

THE PHILOSOPHICAL NATURE OF ART

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The Realization of the Semantic Potential of Music in Human Consciousness

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Abstract. Issues related to the impact of music on humans have been in the research focus of art historians, psychologists, educators, cultural scholars, neurophysiologists, and psychiatrists for the recent decades. This interest can be attributed to the modern trends in the analysis of the music and personality interaction to develop some conceptual provisions to clarify this process. The article focuses on the hierarchical structure of music's impact on human consciousness and activity in the critical perspective. Four levels of this process are highlighted: emotional synchronization, meaningful immersion, spiritual objectification, and activity objectification. The characteristics of each level and their interconnections are outlined as the most comprehensive structure of music's impact, ensuring an effective result. This hierarchical structure is examined in the context of the process of assimilation that occurs within a person under the influence of music. The multifaceted influence of musical art on a person's inner world and activities is highlighted: immersive, suggestive, spiritual-moral, and other impacts that contribute to the formation and development of personality. Music develops a person as a biological being by shaping neural connections, thereby providing new opportunities for the brain, promoting its plasticity, and endowing a person with the ability to perceive and respond differentially to various intonations, forms, and styles. Music not only contributes to the evolution of human personality but also enriches a person's inner world, expands their horizons, develops creative potential, and strengthens psychological resilience and health. However, the positive formative and developmental effect is possible only based on the full realization of the substantive potential of music; otherwise, it will either remain misunderstood, as often happens with complex classical and modern academic music, or evoke only primitive emotions and hypertrophied activity. As a result, the influence of music on personality will be simplified and substantively inadequate. Relevant findings conclude the article.

Keywords: music, perception, assimilation, emotional synchronization, meaningful immersion, spiritual objectification, activity objectification

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Реализация содержательного потенциала музыки в сознании человека

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Резюме. Проблематика, связанная с воздействием музыки на человека, в последние десятилетия привлекает внимание искусствоведов, психологов, педагогов, культурологов, нейрофизиологов, психиатров. Учет современных тенденций в подходе к анализу взаимодействия музыки и личности позволяет разработать некоторые концептуальные положения, конкретизирующие этот процесс. Статья посвящена описанию иерархической структуры воздействия музыки на сознание и деятельность человека. Описаны четыре уровня этого процесса: эмоциональная синхронизация, смысловое погружение, духовная объективация и деятельностная объективация. Охарактеризованы особенности каждого и их взаимосвязь как наиболее полная структура воздействия музыки, обеспечивающая эффективный результат. Описанная иерархическая структура рассматривается в контексте процесса уподобления, которое происходит с человеком под воздействием музыки. Указывается на многоаспектное влияние музыкального искусства на внутренний мир человека и его деятельность: иммерсивное, суггестивное, духовно-нравственное и др. воздействия, способствующие формированию и развитию личности. Музыка развивает человека и как биологическое существо, поскольку формирует его нейронные связи, а значит, обеспечивает новые возможности мозга, способствует его пластичности и наделяет человека способностями восприятия и дифференцированного реагирования на различные интонации, формы и стили. Музыка не только способствует эволюции человеческой личности, но и обогащает внутренний мир человека, расширяет его масштабы, развивает творческие возможности, укрепляет психологическую устойчивость и здоровье. Однако положительный формирующий и развивающий эффект возможен лишь на основе полной реализации содержательного потенциала музыки, в противном случае она либо останется непонятой, что нередко бывает со сложной классической и современной музыкой академического направления, либо вызовет лишь примитивные эмоции и гипертрофированную деятельностную активность. В силу этого влияние музыки на личность будет упрощенным и содержательно неполноценным. В конце статьи приведены соответствующие выводы.

Ключевые слова: музыка, восприятие, уподобление, эмоциональная синхронизация, смысловое погружение, духовная объективация, деятельностная объективация

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Introduction

In recent decades, there has been a sharp increase of interest in music as an effective means of influencing individuals and society as a whole. The number of studies dedicated to biological rhythms activated by music, its therapeutic properties, the process of interaction with the human brain, and the features of its psychological influence on consciousness has grown. Conditions for emotional uplift and pleasure from music, as well as some negative consequences of its impact, have been clarified. While not denying the unconditional scientific relevance and practical importance of the conducted research, we intend to address the substantive and procedural side of music's impact on consciousness and, subsequently, on human activity. To confirm the relevance of this approach, we will refer to the idea of one of the leading national art historians, B. V. Asafiev, regarding the primacy of content in music (Asafiev, 1971).

The research objective here is to reveal the hierarchical structure and main stages of music's impact on human consciousness, its sequential interiorization, resulting in art-historical and psychological-pedagogical perspectives.

Assimilation as an Important Mechanism for the Perception and Understanding of Music

In pursuing the stated objective the author will try to focus on the issue of stating that the most characteristic phenomenon accompanying the process of interaction between music and a person is the latter's assimilation to the emotional tone, content, and even dramatic features of the music. Let us clarify the terms used.

The term *assimilation* is of paramount importance, universal in nature and significance, attracting the attention of researchers due to the nuances of substantive specificity hidden within this polysemous term. Let us examine it in more detail.

The term *assimilation* is mainly found in the works of philosophers and psychologists: Plato (Plato, 1999), V. S. Solovyov (Solovyov, 2022), A. R. Luria (Luria, 2019), A. N. Leontiev (Leontiev, 2005), and others. Familiarity with the definitions of the term indicates its polysemy. For instance, in V. I. Dal's dictionary, the term is interpreted as deriving from *to assimilate*, meaning "to compare, apply, find similarity, likeness, difference"¹. Evidently the definition of the term *assimilation* refers to the accompanying verb: "to become similar to someone or something"². A similar definition is provided by S. I. Ozhegov: "to become similar to someone or something"³.

¹ Dal, V. I. (1996). *Explanatory Dictionary of the Living Great Russian Language* (Vol. 4). St. Petersburg: Diamant, 503. (In Russian)

² *Comprehensive Explanatory Dictionary of the Russian Language* (1998). St. Petersburg: Norint, 1392. (In Russian)

³ Ozhegov, S. I. (1952). *Dictionary of the Russian Language*. Moscow: State Publishing House of Foreign and National Dictionaries, 772. (In Russian)

Philologists view assimilation from formal positions as a rhetorical figure of comparison, a stylistic turn based on an expanded comparison, interpretation of semantic identity, etc. Such an approach to defining the term, from the perspective of our stated goal, seems unproductive.

It is noteworthy that even in Christian encyclopedias, the term *assimilation* is absent, although the term *venerable* is present, referring to a saint from among the monastics who has attained the highest moral dignity through their deeds and holiness of life⁴.

Let us point out an important aspect of the manifestation of assimilation as a procedural-substantive resource for understanding the object of perception. Essentially, assimilation can serve as a form of understanding an external object, as well as adaptation, imitation, or copying of its characteristic properties, up to accepting it as a model for one's own cognitive activity. Since the logical structuring of this internal process is complicated, researchers emphasize the significance of intuitive *grasping* and emotional acceptance. In this interpretation, understanding can be closely related to empathy, which stimulates the convergence of cognitive or activity positions of communication participants, their resonant interaction, which is especially characteristic of a person perceiving music.

Therefore, the essence of assimilation lies not so much in creative perception and emotional resonance with music, but in

the transformation of a person under the influence of music (Bodina, 2022, 21–22). It changes a person, activating and renewing their memory, creating new neural connections in the brain, essentially creating a *new* person in the image and likeness of the music. This is why assimilation represents the comprehension of the profound essence of the object of perception (based on acceptance or rejection), its higher meaning. Hence, assimilation is characterized by a direction not merely towards cognitive or activity perspectives but towards a value-significant perspective (Bodina, 2025, 46–56). Assimilation becomes an important factor not only in enculturation but also in the moral mastery of culture—the problematic field of forming the spiritual and moral culture of personality.

So, how can we define the term *assimilation* in the context of the emotional interaction between music and a person? It seems that, based on what has been said, it is a way of elevating a person's spiritual and physical powers under the condition of a difference in potentials (in strength and character) between the object and subject of perception. It is worth noting that the strength and character of music are by no means related to loudness, speed of playback, or rhythmic precision. Sometimes quiet and not very fast music has a stunning depth and vivid impact. As an example and objective evidence, we can refer to the effect created by the talented Vietnamese pianist Dang Thai Son in his performance of Chopin's Mazurka

⁴ *Christianity: Encyclopedic Dictionary* (Vol. 2) (1995). Moscow: Great Russian Encyclopedia, 387. (In Russian)

in A minor (Op. 17). The quiet, melancholic music he creates not only captivates the hushed hall but also literally hypnotizes the large group of professionals (the symphony orchestra) surrounding the pianist on stage – this can easily be verified by watching the corresponding video online.

If we interpret the psychological-pedagogical significance of assimilation, we must recognize it as the most important method of *infecting* a person with the holistic artistic content conveyed by music, with immediate emotions that have a formative influence on consciousness and personality as a whole (Dudnyk, 2023). If we consider education as the transmission of spiritual experience from person to person, from generation to generation, then the artistic content of music, which emotionally *captures* and to a certain extent *subjugates* a person, plays a crucial educational role. It is devoid of verbal didacticism and caused by emotional influence and persuasion, which is based on the free will of the perceiving individual, their enjoyment of music, as well as their understanding and acceptance of the *message* it carries. As Korsakova I. A., Sadritdinova M. M. rightly points out, the "facilitator-teacher should monitor the purity (authenticity, reliability, coherence) of incoming information and help students in selecting and ranking information, as well as in the adequate interpretation of the collected data" (Korsakova, Sadritdinova, 2025, 18).

Assimilation becomes a way of interaction between a person and music, conditioned by their free will and natural desire for joy, pleasure, emotional

liberation, replenishment, and sometimes even ordering (as well as chaos, when it comes to loud, rhythmically monotonous, and intrusive music) of their own inner world. It should be noted that assimilation to art, due to the richness of its types, styles, content, forms, and artistic-expressive means, is practically infinite, unlike assimilation to a specific person (for example, a teacher or a beloved artist) as a role model for imitation. Therefore, assimilation is a free and thus effective path to self-discovery and self-education of personality under the influence of music (in this case, we specifically refer to it and its possibilities).

The analogy between humans and music deserves special attention for several reasons. A person, as a holistic organism and a highly organized receptive system, reacts to music psychologically and then actively reproducing its essential characteristics. Music embodies invaluable psychological qualities that manifest involuntarily due to the listener's emotional empathy, the dialogical interaction with the musical work, and the comprehension of its artistic, spiritual, and universal significance. It is no coincidence that Quintilian asserted that "music is the most ancient of spiritual pursuits" (Ideas..., 1973, 182). The analogy that defines the relationship between music and personality stimulates a feeling of "kinship" in humans, based on a sense of connection with another person (the composer, performer, or artistic hero), another era, or culture. This crucial effect of music was defined by the Russian religious thinker, philosopher, and scholar P. A. Florensky as *brother-making*, since

the analogy with music ensures the similarity of a person to it, orientation towards its substantive values, and, ultimately, a corresponding active effect. *Brother-making* is, in essence, a micro-model of the formation of humanity—a humanistically oriented community of free, spiritually enriched, and positively oriented individuals (Florensky, 2003).

Moreover, as a result of this analogy, both the upbringing and socialization of the individual occur simultaneously, since in the process of analogy, a person absorbs the artistic-aesthetic experience of humanity, in which art occupies a special place (Alcon, 2023). Among all known forms of art, music stands out for its direct emotional impact – holistic, non-verbal (if we consider so-called *pure* music, without poetic text), sensually captivating, and offering sound models of thinking, activities, relationships, conflicts, behavioral patterns, and emotional reactions (Guseva, 2020). According to several researchers, Bach's music contains sound images of all types of conflicts characteristic of everyday domestic life and professional activities. This is why the perception of Bach's music is an invaluable experience of symbolic understanding—through sound images—of the patterns of human life.

Hierarchical Structure of Music's Impact on Human Consciousness and Behavior

The analysis of the interaction between humans and music provides grounds for scientific generalizations at the levels of philosophical, art-historical, and psychological-pedagogical understanding (Ignatiev, Kuznetsova, 2024). We are

discussing the most general model of music's influence on a person – on their brain, consciousness, and behavior.

Let us examine in more detail the process of interaction between music and humans in a procedural-temporal logic that corresponds to the nature of music. This nature is so complex and multifaceted that various theoretical postulates can be applied to it, including the modern interpretation of the corpuscular-wave concept in physics (Hawking, 2003), the theory of the zonal nature of musical perception developed in acoustics (Garbuzov, 1948), the concept of variant multiplicity in performance (Rappoport, 1972), and, of course, the art-historical analysis of the intonational means of musical expressiveness, which has a robust scientific foundation in domestic musicology (Asafiev, 1971; Levitin, 2007; Medushevsky, 1993; Nazaykinsky, 1988).

As noted, the impact of music on humans has a hierarchical structure, and its first level is *emotional synchronization*. There is sufficient information in the literature indicating that from the very beginning of its sound, music actively engages a person in emotional interaction due to its rhythmic nature, which is also inherent to the human organism (Nazaykinsky, 1972). This involves the differentiated characteristics of each of the internal organs of a person, the most important of which is the heart. This is why the correspondence of musical rhythm to the heartbeat, which is physiologically the most comfortable, evokes emotional resonance and a sense of pleasure (Bicknell, 2005). Evidently popular music exploits this feature of

perception, achieving a positive response from the recipient even in cases of blatantly low quality.

This is the primary reaction to music, based on the rhythmization of the organism and sensations that are transmitted to the brain, provoking natural responses (head movements, swaying of the body, foot-tapping, etc.). The nature of these *responsive* movements is involuntary but aims for *resonance*, which brings pleasure from movements that are in harmony with the music (Grühn et al., 2016).

At the stage of emotional synchronization, the wave nature of music is vividly manifested, which, due to its rhythmic and other properties of musical intonation – including pitch (melody), tempo, timbre, and metric features related to accents on strong beats – leads to the dynamization of the listener's behavior, with their barely noticeable or explicit movements effectively *reproducing* the sounding music.

Let us emphasize the spontaneity and naturalness of the human organism's reaction. It is important to note: it is the organism, not the personality of the person, since we are discussing the primary reaction to a sound-based emotional stimulus. The stage of emotional synchronization can have various temporal limits. For example, music perceived as background may provide prolonged, effortless accompaniment to a particular life event, activity, or behavior of a person who does not take such music to heart but is content with its unobtrusive *accompanying* function.

The picture changes when music *captures* a person; they begin to listen closely, reacting to individual intonational structures and fragments, expressive means, style, and nuances of performance. This is the second hierarchical level of music's impact – *meaningful immersion*.

This stage is characterized by an immersive detachment from the *non-musical* world, a sequential empathizing with the sounding material, comprehension of intonational interconnections, their temporal unfolding, the dynamics of expressive means, and the overall dramaturgy (Medushevsky, 2010). Meaningful immersion is characterized by fluidity and timelessness of perception, concentration on the sound fabric embodying the composer's intent, nuances of interpretative execution, and the overall line of dramatic development.

At this stage, associations are activated, allowing the listener to correlate what they hear with previously experienced or current experiences while following the unfolding of the music's content, the change and dynamics of its images, their *struggles*, and dialogical interactions. Consequently, meaningful immersion activates and concretizes individual emotions, transforming them into complex, often vague but evident and strong feelings, touching the subconscious, drawing out similar experiences, and activating memory that recreates already familiar or similar intonations and constructions (Luria, 2019).

If at the stage of emotional synchronization, the right hemisphere of the brain, responsible for emotions and intuition, predominated, then in the stage

of meaningful immersion, the left, verbal hemisphere, responsible for intellectual activity, actively engages. However, thanks to the interaction of both hemispheres, the brain begins to work systematically and cohesively, allowing the listener not only to feel but also to comprehend what they hear, to compare and generalize their listening experience, or to structure it as they perceive the sounding music (Rakhmatovich, 2024). As a result, *dramaturgical parallels* become accessible to the listener, based on recurring intonations or impressions from past experiences.

It is important to note that we defined immersion in music as meaningful. Meaning and significance are foundational concepts in semiotics, and we believe that it is the meaning – i.e., the individualized interpretation, understanding of essence, insight, associative comparison, and interpretation – that defines the perception of music as a unique experience of an individual with their specific life experiences, substantive characteristics, forms of communication with art, as well as their understanding of its humanistic and value-laden nature (Reva, 2021).

Meaningful immersion allows one to form their attitude and *concept* of the work, which corresponds to or contradicts the listener's expectations, auditory experience, and needs, enabling differentiation of the perception result, the pleasure or dissatisfaction derived from it. The structure of meaningful immersion can be characterized by

a sequence: *tracking* → *interest* → *analysis* → *generalization*, encompassing the accumulated auditory experience of music perception preceding the actual moment.

Let us also note the nuances of meaningful immersion, which manifest in the fact that the overall impression of music is characterized not only by pleasure but also by tragic experiences, *crushing* the heart (in the terminology of medieval thinkers) – that is, a whole range of feelings engaged by music (Nazaykinsky, 1972). At the same time, a person may experience pleasure from the very fact of connection with music, regardless of the emotional and meaningful effect it produces.

Let us emphasize the temporal limits of meaningful immersion, conditioned by the duration of the music and a certain inertia after the sound has ended. Recently listened-to music continues to *sound* in consciousness for some time, reproducing the most vivid moments: often a person hums – aloud or to themselves – the melodies they liked, keeping the rhythm, repeating what made an impression and what they remembered most. The music that has just sounded leaves a person over time as the impression weakens or when it is displaced by another, stronger and more vivid impression. Psychologists assert that nothing passes by the brain⁵ without leaving an imprint–new neural connections that may manifest immediately or may not appear for a long time until a trigger arises that stirs memory

⁵ Svarnik, O. (2020). Interview. *Scientific Russia*, 2020. Available at: [https://scientificrussia.ru/articles/mozg-pomnit-vsyo-beseda-s-](https://scientificrussia.ru/articles/mozg-pomnit-vsyo-beseda-s-nejrofiziologom-olgoj-svarnik)

[nejrofiziologom-olgoj-svarnik](https://scientificrussia.ru/articles/mozg-pomnit-vsyo-beseda-s-nejrofiziologom-olgoj-svarnik) (accessed on: 20 October 2020).

and awakens faded impressions, actualizing and renewing them.

Following meaningful immersion is the stage of *spiritual objectification* – processing the received impressions in consciousness, solidifying them in memory, and relating them to past experiences. The stage of spiritual objectification occurs within the personality, often independently of it, as the objective *work* of the brain is beyond the individual's control, representing a kind of deep *secondary processing* of impressions, as they are rated, ranked and included in the spiritual baggage as a valuable addition. It seems that this process is not mechanical but rather integrative, where old and new impressions *interweave*, enriched with new feelings and new substantive nuances.

One of the most authoritative contemporary musicologists, V. V. Medushevsky, believes that music, upon entering a person's inner world, transforms them, and the person perceives this process as *the living realization of their own life*. As a result, new existential content is formed that was absent before the contact with music (Medushevsky, 1988).

Spiritual objectification allows the listener's experience to acquire integrity, transforming it into a valuable new formation which, regardless of the degree of the individual's awareness, determines their new capabilities and a new semantic field for thought-activity. Spiritual objectification is a qualitative phenomenon based on the dialectical accumulation of musical impressions, knowledge about music, forms of practical

engagement with it, and, ultimately, the quantity of auditory information of the most varied nature, including the individual's auditory life background (Lareau, 2015).

This is proven by the pedagogical concept of the contemporary French music educator Angélique Fulin (Fulin, 1992), who considers *sound events of the surrounding world* in close connection with the experience of mastering the language of music. Through her practical work, she has demonstrated a direct connection between diverse auditory experiences and their mutually stimulating roles. In particular, she believes that sound images of the surrounding world determine the adequacy of musical perception, influencing its differentiation and vividness.

Thus, spiritual objectification is an invisible process of internal processing of musical impressions within the context of the individual's diverse auditory, including musical-auditory, experience. The process of spiritual objectification can be extended or compressed in time. This depends on the volume and quality of the auditory experience accumulated by the individual, their involvement in mastering the figurative language of music, their knowledge about it, the depth and interest in its comprehension, as well as the natural characteristics of the recipient's psyche, particularly the lability of their nervous system (Swebodziński et al., 2023).

Therefore, the stage of spiritual objectification is the stage of processing auditory experience, its differentiation and generalization, hierarchical organization of auditory impressions according to the level

of affinity, value ranking, and the identification and construction of a chain of preferences that determine not only experience but also the individual's aesthetic taste, forming their *portrait* based on musical attachments or rejection of certain music. For instance, a lover of classical music with an established system of preferences, upon hearing heavy rock, is quick to retreat from the monotonous, pounding music that does not correspond to their ideas of harmony, beauty, and the aesthetic potential of music. Similarly, a rock enthusiast, listening to the nearly perfect Mozart, is quick to reject its beauties and immerse themselves in the familiar element of rock. Such behavior is predetermined by the spiritual objectification that has occurred in their consciousness, ordering their habitual auditory experience and structuring rock impressions as systematic, preferred, and consistently in demand.

Let us note another important aspect of spiritual objectification as the result of the first two levels-emotional synchronization and meaningful immersion. A direct influence of music on human intelligence (Gardner, 2007), attention, memory, and the ability to differentiate and generalize *musical information*, highlighting the commonality of rhythms, memorable melodic turns, and timbral characteristics of sound, has been proven. It is believed that the brain perceives music with both hemispheres: the left (speech) hemisphere is responsible for rhythm, while the right (imagery) hemisphere is responsible for timbre and melody.

We believe that such differentiation is, at the very least, conditional. In music, means of expression (rhythm, meter, melody, tempo, timbre, etc.) are inseparable and exist as a single whole – the artistic image (Umidakhan, 2023). The brain hemispheres, despite their functional asymmetry, are connected by the corpus callosum, allowing them not only to interact but also to compensate (as scientifically proven) for some capabilities of the neighboring hemisphere in case of its damage. Consequently, the holistic impact of music forms a holistic image in the listener's consciousness. The listener may perceive individual artistic-expressive means of music in a differentiated manner but ultimately reacts to the holistic image, which causes the creation of new neural connections and, thanks to them, remains in memory.

Any *reminder* of what has already been recorded by the brain (be it a characteristic rhythm or an expressive melody) activates memory, correlates with what was heard before, is analyzed, and, thanks to the formation of new neural connections, becomes a possession of consciousness. Moreover, scientists are convinced that sounds influence the neuroplasticity of the brain and the formation of new neural connections. In this context, it is impossible to overlook the enormous role of the subconscious as a repository of impressions and images accumulated in the process of music perception. Thanks to this accumulation, art becomes an effective means of avoiding neuroses (Kohlberg, 1984) and harmonizing the unconscious.

The next and final hierarchical level of music's impact on a person is *activity*

objectification. Its meaning lies in the mediated manifestation of music's influence on human consciousness and the subsequent reflection of this influence in a person's actions, their relationships with others, and the content and forms of their activities. Note that activity objectification represents the visually least noticeable effect, as it is characterized by what L. S. Vygotsky defined as a *delayed reaction* (Vygotsky, 2017). Activity objectification manifests only after spiritual objectification has taken place, practically reinforcing its effect.

Activity objectification manifests as something that has conditioned a single action or deed, a formed psychological attitude, or a disposition toward a certain kind of content and character of activity. The profound mediation of music's influence on human consciousness in this case does not allow to describe this influence with convincing precision, since *the sound world of music* (a term by E. V. Nazaykinsky) closely interacts and *intertwines* with the individual's internal psychological world, leaving a trace in it that manifests only under conditions of demand.

In particular, all situations involving a spiritual-moral effect are, to some extent, conditioned by, among other things, the individual's *musicality*. Musicality as a personal quality manifest in the humane orientation of the individual, their altruism, attentive and caring attitude toward the *other*, which proves the spiritual virtues of a person. These are formed not only in the process of purposeful upbringing but also in the process of the involuntary influence of musical art

(Bibler, 1975), which carries a powerful spiritual, aesthetic-educational charge.

This has been assumed and differentiated since antiquity, right up to the present day (Frolova, 2024). However, today the spiritual-educational potential of music has been significantly devalued by pop culture, especially pop music, which has become primarily song-based, recitative (rap), and to a much lesser extent, dance-oriented. Danceability has become an accompanying factor in pop music, embodying the stereotypical nature of its rhythm, the primitiveness of its melodies and poetics of predominantly lyrical content. At the same time, pop music successfully *speculates* on the characteristic closeness to the rhythm of the heartbeat, which is perceived by humans as the most comfortable and therefore desirable.

The provocative ease of perceiving pop music largely ensures its dubious success, as well as its influence on the recipient's consciousness. The perception of music in a philharmonic concert hall and a nightclub differs sharply, primarily due to the artistic quality of the music. Music of high, professionally determined quality (especially contemporary) is far from always easy to perceive (Fadeeva, 2025). For an inexperienced or *traumatized-by-pop* listener, it may seem boring, meaningless, and completely incomprehensible. At the same time, an experienced listener extracts from it a multitude of emotions, captivating ideas, and observations (Lareau, 2015), which shape their consciousness, substantively fill it, and *prepare* it for exteriorization in critical situations, everyday life, and professional activity, regardless of its specifics.

Note that activity objectification can manifest in a weakened form, conditioned by elapsed time, a certain *forgetfulness* of the person (but not the forgetfulness of their brain, which *remembers* everything!), the indeterminacy or contradictoriness of the individual's strategic life and professional aspirations, etc. However, the internal potential of the personality, formed, among other things, under the influence of music, is a kind of integrity in which music occupies its place or *dissolves*, remaining for the time being unnoticed.

Much less frequently, activity objectification manifests as a vivid emotional outburst, causing an involuntary action or conscious deed. In this case, the impression left by the music retains its vividness and meaning, and may even become an internal *tuning fork* for the personality, determining its practical steps in the near and distant future.

Let us reflect: does the interaction between the listener and music always have a clear structure and is sequentially realized at the four hierarchical levels: emotional synchronization, meaningful immersion, spiritual, and then activity objectification?

Obviously, not always. For example, young people in a nightclub or at a rock concert, having experienced emotional synchronization, do not strive at all for meaningful immersion, as their goal is entertainment and pleasure from the loud rhythm and movement to the music. Therefore, the described structure may not be fully realized. This concerns, in particular, the *skipping* of the meaningful

immersion stage, but the possibility of the next stage, spiritual objectification, is quite real and objective. In this case, the habitual and preferred music—in this instance, rock—becomes fixed in the listeners' consciousness and becomes a pattern, a desirable model from the standpoint of which any other music, differing in content and character, is perceived or rejected.

Other variations of incomplete music perception structure are also possible. For example, if the music is not very likable or unintelligible to the listener, then after emotional synchronization and an unrewarding meaningful immersion, spiritual objectification will occur in a weakened form, since the heard music is perceived as useless and undesirable. And the brain, to a certain extent independently of the listener, records its impact! Therefore, if the listener hears such music again and, of course, remembers their negative emotional reaction, then activity objectification may only materialize in turning off the music-playing device... Although it is unlikely that turning off a device transmitting music once disliked can be seriously attributed to activity objectification. However, if after this the listener expresses dissatisfaction with a girlfriend's absurd hairstyle, the cold coffee brought by their wife, or indignation at a child's school grade, then such an emotional reaction can quite be correlated with activity objectification, conditioned by a bad mood spoiled by the music.

At rock concerts, one can often observe a scenario where after emotional synchronization comes activity

objectification, consisting of tumultuous behavior accompanied by antisocial manifestations and hypertrophied activity, when a person loses emotional balance and completely submits to the music provoking them (Tame, 1984). This is caused, on the one hand, by the overly tumultuous nature of the music and its destructive, intoxicating rhythm, and on the other hand—by the low quality and monotony of the listener's experience, when an adherent of a single musical style only perceives that one, and does so with stable enthusiasm.

Therefore, the structure described above characterizes the full cycle of interaction between a person and music from the perspective of the listener's engagement, their striving to understand and experience the music, or simply to derive pleasure from a favorite piece, recall it, and enjoy its sound. This is why the experience of perceiving music of different styles and characters is so important. It allows for comparing one's own impressions and priorities, forming attachments and taste. It is clear that the criterion for a full-fledged auditory experience is still the classicists (Bach, Mozart, Beethoven, Tchaikovsky, Rachmaninoff, and perhaps E. Morricone, M. Legrand, L. Armstrong, etc.), whose beneficial influence on the human psyche has been convincingly proven by scientific experiments.

We deliberately bypass the question of the wave nature of sound influence (although it is significant), as this issue is sufficiently characterized in specialized literature. Wave impulses are processed by the brain and stimulate the organism's response. However, our attention is

concentrated on the logic and sequence of music's impact, considering its temporal nature and the embodiment of this impact not only during music perception but also afterwards—in the process of a person's life activities, in their emotional, intellectual, and activity manifestations.

Their analysis provides a procedural structural-hierarchical picture of assimilation, which can be realized with varying degrees of completeness. And the more limited the described stages are, the more superficial the perception of music remains and the more primitive its influence on the personality is. In this case, we consider it legitimate to speak of personality, and not only of a person's biological status, since music concentrates within itself centuries of socio-cultural experience of comprehending and emotionally-sensitively embodying the world and human relations in sound artistic images.

It is no coincidence that art historians and psychologists hold the opinion that all types of interactions and conflicts between people are embodied in Bach's polyphonic music and Shakespeare's plays. And if this is so, then music has colossal formative, developmental, and educational significance, which depends on listening experience, the depth of comprehending the music's content, and the accumulation by a person of the spiritual potential contained within it.

Conclusion

The realization of the substantive potential of music in human consciousness is a complex psychophysiological and spiritually formative process. Its basis is the mechanism of a person's assimilation to

the sounding music—the sequential acceptance and reproduction (mental or mediated-practical) of its emotional-sensual and intellectual impact, immersion into its intonational nature, which includes all artistic-expressive means available to musical art (rhythm, melody, tempo, timbre, dynamics, agogics, etc.). In the most complete and sequential algorithm, the substantive potential of music is realized at four hierarchical levels in the process of emotional synchronization, meaningful immersion, spiritual objectification, and activity objectification. Their sequence ensures the interaction between a person and music, as the latter possesses diverse possibilities for influencing the personality: from primitive

rhythmization of movements to deep internal, spiritual transformation. Furthermore, music is characterized by immersive, suggestive, morally-developing, and other impacts that contribute to the formation and development of personality. Music develops a person as a biological being by shaping their neural connections, thus providing new possibilities for the brain, promoting its plasticity, and endowing a person with abilities for differentiated perception and reaction to various musical intonations, forms, and styles. Music enriches the spiritual world of a person and contributes to their evolution, expanding their inner universe, infinite in the artistic space of art and eternal in time.

CONFLICT OF INTERESTS

The authors declare no conflict of interests.

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Bodina E. A.: conceptualization; methodology; writing – review & editing, data curation; methodology; investigation; validation; writing – original draft preparation.

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