

A FEW THEORETICAL CONSIDERATIONS ABOUT MUSICAL ARCHETYPES

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Summary

This short essay brings a few lines of essential data and facts taken from different researches, both from musical domain and other fields. But also walking on the steps of the "primordial sounds" and trying to describe some of the archetypal roots found in the musical phenomenon today.

Different researchers from different scientific domains, such as psychology, physics, musical theory and ethno-musicology, have succeeded to describe and demonstrate the existence, the persistence over the time and the large spreading of the archetypes in general and of the musical ones in particular.

Archetypes in every forms, including the musical ones, represent the essence, the primordial matrices that, during history, took different forms of big variety, personalized in the context of different civilizations spreaded all over the world.

The musical art constitutes thus a cultural and musical value, a language, an universal way of communication and expression, that has been continuously used from prehistoric times by the humanity.

The study of these musical roots, of these musical archetypes, becomes really fascinating, taking us to special trans-cultural revelations, clearing not only the universality of music – classical or ethnical – but the universality of the Hole Human Knowledge.

Keywords: musical art, primordial sounds, musical roots, archetypes



A few theoretical considerations about musical archetypes

1. INTRODUCTION

“Each form that you see
Has its own archetype
If the form is transient
Its essence is eternal...
As its spring is immortal
Its rivers are always refreshed.”

These lines were written in the XII century by the saint Jalal din Rumi - Persian poet. He succeeded to enlighten the essence of the archetypes, maybe more clear than the XX century scientists have done it.

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As the short lines, belonging to the Persian poet, say, archetypes in every forms, including the musical ones, represent the essence, the primordial matrices that, during history, took different forms of big variety, personalized in the context of different civilizations spreaded all over the world.

Thus, these forms are just the “coat” of the essences or archetypes, cover that has been continuously refreshed from their primordial spring. It is amazing the way this process took place over the millenniums and keeps taking place even today, revealing its profound force of persistence and spreading. The diversity of the music from all over the earth certifies the truth in these lines.



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2. SOME THEORETICAL CONSIDERATION ABOUT MUSICAL ARCHETYPES

Different researchers from different scientific domains, such as psychology, physics, musical theory and ethno-musicology, have succeeded to describe and demonstrate the existence, the persistence over the time and the large spreading of the archetypes in general and of the musical ones in particular.

Everybody knows the story of the original language, the one before of Tower of Babel. It has received different interpretations, in different civilizations, more or less analytical, but all starting from the Primordial Divine Sound. There are legends about the force of the sound, stories but also real events. Also about the origins of music there are countless legends that can be easily correlated with those about the primordial sound.

The man finds himself surrounded by an endless universe of sounds. The sound of forests and rivers, the birds songs, etc., constitute the large domain of sounds in which we are living. This impressive universe of sounds it is even more amplified by the man through thoughts and acts, through many instruments productive of sounds and noise. All these together gather in the domain from which the music, the art of sounds, takes and selects its prime material, transforming it after with its own technical and aesthetical criteria, becoming in the end that expressive sounds language capable to reveal in musical images the surrounding reality.

It is the role of music to create, organize and transform into artistic forms the virgin material taken from the nature, to the level where it may become a language of sounds, a specific way of communication that regards the more subtle spheres of the awareness of human psychic.

The desire to explain in a scientific way the musical phenomenon, resides even from antiquity. The main acoustic and physical elements consisting the basics of music even today, have been elaborated by the theoretical school of Pythagoras through the study of other civilizations music, it has been discovered that similar



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researches were taking place in antiquity or even before in the area of civilizations from Asia, such as India and China.

Through these studies it has become clear the strong and in the same time logical connection between music and mathematic, both being considerate the elements of an universal communication language.

The aesthetics treats the music as the art that expresses the beauty through the way of sounds, of the reflection and representation of the affective and spiritual life through musical images.

The philosophy regards the music as a particular field of knowledge generated by the subtlety and deepness of the sounds expression.

The linguistic sciences often describe the music as the “language of sounds”, language that knows no borders, being universal and circulating with the same facilities all over the earth.

Mathematics and logics define the music sending us to principles of order, symmetry and proportion that directs the musical compositions.

Other disciplines such as sociology, the history of art, ethnography, psychology and pedagogy, make clear statements about the educational value of music in its ethical and social meanings, in its capacity to influence the man and the society.

The musicology itself sends all its considerations to central idea that music succeeds to build a world through images of a great sensibility, penetrating the Universe through artistic forces.



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3. CONCLUSIONS

The musical art constitutes thus a cultural and musical value, a language, an universal way of communication and expression, that has been continuously used from prehistoric times by the humanity.

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