales are based (Finkelstein, 1996: 101). It is possible to establish multiple relationships between some of the contemporary art music genres and memory. This is not an attitude related to memory recall mechanisms, but means that memory plays a fundamental role in perceiving this music. In some genres, such as electronic music, the materials of music are non-harmonic spectrums, microtonality, noise, concrete sounds and psychoacoustic phenomena. This music does not use established cultural codes and has no distinct repertoire. They are everyday materials that contain many sounds, shapes and forms reflected in music. While listening to this music, we perceive an external acoustic stimulus that embodies itself in our internal perception field that goes beyond its source and spatial location. Philosopher Peter Strawson, who comes to the fore with issues such as revisionary metaphysics and descriptive metaphysics (Strawson, 1967), believes that the idea of a spaceless world is based on the assumption that we can imagine a sound experience that has temporal existence but does not have a spatial dimension. Strawson's spaceless world, that is, memory, is the area in which auditory objects are experienced without external spatial references. Memory, which contains non-spatial representations of sounds, is both experiential and a shelter for sounds outside experience. We can think that these sounds may exist without the context of space and not yet perceived. In this case, it is possible for sounds to exist in a non-temporal dimension. This dimension will contain unheard of sensory details (Wanke & Santarcangelo, 2021: 8-11). The most important point that draws attention at this point is the questioning of the sound existence related to human memory, without the context of space. And even the idea that sounds that have not yet been perceived can take place in a field of existence isolated from the temporal context.

The understanding of tonal centrality and the functional relationship between sounds hides itself in the elements of nature, universal principles, and human nature. When we look at the history of Western classical music, until the 20th century, music was developed with focus on tonal centrality. Within this framework, harmonic depth as well as melodic and rhythmic possibilities reached their peak. Atonality is a kind of rebellion against the cyclicity of music, which moves in the tonal center, on the axis of tension and resolution, and within the hierarchical relations of sounds. The fact that all sounds are considered equal here, or that dissonance intervals and tension in music

have become more important than in the past, of course, has meanings that go beyond a simple search for freedom. This music, which puts the composition into a system within the framework of 12-tone seriality and keeps the listener on their toes, is also against a comfortable flow of composition. Eliminating the harmony laws of tonality and ignoring the considered natural relationships between sounds can be considered a revolutionary move and ignoring the historical conditioning of listening habits (Şimşon, 2020: 191). Traditionally, harmony is considered pleasant, while dissonance is considered harsh. But sounds cannot be harsh on their own. The tonal and atonal contexts, which are the starting point here, can add meaning to music within traditional expectations, and perception can be affected by this context. Both the artistic and philosophical evaluation of atonal music as well as the meanings captured by the conscious listener are the basic starting point. From a metaphysical point of view, the sources of meaning in this music are based on the dilemmas of tradition versus novelty, and harmony versus dissonance. On the axis of these dilemmas, all elements that are acceptable, easy to understand and traditional are discussed. Catching the zero point in music and experiencing the opposite of what is known are identified with human beings' basic existence experiences, and the meanings evolve into fundamental metaphysical inquiries.

CONCLUSION

Metaphysical issues have come to the fore in philosophical views and in the understandings that form the basis of art, in connection with the profound nature of the art of music. Scientific approaches and periodic conditions have given different perspectives to both metaphysics and art. At the same time, the emergence of a whole artistic activity based on the adopted intellectual basis opened the door to metaphysics. Does the art of music find its meaning in metaphysics? It is not appropriate to provide definitive answers to this question. However, art finds support for itself within a comprehensive framework that extends from the most basic concrete materials of music to the deepest meanings. When we trace these foundations with an understanding that extends to the first principles, we inevitably encounter metaphysics, regardless of our stance towards it. There can be an unlimited number of meanings, ranging from the aspect that evaluates the art of music to the aspect that carries music to the axis of art. When we examine the historical process through an epistemological analysis, we encounter various theories and tendencies. In each understanding, some issues are prioritized. In the formation of art, this priority can be given to the structural

features of music. On the other hand, priority may be given to the impact of music on the individual or the reception of art. No matter which elements are prioritized, when it comes to art, concrete elements and abstract dynamics will come together under certain conditions and evolve into a meaningful artistic integrity. Artistic integrity can be reconstructed in any framework. One can envision a systematized framework with certain musical dynamics that also extends to infinity with the principle of art creating itself. In such a context where we talk about art in music, there will be many factors that open the door to metaphysics. The epistemological construction of the art of music, which has progressed with scientific, artistic and philosophical sources in the process until today, makes this issue visible.

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GENİŞLETİLMİŞ ÖZET

Müzik alanı duyuşsal algılarımızla sınırlanamayacak ve bu alanın somut göstergelerine indirgenemeyecek türden anlam arayışlarına, sanatsal beklentilere sahiptir. Bu alanın metafizik gibi bilinen ötesini sorgulayan konularla ilişki içerisine girmesi tam da bu noktada gündeme gelir ve müziğin ötesine geçen felsefi sorgulamalara, sanatsal düşüncelere müziğin bütün unsurları konu olabilir. Müziğin metafizikle kesiştiği, metafiziksel konuların müziğe itici gücünü verdiği ya da müziğin unsurlarının metafiziğe anlam sahası yarattığı gibi pek çok farklı perspektiften konuyu değerlendirebiliriz. Müziğin oluşumu, üretimi, icrasını kapsayan bütün bir sanatsal etkinlikte müzik metafizikle ilişkiye girebilmekte ve metafiziksel anlamlar müzikal durum ve araçlar vasıtasıyla kendine kanal bulabilmektedir. Bu konular gerek düşünce tarihinde gerek sanat dünyasında tartışılmış günümüze dek bilim, sanat ve felsefe ekseninde yürüyen kuramsal konular ve yaklaşımlarla bir bilgi birikimi inşa edilmiştir. Çalışmada müzik ve metafizik ekseninde yer alan epistemolojik bir yol haritası belirlenmiş ve bu doğrultuda Batı felsefesine ve klasik Batı müziğine

odaklanılmıştır. Müzik ve metafizik ilişkisini epistemolojik bir incelemeyle ortaya koymayı amaçlayan bu çalışmada bu ilişkinin gündeme geldiği sanat fikirleri, fikir ortamları ve felsefi görüşleri kapsayan konular irdelenmiştir. Böylece tarihsel süreçte birbiri ardına yürüyen belli başlı bilimsel gelişmeler, paradigmlar, tarihsel kırılma noktaları ekseninde sanat düşünceleri, müzik perspektifleri çözümlenmiş, bu kapsamda ön plana çıkan temalar vurgulanmıştır. Metodolojik açıdan betimsel tarama modeliyle yürütülmüş olan çalışmada müzik ve metafizik ilişkisinin temel kaynakları belirlenmiş, konu içeriklerine dayalı temel kaynaklar ve güncel çalışmalar ekseninde yorumlamalar ve değerlendirmeler yapılmıştır. Dolayısıyla çalışma felsefe, metafizik, müzik ve sanat ekseninde konuları içermesi bakımından nitel bir karaktere sahip olmakla birlikte bu alanların epistemolojik mirasına odaklanmasına bağlı olarak da betimsel bir karakteri ortaya koymaktadır.

Müzik, sanat ve metafizik üçgenindeki bütün konuların en temeldeki kaynağı insandır. Sanatı hangi bağlamda ele alırsak alalım insansız düşünmek mümkün değildir. Çünkü sanat eseri alıcısıyla vardır (Erinç, 1998: 1). Sanata dair ister felsefik ister mistik, mitolojik bütün soyut düşüncelerimiz insanın varlık bilincinin üretimleri olan toplumsal, tarihsel ve kültürel dinamiklerle etkileşim halindedir. Güzel sanatların tümünde olduğu gibi müzik sanatında da yaratıcı esprinin, duygusal birikimden olduğu kadar kültürel hatta bilimsel birikimden de esinlenerek, taşıdığı anlamı adeta görünürmüşçesine biçimlendirebilme çabası vardır (Altar, 1996: 89). Ancak sanatın ve müziğin ilk prensiplerine yönelik arayışlara baktığımızda gerek filozofların gerek sanatçıların belirli perspektifleri önceliğini görebiliriz. Örneğin sanata konu olan bu yaklaşımlarda bazen ilk prensip doğanın kendisi olabilirken bazen sanat etkinliğinin, müzik eserinin kendisi özerk bir alana yerleşir ve böylece doğanın ya da doğa unsurlarının ikincil bir planda değerlendirildiğini görebiliriz. Yine insanda meydana gelen sanatsal hazzın kaynağının biçimsel konulara dayandırıldığını ya da sanatın somut göstergelerden metafiziğe doğru evrilen bir tekâmül sürecinin parçası olduğunu görebiliriz. Bütün bu perspektiflerin en temel ortak noktası müzik sanatının insanın varlığının sınırlarını keşfetmede kilit bir noktada yer almasıdır. Öncelikle müzik ve metafizik ilişkisinde metafiziği nasıl anlamamız gerektiği üzerinde durmak gerekir. Bir müzik eserini *sanatsal yaratıcılık* bilincinde ve *sanatın alımlanması* ekseninde değerlendirmek müzik ve metafizik arasındaki bağların en yoğun olduğu hususlara odaklanmak olacaktır. Burada gerek eseri algılayan cephede tetiklenen soyut edimler gerekse sanatçıya ve esere yüklenen anlamlar metafiziksel boyutlar içerir. Ancak müzik sanatında metafizik faktörü somut gerçekliklerden tamamen soyutlanmış sanatçının başına buyruk hareket ettiği bir anlayışı değil sanat bilincinin planlı sistemli bir eğitim aktarım sürecine

dönüştüğü, gerek özgünlüğüyle gerekse tarihsel, sanatsal, felsefi donanımıyla birlikte anlaşılması gereken metafiziksel konuları yansıtmalıdır. Martin Heidegger'in de bahsettiği gibi (2003: 55) felsefenin kendisini dahi metafiziğin harekete getirilmesi olarak görebiliriz. Burada metafiziği ucu açık, belirsizlik taşıyan bütün soyut düşünceleri kasteden felsefi alanlara genelleyebiliriz. Ancak Heidegger'e göre (2003: 55) metafizik insanın doğasında vardır. O ne bir mektep felsefesinin payıdır ne de fantastik yaratıların kanat açtığı bir alandır. O mevcudiyet içerisinde esaslı bir andır. Bizzat mevcudiyettir. Sanatta yaratıcılık konusu yoktan var etmek türünden mistik ya da metafizik bir anlayışı değil algı yetisi üzerine bir düşleme, bir imleme yetisi katabilmek, bunun içinde sezgi yetisini kullanabilmektir (Erinç, 1998: 85). Bu anlayış çerçevesinde metafizik sorgulamalar fantastik ve mistik düşüncelerden ziyade yaratıcılık konusunu belli başlı sanatsal prensipler ekseninde anlaşılması gereken türden konuları içerir. Sıtkı M. Erinç'e göre (1998: 85) yaratıcılığın kaynağı olağanüstü güçler değil görgü, bilgi, yaşantılar ve yaşamdır.

Müzik sanatının diğer sanat dallarından ayrılan yönlerini Arthur Schopenhauer (2009) *Hayatın Anlamı* isimli eserinde bu sanatın görüngü dünyasından ve taklitten uzak bir sanat olduğuna ve müziğin ideaların kopyası değil istemenin bir kopyası olduğuna vurgu yaparak anlatır. Schopenhauer'a göre müzik görüngü dünyasını baştan sona görmezden gelir. O, bir yere kadar, dünya hiç olmasa bile var olabilecektir. Diğer güzel sanatlar gölgelerden bahsederken müzik gerçek özü dile getirir (Pamir, 1981: 50). Müziği varoluşun anlamına vurgu yapan bir içerikle pek çok filozofik görüşte bulmak mümkündür. Bu görüşler de insanın benliği, düşünceleri, duyguları, evrendeki düzen, ahenk ve işleyiş, somut yaşamın ötesindeki hakikatler gibi konu başlıkları altında ele alınabilir. Örneğin Hegel'e göre müziğin anlatımı için soyut öznellik gereklidir. Burada anlaşılması gereken hem *öznelğin* hem de *ben* bilincinin yan yana ama koşulsuzca, dış etkenlerden arınmış, ayrıca insanın şahsi düşünce, duygu ve meselelerinden de arınmış olması gerekir. Böylece müzikte anlatımın kaynağına ulaşılabilir, kendi içindeki armonik ve ezgisel hareketlerdeki derin anlamı bulunabilecektir (Pamir, 1981: 49). Bazı sanatsal perspektifler müzikte içsel anlamlara odaklanmanın önemine vurgu yaparken bazıları da dışsal unsurlar ve biçimsel öğelerden yola çıkarak sanatta hakikatin dayanaklarını sorgulamışlardır. Sanat yapıtının biri iç diğeri dış olmak üzere iki ögesi vardır. Dış ögeyi sanat yapıtının ortaya çıkmasını sağlayan çalgılar ya da notalar üzerinden görür ve anlarız. İç öge ile yapıtın özünü, anlamını ve içeriğini ve düşünce bakımından kapsadığı varlık ortamını anlamamız gerekir (Taşkent, 2011: 569). Müzikte özerklik düşüncesini benimseyenler müziğin aslında saf sestten oluştuğunu varsaymakla işe başlar. 18. yüzyılın sonlarına

doğru güzel sanatların bir dalı olarak algılanmaya başlayan müzik sanatı önceleri kendi anlamını dış kaynaklardan ediniyordu. Bu bağlamda müzik toplumsal amaçlara hizmet eden görece düşük bir etkinlik olarak algılanmıştır. 20. yüzyıldan itibaren müzik notalarla simgesel olarak temsil edilebilen özerk ses alanları olarak algılanmaya başlandı. Böylece müzik dışı olan bütün etkenleri yok sayarak müzikte gerçekliğin ve anlamın sadece buradan doğmasını sağlamak gerekliliğine inanılmaya başlandı (Ridley, 2007: 19-23). Müziğin esasını dış öge olan ses ilkesine dayandıran biçimci anlayış ses, ritim, melodi, armoni gibi unsurların müzikal güzelliği sağlayan temel ilkeler olduğunu, bu ilkelerin bir araya gelmesiyle hiçbir duyguyu ya da kavramı ifade etme amacı olmadan sadece sessel olarak hareket eden biçimlerin müziğin özgün güzelliğini oluşturduğunu savunur (Çoraklı, 2016: 492). Ancak biçimci anlayışla bağlantılı olsun ya da olmasın anlam atomculuğunun kesinlikle yanlış olduğu düşüncesi de dikkat çeker. Bu durumda nasıl ki bir cümleyi sözcüklere ayırmak bütünü anlamını bozacaktır müzik için de aynı durum geçerlidir. Diğer bir taraftan müziğin dilini anlamının müzik yapıtlarının yapı taşı olan müzikal parçaların iletmediği anlamı aramak olduğu görüşü de söz konusudur. Burada ise müzikal ifadenin anlamı müziğin en küçük yapı taşlarında gizli olmalıdır (Ridley, 2007: 37). Müziğin anlam arayışlarını iç ögeye dayandırabileceğimiz bazı görüşlere Schopenhauer'da rastlarız. Schopenhauer ortaya konulan hakikatlerin, aslında felsefe ve metafizik tarafından kavramlar yoluyla keşfedilen hakikatlerde kendisini tekrar edeceğini düşünür. Eğer müzik, farkında olunmadan gerçekleşen metafizik bir faaliyetse o halde müzik felsefenin bir türü olarak görülebilir (Esenyel, 2020: 72). Müziğe matematiksel konularla yanyana ilerleyen metafiziksel bir sanat olarak bakan kişi Pythagoras olmuştur (Tarhan, 2020: 220). Müziğin anlamlarını iç ögelerde sorgulayan pek çok görüşün temelinde de bu anlayış yatar. Grolman'a (1993: 45-46) göre evrenin ahengi denilen müzik hayatın ve insanların ötesinde kanun hükmündedir. Kosmos bu kanuna göre kurulmuştur ve insan da bu ahengi içinde taşır. Müzik ve insan ruhu bu ahengin içerisinde birleşir.

Müzik sanatında çokseslilik, tonalite, atonalite, politonalite, bestecinin yönelimleri, çalgıların tını ve renklerinin kullanılışı, yatay ve dikey doku gibi pek çok unsur sembolik dilin yansıtılmasında, sanatın meydana gelmesinde önem taşır (Altar, 1996: 114). Metafizik anlamlar gerek besteleme teknikleriyle gerekse müziğin nitelikleriyle örtüşen bir içerikle sanat düşüncesinin içerisinde kendini meydana getirir. Burada bestecinin, dinleyicinin, icracının metafiziği bilinçli bir biçimde araması gerekmez. Duygu, istenç, sezgi, dönemin sanat yönelimleri ya da yapı hangisi baz alınsa alınsın sanat düşüncesi derinleşmenin verdiği etkiyle kendiliğinden metafiziksel anlamlarla çeşitli

ilişkiler içerisine girmeye başlar. Bestecinin nitelikleri, müziğe ve hayata bakış açısı, gerek topluma gerek kendisine olan tutumu üzerinden bu konuyu sorgularsak karşımıza besteci sayısı kadar çok olan metafiziksel yönelimler çıkacaktır. Örneğin Beethoven'ın yapıtlarındaki fikirleri, yapıtlarının coşkusu yaşadığı dönemdeki toplumsal gerçekliklerle yakından ilişkilidir. Feodal kölelikten kurtuluş, burjuva demokrasinin önem kazanması gibi durumların Beethoven'ın yapıtlarındaki coşkuya kaynaklık ettiği düşünülebilir. Bu durumda müziğin bireysellikten uzak olduğunu düşünmek elbette mümkün değildir. Kişisel duygular müziğin içinde kendini bulacaktır. Çünkü sanatta kişisel olanla toplumsal olan arasında bir duvar yoktur (Finkelstein, 1996: 61-62). Romantik dönem bestecisi için ise farklı toplumsal ve bireysel konuları gündeme getirebilir, dönemin kabul edilen müzik üslubundan, bestecilerin kişisel yönelimlerinden, toplumsal konulardan yola çıkarak sanatın kendine dayanaklar oluşturduğunu söyleyebiliriz. Romantik dönem bestecisi için *duygu* bir hareket noktası olarak kabul edilir. Popülerleşen konser performanslarının gösteri odaklı niteliğinden kaçmakta olan bir müzisyen profilinden bu dönemde bahsetmek mümkündür. Gücünü geçmişin armonik birikimine yaslayan ve gerçek duyguların peşinde olan besteci profili ise beşeri seri imalat konserlerden uzak ciddi müzik peşindeydi (Finkelstein, 1996: 71-72). Böylece müzik yapıtının değerini belirleyen içsel öğeler öznellik ve duygu merkezli olmakta, sanat bütün gerçekliğiyle gerek somut gerekse soyut dayanaklarını oluşturmakta, kendini bu anlamlarla inşa etmektedir. Öznellik, duygu ve doğa unsurlarına vurgu taşıyan müzik gerek yoğun armonik dokuyla gerekse uzun, lirik müzik cümleleriyle belirgin olmakta, eserin müzikal nitelikleriyle metafiziksel anlamları somut ve soyutun özdeşleştiği bağlar oluşturmaktadır.

Tonalitenin bütün sınırlarının keşfedilmesiyle birlikte artık olanakları azalan müzisyen 20. yüzyıldan itibaren tonal merkezli anlayışını yıkmaya başlar. Böylece atonalite, politonalite gibi sistemler geliştirilir. Geçmişin müzik mirasına yönelik gündeme gelir ve barok dönemin, klasik dönemin müzik üslupları 20. yüzyıl bestecisinin malzemesi olmaya başlar. Diğer bir taraftan Avrupalı olmayan kültürlerin müzikleri, geleneksel halk ezgileri ve müzikte ilkel kültürler önem kazanmaya başlar. Ancak geçmişin müziklerine ve geleneksel toplumların müziklerine olan bu yönelik gerçekte oldukları biçimde algılanmaz. Müziğin içinde bir tür düşler dünyası olarak tasarımırlar. Burada müzisyen uygarlıktan düşsel bir ilkele kaçan egzotik sesler arayan bir misyona sahiptir. Müzik sanatında Avrupa müziğine yabancı olan bütün unsurlar majör ve minör dizilerin ve bu dizilerin dayandığı armonik ilkelerin yerine geçmeye taliptir (Finkelstein, 1996: 101). Çağdaş sanat müziği türlerinin bazıları ile hafıza arasında çoklu ilişkiler kurmak mümkündür.

Bu durum hafıza, hatırlama mekanizmalarıyla bağlantılı bir tutum değil hafızanın bu müziğin algılamasında temel bir rol oynaması anlamına gelir. Elektronik müzik gibi bazı türlerde müziğin malzemeleri armonik olmayan spektrumlar, mikrotonalite, gürültü, somut sesler, psikoakustik fenomenlerdir. Bu müzik yerleşik kültürel kodları kullanmaz ve belirgin bir repertuarı yoktur. Müzikte yansıtılan pek çok ses, şekil ve biçimi içeren gündelik malzemelerdir. Bu müziği dinlerken kaynağının ve mekânsal konumunun ötesine geçen içsel algı alanımızda kendini somutlaştıran dışsal bir akustik uyarı algılarız. Revizyoner metafizik ve tanımlayıcı metafizik gibi konularla ön plana çıkan filozof Peter Strawson'un (Strawson, 1967) uzaysız dünya düşüncesi, zamansal varlığı olan ancak uzaysal boyutu olmayan bir ses deneyimi tasavvur edebileceğimiz varsayımına dayanır. Strawson'un uzaysız dünyası yani hafıza, işitsel nesnelerin dış mekânsal referanslar olmadan deneyimleneceği alandır. Seslerin uzamsal olmayan temsillerini içerdiği bellek hem deneyimseldir hem de deneyimin dışındaki sesler için barındırır. Bu seslerin mekân bağlamı olmadan ve henüz algılanmamış olarak var olabileceklerini düşünebiliriz. Bu durumda seslerin zamansal olmayan boyutta da var olabilmesi söz konusu olur. Bu boyut duyulmamış duyuşsal ayrıntıları barındıracaktır (Wanke, Santarcangelo, 2021: 8-11). Burada dikkat çeken en önemli husus seslerin mekân bağlamı olmadan insan hafızasıyla ilgili olan varlığının sorgulanması, hatta henüz algılanmamış seslerin de zamansal bağlamdan soyutlanmış bir varlık alanında yer alabilmesi düşüncesidir.

Tonal merkezîyet anlayışı ve sesler arasındaki fonksiyonel ilişki doğa unsurlarında, evrensel ilkelere ve insanın doğasında kendini saklar. Klasik Batı müziğinin tarihine baktığımızda 20. yüzyıla kadar gelinen süreçte tonal merkezîyet çerçevesinde müzik inşa edilmiş, gerek armonik derinlik gerekse ezgisel, ritimsel olanaklar doruk noktaya ulaşmıştır. Atonalite, ton merkezinde hareket eden müziğin gerilim ve çözülüm ilişkisi ekseninde, seslerin hiyerarşik ilişkileri çerçevesinde ilerleyen döngüsellğine bir nevi baş kaldırdır. Burada seslerin hepsinin eşit kabul edilmesi ya da disonans aralıkların, müzikte gerilimin geçmişe oranla önem kazanması elbette basit bir özgürlük arayışını aşan anlamlar taşır. Müziği 12 ses diziselliği çerçevesinde bir sisteme oturtan ve dinleyiciyi diken üzerinde tutan bu müzik aynı zamanda rahat bir kompozisyon akışına karşıdır. Tonalitenin uyum yasalarını ortadan kaldırıp, sesler arasındaki doğal kabul edilen ilişkilerin yok sayılması devrimci bir hamle ve dinleme alışkanlıklarının tarihsel koşullanmasının yok sayılışı olarak kabul edilebilir (Şimşon, 2020: 191). Geleneksel olarak *ahenk* hoş kabul edilirken uyumsuzluk *sert* olarak kabul edilir. Ancak sesler kendi başlarına sert olamazlar. Burada hareket

noktası olan tonal ve atonal bağlamları müziğe geleneksel beklentiler içerisinde anlam katabilir ve algı bu bağlamdan etkilenebilir. Gerek atonal müziğin sanatsal ve felsefi değerlendirmesi gerekse bilinçli dinleyicinin yakaladığı anlamlar temel hareket noktasıdır. Metafiziksel bakışla bu müziğin anlam kaynakları uyum-uyumsuzluk, gelenek-yeni, ahenk-ahenksizlik ikilemelerinden dayanağını alır. Bu ikilemler ekseninde kabul edilebilir olan, kolay anlaşılır olan, geleneksel olan bütün unsurlar masaya yatırılır. Müzikte sıfır noktasını yakalamak ve bilinenin aksini deneyimlemek insanın temel varoluş deneyimleriyle özdeşleşir ve anlamlar temel metafizik sorgulamalara evrilir. Filozofik görüşlerde ve sanata kaynaklık eden anlayışlarda müzik sanatının derinlikli doğasıyla bağlantılı olarak metafiziksel konular gündeme gelmiştir. Bilimsel yaklaşımlar ve dönemsel koşullar gerek metafiziğe gerek sanata olan bakış açılarına farklı yönler vermiştir. Aynı zamanda benimsenen fikri zemin üzerinden bütün bir sanat etkinliğinin meydana gelişi metafiziğe kapı aralamıştır. Müzik sanatı anlamını metafizikte mi bulur? sorusuna iddialı cevaplar vermek doğru değildir. Ancak müziğin en temel somut malzemelerinden en derinlikli anlamlara uzanan kapsamlı bir çerçevede sanat kendine dayanaklar bulur. Bu dayanakların izlerini ise ilk prensiplere uzanan bir anlayışla sürdürdüğümüzde metafiziğe olan tutumumuz her ne olursa olsun kendimizi metafiziğin içinde buluruz. Müzik sanatını değerlendiren cepheden müziği sanat eksenine taşıyan cepheye uzanan anlamlar sınırsız sayıda olabilir. Tarihsel sürece epistemolojik bir incelemeyle baktığımızda belli başlı kuramlar ve yönelimlerle karşı karşıya kalırız. Her bir anlayışta bazı konuların öncelenmesi söz konusudur. Sanatın meydana gelişinde bu öncelik müziğin yapısal özelliklerine verilebilir. Diğer bir taraftan müziğin bireydeki etkisi ya da sanatın alımlanması konularına öncelik verilebilir. Hangi unsurlar öncelenirse öncelensin sanat söz konusu olduğunda somut unsurlar ve soyut dinamikler bazı koşullarda yan yana gelecek ve bu beraberlik anlam yüklü sanatsal bir bütünlüğe evrilecektir. Sanatsal bütünlük her bir çerçevede yeniden inşa olabilir. Belirli müzikal dinamiklerle sistematize olan ama aynı zamanda sanatın kendini meydana getirişi ilkesiyle sonsuzluğa uzanan bir çerçeve hayal edilebilir. Müzikte sanatı konuştuğumuz böyle bir çerçevede metafiziğe kapı aralayan çokça faktör söz konusu olacaktır. Günümüze kadar olan süreçte bilimsel, sanatsal ve filozofik kaynaklarla ilerleyen müzik sanatının epistemolojik inşası bu konuyu görünür kılmaktadır.