

The concept of the development of music in the third millennium.

On the verge of the times when natural disasters and social upheavals threaten to the tranquility of mankind and his very life, when new technologies serve to old vices; Music, as a priceless treasure, revealed to us by the Creator, can point people of the new millennium a new way of learning and connection with nature.

Music in one form or another accompanies people from the creation of the world. Scientists admit that after the initial explosion of the interstellar gas density of the universe was such that it could spread the sound waves. But, unfortunately, we do not know about the existence of intelligent mediums that could send musical messages directly to the nascent intergalactic space in those immensely distant times.

But let's leave enticing fantasy and come back into the world of the recent past. Was there any kind of music before people appeared on the Earth? Of course, there was! Suffice it to recall a vocal school in flocks of nightingales, when an experienced nightingale helps young adults develop their vocal abilities. Without masterly possession of his voice a young nightingale cannot attract the attention of females and continue its family. Maybe someone will say: "This is not the music, it is a beautiful brainless twittering of birds, that's all." What a profound error! Still, we are more interested in the human conscious musical creativity.

What is the music and how it differs from the "beautiful chirping"? What elevates the music to the works of art?

The nature around us produces a lot of sounds. Such as, for example, the howl of blizzard, the noise of the sea surf, the crackling of the trees in the forest. Human activity and the majority of the animal world are constantly accompanied by the broadest spectrum of sound vibrations. First of all, it is necessary to mention the human voice and the sounds of the vocal cords of animals and birds. Of course, we do not regard all this immense diversity of sounds as the sounds of music; although expressive, emotive human speech, or even the sound of the sea waves speak to our soul and our mind much more than the works of many contemporary composers. Sometimes poets identify the human voice with musical sounds: they write about the music of speech, about the melody of voice. So, of course, a poet has the right to reflect the reality in the way he imagines it, but... Strictly speaking, the voice begins to emit musical sounds only when people begin to sing. And in this way people make their voices able to reflect the kind of idea that other people may perceive and evaluate as a musical idea. The same applies to playing any musical instrument: violin and trombone sounds are transformed into musical works only when the artist embodies the generalized artistic image, i.e. some typical properties of any real phenomena or human characters. Artistic images can be created long before their implementation, as it is accepted in classical music; or they arise directly in the course of a concert performance, example of that – jazz improvisation.

The vast majority of people perceives and appreciates music on the level of "like – don't like it". If every listener can hear in the work of a composer or an improviser something of their own, and can think out something new, individual, particular – such work is the product of many meanings. Thus a piece of music, embodying the great musical ideas, becomes a significant phenomenon of art, if it has the property of ambiguity – then many people like it, and they perceive the great musical ideas in different ways, each - in his own way.

Over the past centuries humanity gave to the world many great composers and performers playing the various musical instruments, musical genres and forms of music were crystallized for ages. But how much do we know about the nature of music? All the above mentioned reflects only the "external" properties of music.

There are very many attempts to analyze the music in terms of its compliance with the ideals of beauty. But any attempt made by analyst breaks down because of the subjectivity of the criteria of beauty and, as a consequence, the variability of ideals over time. But at the same time no one doubts that a simple melody mother sings at the cradle of her child is beautiful. It is understandable by an infant, by a grey-haired wise man, although it is created not by a trained professional consciousness, but by subconscious layer of the human psyche. How did this simple, but encompassing the entire world tune appear? A better question is who put this theme in her mouth, made her voice obedient, able to convey “the beautiful”? The answer is obvious...

Each of the geniuses of music knew what the inspiration meant. All of them described this feeling differently, but in general terms it was a beautiful appearance in the soul of the composer, gradually aware of it as a set of musical sounds. How “the beautiful” was born in the soul of the composer? The answer is obvious:

Music is the Divine revelation, given to a man as a sense of beauty, clothed and reproduced in the form of sounds. This (Divine revelation) is the depth and the main content of the music. Consequently, the objective criterion of “the beautiful” is the Creator. What are the fundamental properties of a musical sound? With regard to space, a perfect sound is born from infinity and goes to infinity. With regard to time, a perfect sound is born in eternity and goes into eternity.

Material properties of a sound in the modern world are inseparably linked to the intellectual activity of a composer, a musician, and a listener.

A composer materializes inspiration sent out to him by the Creator, and his inner ear models his work in the form of musical signs. Unfortunately, musical notation, for all its sophistication, cannot fully reflect the intention of a composer; it takes away from the music something “alive and changeable”. But this – “alive and changeable” – a musician on the stage and the audience in the hall can think out, imagine and hear with the inner ear during or after the concert. Consequently, each musician and the listener materialize a work made by a composer in his own way, because music has a property of ambiguity!

Each individual instrument has its own particular features and sound. Therefore, the performer’s instrument reflects the intention of the composer not perfectly. However, you can often hear the sound of the violin, created by the hand of the great Italian master; it makes a much more noble sound, than what was invented by a mediocre composer. But this is just a special case of musical life; it doesn’t change anything in the theory of music.

As it was already mentioned, each listener materializes a work of a composer in his own way. Yes, even in the course of time the same performance or recording is perceived by a listener differently. Moreover, different versions of the same product the listener is free to perceive in different ways, and on the contrary... The question is: how much from the Divine message to the composer reaches the listener after a long chain of simplification? Unfortunately, little... But what is the power of the Creator, if even the grain of his message, which has come down to us, is able to make a lasting impression on us!

Composers and performers of music, being at the best of their talent, approach in their work to the highest of ideals.

Enjoyment of “the beautiful”, born in the unity of intention of the composer, the performer and the listener’s perception reflects the meaning and purpose of human life. But does only the pleasure lie in the music?

From time immemorial, music has helped to establish contact between the patient and the doctor, the master and the slave, a bride and a fortune – teller, helped the soldiers before battle, helped peasants in their hard work, was the intermediary between the oracle and the future (or the distant past).

Moreover, music can slow down or speed up the time of the listener's subjective perception (we often say after an outstanding concert "Time seemed to have stood still", or "The concert went as one second"). And this is not only a metaphor...

It is absolutely clear that an infinite number of rhythms, timbres, endless melodic and harmonic variety, such powerful means of expression as vibration, dynamic nuances, tempo changes, an infinite number of combination possibilities of all these elements was created by the Inspirer of the musicians in order to reveal in music (because it is the universal language understood by everyone) His destiny, His parting words to humanity, a set of His laws, all the information from the creation of the world till its decline.

Music and enclosed in it God's providence accompanies people from birth of their forefather till the death of the last member of the human society. From the days of Creation music somehow followed aspirations of the musicians' Inspirer, it was next to the church, or even directly reflected the dogmas of faith. Great composers created immortal works, these works trained many generations of people. But the godless 20th century excommunicated music from the faith. Many composers forgot the greatest postulate of music: "Even ugly must be displayed by means of beauty". Music came to a standstill; it has lost the highest of its ideals. Only the genius of the musicians of the last century saved music from falling. The task of the musicians of the future is to restore the life - giving relationship between music and faith.

But the most striking is that all the universal flow of information is contained both in a holistic piece of music, and in a single note of it. Many of the great artists knew about this amazing property of music. Such individual notes, which embody all the wisdom of the world, can be heard in the works of the titans of the 20th century: Pablo Casals, Franco Corelli, Yehudi Menuhin, and Miles Davis.

It follows that the music should be studied not only as a subject of knowledge, but also as a tool for learning. Let's try to suggest what can the study of the properties of music as one of the fundamental phenomena of the universe give to us. We are not talking about what can be achieved today, but rather what could be achieved in the future, maybe in the very distant future.

A man for several millennia has been trying "to test harmony with algebra". What is harmony? It is the perfect combination of "parts" of "the whole". The person experiences pleasure, feeling a perfect combination of "parts" of "the whole", out of direct communication with the contents of "the whole". Such interpretation of harmony has a very significant drawback: the existence of the only one ideal combination of 'parts" of "the whole" impoverishes the definition of this word. The word "art" has many meanings. Therefore, it would be better to say: What is harmony? It is an ideal combination of "parts" of "the whole" (from the point of view of the perceiver (the viewer or the listener) at any given time). The mathematical expression of this multi – valued perception of harmony as one of the properties of matter may be regarded as "the golden section" (a series of numbers with a multiplicity of 1,618, infinitely expanding both upwards and downwards). Each number in this series fit perfectly with any other number in this series. Numbers from "the golden section" can symbolize not only the linear dimensions, but also time intervals. Thus it is possible to find and calculate not only the perfect combination of size of the church, but also the number of durations for each of the voices of opera or polyphonic works, as well as the perfect combination of time spans of the symphony parts sound. This series of numbers was recognized as the law of beauty, it had become a mathematical tool that

Parthenon was obliged to with harmony of its proportions; the composition of the paintings by Leonardo da Vinci was designed with the help of this law; and Bach also used “the golden section». Maybe other laws of beauty that can be described with the language of mathematics will be discovered in the future.

We have already mentioned the possibility of changes in the subjective perception of time in the mind of the listener (or the artist) during the concert. Knowing how to use this feature of music consciously, the artist can achieve such creative results that today may seem fantastic. It would be interesting to learn this effect in the future and use it as manifestation of «Einstein’s paradox of time” in music.

Analyzing a piece of music as a universal set of information flow it will be possible to train human intuition to a degree of clairvoyance in the future.

Already today there are no obstacles for the creation of a clairvoyance training system with the help of musical images, exacerbating the work of intuition.

Using all the above mentioned properties of music it will be theoretically possible to shift human consciousness from the world of material reality to the world of artistic reality with a perfect degree of scientific reliability in the future.

Also abrupt transition of human consciousness from one time reality to another with the help of musical images is possible theoretically.

Telling about the possibilities of a future musician to manipulate the physical time during the concert let’s look at the abilities of a composer in this context.

Mutual influence of music and physical time was never seriously studied by scientific methods. And as it is often happens in history, science silence is an offset against the emergence of the prophetic ideas in the works of science fiction writers. Science fiction ideas of television, laser radiation, and organ transplants of human body were anticipated by science fiction writers, such facts are well – known. As for the music and time, let’s turn to the idea, formulated in the book by the Strugatsky brothers “Monday begins on Saturday”.

The Strugatsky brothers suggested the possibility of the passage of time not only from the past to the future, but also, regardless of the familiar and intuitively clear to us, from the future to the past. The movement of time in the opposite direction they designated by the term “countermotion”. From the scientific point of view “countermotion” today is only the attractive, elegant idea, which has the right to exist, but it has not yet received any theoretical substantiation, and there is no experimental confirmation. But what would be the surprise of scientists and science fiction writers, if they paid attention to the fact that Bach with his inherent cosmic scale creative genius and skill used “countermotion” in his works as an ordinary forming structure! The musical theme, written by the composer for some instrument from left to right, before or at the same time is performed by another instrument in circulation from right to left; this is the “countermotion” in music! Bach used the “countermotion”, for example, in the fugue of the Sonata for violin solo in C major. This giant, one of the most complicated polyphonic works of world music provides the easiest “countermotion”: after the development of the theme in the usual passage of time (left – right, i.e. from the past to the future), the author makes sound the same theme in circulation, i.e. from right to left in a continuously progressive movement of time (from the future to the past). The Strugatsky brothers suggested that “countermotion” can be not only continuously progressive, but also discrete. It means that, moving in time from the future to the past, a person can live each day before not only continuously and forth, for example, from 23:59 on Monday until 00:00 on Monday and then on Sunday, but also discrete, for

example, from 00:00 on Monday to 23:59 on Monday, then from 00:00 on Sunday to 23:59 on the same Sunday, then from 00:00 on Saturday to 23:59 on the same Saturday. And such discrete movement of time from the future to the past corresponds with the direct analogy in music. The musical work's measures are exactly the discrete bursts of time about which the Strugatsky brothers wrote! For the composer it is quite easy to develop the theme not only continuously and forth, but also with the "packaged periods of time", for example, from the beginning of the tenth measure to its end, and then from the beginning of the ninth measure to its end, then from the beginning of the eighth measure to its end, and so on in the same manner. The reader may argue, that even understanding in mind development of the theme in the unusual passage of time i.e. from the future to the past, we hear it still in the natural for us passage of time from the past to the future! This objection is valid only for the coordinates of space – time in which we live. We simply have no organs of senses or instruments which would give us the opportunity "to touch" multi – directional flows of time. The simple example can make clear this situation: a man, painted by an artist on a sheet of paper, cannot stand up and touch the hand of his creator, because he exists in two dimensions of the sheet!

Having understood the essence of the "countermotion" phenomenon and its manifestation in the music, let's try to imagine how a person could use it in the future, and what would be the role of the musicians in mastering of "countermotion".

1. Successfully assembled elements of "countermotion" in a piece of music could with the help of multi – directional flows of time achieve the effect of rejuvenation in cosmetology. Naturally, an individual selection of "countermotion" elements is necessary to get the best result. And of course, the talent of a composer – cosmetologist is a critical success factor.
2. Music "countermotion" could find a use in oncology, reversing the development of tumors using highly directional flows of back time. In this case we are talking about the "rewind" of tumors lifetime from the beginning of the treatment until the moment of their occurrence. As a result of this treatment the tumor is destroyed, it is "back to be born!"
3. The multi-directional flows of musical time, "sounding" simultaneously and directed to a single point of space can create the effect of time turbulence. Anyone, sitting in a boat, can simulate such twists, if he is rowing at the same time in different directions, for example, the right hand – forward, the left hand – back. The result will be the formation of "time turbulence funnel". Remembering tornado pictures, you can imagine the effect of such funnel. The character of twists and craters depends on the parameters of multi –directional flows of time. For composers, aimed at creating of such effect, the scope for "vortex – generation" is unlimited. Where will the eddies and time funnels drag us into - God knows... But the effect will be spectacular!

Was Bach deep in thought about presented here the mutual influence of music and physical time? Who knows...? Most likely, this titan of music was guided only by his inspiration. But his brilliant gift only reflected in the music the fundamental properties of the universe; and musical "countermotion" is one of the properties inherent to it.

Perhaps the most striking feature of music is its ability to open the door to the individual consciousness of a person and make it available to other people. This effect is familiar to many listeners who are present at the brilliant performance of great music. In such cases the listeners say that music has united the entire audience into a single entity. Today it is just a metaphor. But tomorrow... Who knows?! All the listeners in the audience feel the same strong emotional impulse. There is a resonance of emotions and, as a consequence, a huge burst of energy that returns to the musician. This energy is multiplied by the energy of the Creator that He rewards the musician for

selfless opening of the door into the individual consciousness of a person. Powerful energy exchange in the hall makes the audience, who is aware of a wave of community, to open the door into the individual consciousness of each listener. So when we say that “music has united the entire audience into a single entity”, this is not only a successful metaphor. This is the way in which in the future it will be possible to overcome the individuality of consciousness with the help of powerful musical energy flows. Do I have to open slightly the door to the individual consciousness of a man as a species? The issue maybe ill – timed. But it will be relevant when a person possess the powerful driven energy flows of our consciousness. In this case powerful musical images will be very useful and important; and today it is difficult to assess their value. What is the difference between musical images, modulating the energy flow of the musician’s consciousness, from the feeble trickle of thought energy of many people of other professions whose activities are not associated with the highest concentration of mental energy for a short period of time?

1. The main thing is beyond the scope of the concentration of mental energy and its transmission: The vast majority of musical images contain humanistic ideas emanating from the Creator. These ideas do not only harm people, but also elevate them above the routine.

2. The composers of the near past could take messages from the Supreme Inspirator as a kind of indivisible whole. And an endless variety of musical sounds that make up the pieces of music is only a form, enclosing one and indivisible message from the Creator. Only a few – brilliant – performers are able to play a large –scale (in other words, long) work as an indivisible “message”. This is the most difficult in the performing practice. It is for the embodiment of the great “whole” that musicians hone their skills for years and decades. Consciousness of composers and performers is trained for many hours of daily classes to implement great ideas, or in other words to generate powerful highly directional flows of consciousness energy. This energy is better than any other; it is suitable for opening the door into the individual consciousness of a person and for the consolidation of human society as a whole.

3. The desire and the ability to open the door into the individual consciousness for the public is an indispensable quality of a true professional musician. It is this professional quality of the musicians that will be an invaluable treasure for future scientists, who will dedicate their work to opening the door into individual consciousness of a man, and of all people as a whole.

4. Does a modern man want to make his consciousness available to other people? If he thinks about it, he will reject even the thought of it with indignation! After all, if there is any “black” thought, if it is really perceived by someone, it will be immediately “condemned” and can even be “blocked” by some “security police of mental activity”. A future system of detecting and blocking of “black thoughts” can solve the problem of crime, or even radically change the whole system of relations between people.

How must the musicians of today’s prepare themselves for the task of opening the individual consciousness of a man as a species? Probably, they must develop their talent, sensitivity to ideas sent by the Creator. His and only His ideas will point the right way of the music development.

In conclusion, I would like to remind the composers that the music is created by the Creator of the universe not as a mirror copy of reality, but as a system of artistic images, reflecting the phenomena of available to us reality. And the audience and the critics need to remember the phrase told by Pushkin:” An artist ought to be judged according to the laws, which were defined by this artist.”