

PHENOMENOLOGY AND THE 'LEVITATION-FLOATING' FEELING IN MUSIC'S NOSTALGIA. AN ENDLESS {'INTO'}-FALLING

MARIA ROXANA BISCHIN*

ABSTRACT. The essay focuses on completing one of Husserl's signitive theory with a new perspective. The discussion of the signitive theory is based more on the apperception's function than to the perceptive one. We have observed that music produces for the 'Self' different feelings. But one of the most seductive feelings we want to discuss related to music is the perpetual floating-feeling, which is quite similar to the levitation process and it has connections with the idea of the lightness of the Being in some circumstances. Despite these, stays nostalgia. We are introducing a model based on two terms, as permanent {'into'}-falling Self's condition into the sounds and the *signitive-apperceptive-intuition*. The basic assumption is that music is a continuously phenomenological-fall which extends the Husserlian theory more, completing it day by day. We hope that our concepts proposed here, *signitive-apperceptive-intuition* and the {'into'}-falling will bring a new light in modelling the sound in a phenomenological manner.

Keywords: *music, consciousness, floating, levitation, falling, Pyotr Ilyich Tchaikovsky, Gustav Mahler, Max Richter, Jonathan Dawe, phenomenology, absorption, sounds, nostalgia, sadness, existentialism, existence.*

* Maria Roxana Bischin, researcher at University of Bucharest, collaborator/affiliate-researcher, New York: mariaartspy16@yahoo.com & <https://www.linkedin.com/in/bischin-maria-roxana/>.

Motto:

“It evokes birds lost in the oppressiveness of a very dark forest during the hottest hours of summer.”

(Ravel, *Oiseaux tristes*)

§ The spreading of the concept of {‘into’}-falling and, especially of the ‘levitation-floating’ concept and the possibility of a signitive-apperceptive-intuition related to music

In this paper, we introduce the term {‘into’}-falling¹ for the music’s field of consciousness. But starting with the Husserlian idea of the signitive intention², from Husserl’s sixth *Logische Untersuchungen/ Logical Investigations*, we follow a new path for the signitive intuition. The signitive intuition should unify the matter, the form and the improper laws of the thinking processes, meaning the beginning of the consciousness’ endless circularity. Having these two premises, we can develop a theory about music based on two dynamic aspects: the music should be both an (i) endless signitive intuition and (ii) {‘into’}-fall process. The levitation-floating derives from this. In this essay, we collide levitation and floating and make a single concept under the umbrella of the term “levitation-floating”. More than this, Christian Ferencz-Flatz observed a multiplication of the functions of apperceptions³ related to Husserlian theory⁴. Starting with this observation, music is a multiplication of the intuitional character of the apperception, but more than this, the temporal-processes are based on an instability of the original consciousness’ flow.⁵ The matter of the sonorous floating acts in this way too.

¹ We prefer to mark along the paper the term in this way, using accolades: {‘into’}-falling.

² The signitive intention describes the conditions of the senses which consciousness receives from the exterior world, but the purpose is to show that what comes from exterior transforms itself in *intuitional*-apperceptive condition for the judgment. For more details, see also Maria Roxana Bischin, “The critique of the judgement of perception in Husserl’s dual theory of the apperception”, *Saeculum (founded by Lucian Blaga)*, “Lucian Blaga” University, section – Faculty of Journalism, Communications and Public Relations, Sibiu, no. 1 (july 2018): 106.

& Maria Roxana Bischin, «*Hebrew Melody in A Minor, Op. 33*’ by Joseph Achron. The dehiscence of temporalities between “[in]-flesh-ization” and “holding[s]-still” phenomenon in musicalized mournfulness», *Studia UBB Musica*, no. 1, “Babeş-Bolyai” University, National Academy of Music “Gheorghe Dima” (2021): 285–302. Doi: <https://doi.org/10.24193/subbmusica.2021.1.19>.

³ Christian Ferencz-Flatz, ch. “Objects with a past: Husserl on “ad-memorizing apperceptions”, in *Continental Philosophy Review*, vol. 45, Springer (2012): 171–188.

⁴ *Ibid.*, 171-173.

⁵ Luis Niel, „Das Problem des Urprozesses in der *Bernauer Manuskripten* Edmund Husserls“ [trans. “The Problem of Primary Process in *Bernauer Manuscripts* of Edmund Husserl”], *Studia UBB Philosophia*, no. 2, “Babeş-Bolyai” University, Faculty of History and Philosophy, Cluj-Napoca (2009): 48.

When we think to music, we should feel it as a long walk on a long boulevard, not necessarily feeling the time's pressure: our mind tries to feel the rhythm of the small steps, our sensations connect with the steps. If we pay attention to this mood-of-being, we will observe that between our thoughts we can feel an inconsistent pressure of what we receive from our sensations: this pressure is nostalgia. From where does the nostalgia derives, if not from a mixture between the feeling of floating and levitation? But, in a spectral field, we cannot separate those feelings. They should be combined, because as the thinking processes, feeling the music in depth means *to fall-'into'* – something that happens to each step.

Sometimes we feel the floating atmosphere, other times we feel a levitation as a disconnection of the 'Self' by its contact with the material world. In both cases, the rhythm of the 'states-of-the-being' generates nostalgia:

Matter and fulness are, however, by no means unrelated and, when we range an intuitive act alongside a signitive act to which it brings fulness, the former act does not differ from the latter merely by the joining on of a third distinct moment of fulness to the quality and matter common to the two acts.⁶

Sonorous 'matter' should be understood as a substance's functionality which creates the material for the apperception. More than that, Husserl insists on the idea of the "purely signitive" mood of the fulfillments⁷. We should complete the idea that a pure act is filled only when the apperception becomes filled too. This already means that, especially when we refer to music, we need to introduce the idea of an "apperceptive-intuition" with a *signitive* conduct. This term defines the apperceptive moods in thinking the pitches and chords. As an example, first, the {'into'}-falling is related with the fulfillment. Each time the fulfillment of a sound reactivates through an emotional state of mind (as a metaphysical nostalgia or a feeling of a burning emotion etc.), it activates the {'into'}-falling action/act too.

Signitive intentions are not empty by the intuitive content as Husserl once observed.⁸ Here is the counterpoint in which we can complete his theory with the idea of the apperceptive-intuition with signitive conduct and call her "signitive-apperceptive-intuition". Separately, we can introduce the idea of signitive-sounds

⁶ Edmund Husserl, ch. "Fullness and intentional matter", *Logical Investigations*, in Dermot Morat (ed.), translation by N. Findlay, vol. 2 (London and New York: Routledge, Taylor & Francis Group, 2013 [first published for Routledge, 2001]), 241.

⁷ *Ibid.*, 240.

⁸ Husserl, *Logische Untersuchungen. Erster Band. Prolegomena zur reinen Logik* (Halle A.D.S.: Max Niemeyer, 1913), 199.

which will collide with the intuitive-sounds. So, our analysis is based on a counter-Husserlian perspective based on some of the last observations of Thomas Byrne.⁹ Starting with these perspectives, we can design a phenomenological *engaged* model for music where the intuitive register for signitive soundlessness is changing radically. More than this, our new model of engagement is a counter-Husserlian model, in according to complete the Husserl's theory.

Sometimes it is not easy to think to music as something that heals. But, there is a split between what Self feels, what consciousness sees and understands, and the alive matter of the sounds. But, when it comes to express feelings that seems to be „outside“ us – as floating or nostalgia's levitation (very present in Tchaikovskian themes) – the mechanisms of the perceptual 'aspects' of Husserl change. Ravel, Tchaikovsky, Mahler explored in these ways the abyss of the sounds. The 'floating-levitation' feeling derives from a primary process of temporality which is unified with the sounds' spatialization opened in extenso for the consciousness. The liquidity of the temporalities makes possible the sonorous floating generated by the sonorous matter.

The signitive-sounds are also pure intentions. Thus, there are ascending series of the {'into'}-falling of the 'Self' into the sounds. {'Into'}-falling equals the signitive content with the intuitive content, filling them through intertwining. From this intertwining are deriving the floating, the levitations or the constant nostalgia's pressure felt inside the sounds.

§ Between levitation and floating as phenomenological state of being when it is touched by the sounds

We sustain that nostalgia feeling derives from a combination between the levitation mood and sonorous floating. Not only nostalgia or anger, but life. There is life beside the cruelty of an anger too: "Life, but particularly musical life, is "warm" not cold, and our encounter with musical phenomena must be "subjective" and personal"¹⁰. Joseph Smith sustains the idea that when it comes about feelings, music is not subjective in a sentimentally way, but it is the heart of all the possible feelings ever imagined.

⁹ Thomas Byrne, "Husserl's Theory of Signitive and Empty Intentions in *Logical Investigations* and its Revisions: Meaning Intentions and Perceptions", *Journal of the British Society for Phenomenology* (March 2020): 16–17.

¹⁰ Joseph F. Smith, *The Experiencing of Musical Sound. Prelude to a Phenomenology of Music*, first edition (London and New York: Routledge, Taylor & Francis Group, 1979, [secondly 2019]), 91. Doi: <https://doi.org/10.4324/9781315025315>.

There is a substance of sadness in each thing of rare beauty that cannot be denied. Sometimes music comes to show us this deliberately. In this way, the importance of the Husserlian matrix of time-consciousness is validated. This matrix is filled with a lot of subjectivity, and inter-subjectivity. The Self's loss into the sound's carnation is what causes nostalgia in front of music. From a loss of self, from a dissipation of the Self into sound and to the total disappearance of the Self, there is a small step. Phenomena such as levitation or floating occur; in this signitive plane, they are identical, because they are part of the same seduction carried into the sound matter.

Having this analysis of an signitive-intuitional apperceptive model, we can say that we shaped a new Husserlian model of {'into'}-falling apperceptions – apperceptions referring to into-falling events for consciousness. Thus, *Oiseaux tristes*¹¹ (Ravel & Demets, 1904-1906) is an example for these multiple {'into'}-falling apperceptions. Maurice Ravel was a creator of apperceptive conditions for piano sounds. In this respect, we remember a precise observation noted by Ruti Abramovitch:

We can also learn a lot from the piano roll recordings of Ravel himself performing his *Oiseaux tristes*, recorded in London on June 30, 1922, and La Vallée des Cloches. In observing these recordings it is interesting to note a few things: In the recording of *Oiseaux tristes* Ravel's indication to play the bird-like arabesque figure in the opening faster than the original tempo is very audible through his playing; however the lingering on the longer dotted note (as he suggested to do) is not so audible and it's played in a rather straight forward manner.¹²

Despite this example of creating the {'into'}-falling functions for the *poetized-narrative* apperceptions, we can go to the Tchaikovskian alternative of "Variations on a Rococo Theme for Cello and Orchestra, Op. 33"¹³ and to "Tchaikovsky's Piano Concerto No. 1 in B Flat Minor op. 23" interpreted by Yuja Wang¹⁴. Inside the

¹¹ Maurice Ravel, "II. Oiseaux tristes", Eb minor, in *Miroirs*, composed, 1904-1905, first published, by Eugène Demets (Paris: Editions Max Eschig, 1906).

¹² Ruti Abramovitch, *Maurice Ravel's Miroirs for Piano: Historical Background and som Performance Related Aspects* (Bloomington, Indiana: Indiana University, Jacobs School of Music, 2012), 6.

¹³ Pyotr Tchaikovsky, 1877, "Variations on a Rococo Theme for Cello and Orchestra, Opus 33", in Viktor Kubatsky's complete edition, *Complete Collected Works*, vol. 30B., plate M. 25739 (Moscow: Muzgiz, 1956 & reprinted, New York: E. F. Kalmus, 1965). See Tchaikovsky, Wilhelm Fitzenhagen, (holograph manuscript), *The Variations on a Rococo Theme, Op. 33*, 1876, in Nikolai Rubinstein's (conductor) orchestra, November 30, 1877.

¹⁴ Yuja Wang, "Tchaikovsky's Piano Concerto No. 1 in B Flat Minor, Opus 23", in album, *Peter Tchaikovsky* [Piano Concert No. 1. Hamlet. Fatum], Petersburg Recording Studio, performed on stage, Manhattan (New York: Carnegie Hall, July 23, 2017).

Tchaikovskian signitive-apperceptive-intuition, "sound contrasts movingly with the vulnerability and dignity"¹⁵. Accordingly to Zajaczkowski's observation, "Tchaikovsky uses similar methods to glimpse beyond human tragedy into another realm"¹⁶. More than this, we have a register full of chromaticism in Mahler's *Symphony No. 4*.¹⁷ We should mention that during the epoch, stylistic influences from Mahler's works transited Tchaikovskian themes and works, and viceversa. The shaping of the signitive-apperceptive-intuition is based on processes as suffering, or vulnerability of the Being:

[...] the suffering that this has caused can be assuaged only by moving literally into a different realm – that of sleep and the fantastical, imaginary world of dream ('sleep quietly descends upon my sad eyes and at this moment my soul begins to converse with the past'). In this way, parallels emerge between the original text and the mastery and appropriateness of the musical interpretation of it. Tchaikovsky's response to the text is profound and far-reaching symbolical metaphor in *itself*. The music absorbs and keeps faith with the original text but then also goes beyond it, exploring deep psychological regions, and creates a far more profound life of its own.¹⁸

Accordingly to Jacques de Plessis, the Mahler's *Quartetsatz* manuscript should be investigated through Husserl's theory of consciousness¹⁹, but there is no doubt that *Symphony No. 4*²⁰ should be treated this way too:

Mahler's *Quartetsatz* will be used as the basis on which to probe the possibilities inherent in experiential analysis from a performer perspective.²¹

Jacques du Plessis continues:

¹⁵ Henry Zajaczkowski, *An Introduction to Tchaikovsky's Operas* (Westport, Connecticut and London: Praeger, 2005), 53.

¹⁶ Rudeforth Elizabeth Helen, *Words, Ideas and Music: A Study of Tchaikovsky's Completed Work, The Six Songs, Opus 73*, PhD thesis (Birmingham: University of Birmingham, School of Humanities, Departments of Russian Language, & Literature, and Music, 1998), 132.

¹⁷ Gustav Mahler, *Symphony No. 4*, November 1905, in Iain Farrington's arrangements (Aria Editions, 2018), length 16:28.

¹⁸ Rudeforth, 1998, 133.

¹⁹ Jacques du Plessis, *Analysing from Experience: Gustav Mahler's 'Quartetsatz' for Piano and Strings* [research thesis] (London: 2014), 38–47. Online source, <https://core.ac.uk/download/pdf/145055798.pdf>, accessed in May 18, 2021.

²⁰ Mahler, 1905 & Farrington, 2018, *Symphony No. 4*.

²¹ Du Plessis, 2014, 38.

The unstable tonal structures particular to the nineteenth century (and very much present in the *Quartetsatz*) represent the tendency towards emotional expressiveness and drama.²²

Once sunk inside the sound, the 'Self' cannot return, and from here opens a whole matrix of time-consciousness that works accordingly to sound's laws rather than common laws. Our attention, was captured by Félix Ardanaz's interpretation of Franz Liszt's *Transcendental Etude No 12 Chasse Neige, S 139*²³. On the other hand, a special musical piece relevant for our phenomenological model is *Concertino for Piano and Orchestra, Op. 27*, by Marc Mígo Cortés²⁴. The «allegro» coloristic structures in opposition with the structures from the first part of the Marc Mígo's *Concertino* are making visible the instability of the intuitional character of the flow, as Luis Niel observed in his analysis. The immersion into the sound's-flow is the most beautiful thing that can happen to a person, and the desire to discover the sound's flourish goes far beyond life. If there had been no seduction of nostalgia, many compositions would not have existed. In this regard we take a look at Gustav Mahler, Tchaikovsky. At the same time, we can take as a landmark the seductive chords. From complicated chords to a simplification of them, the distance of time-consciousness – signitivity is crossed by the same substance. The property of the apperception's signitivity it completes itself to the next level with the data layer that the apperception contains.

Beside these aspects, there is a phenomenon: the sonorous seduction. Nostalgia is almost poisonous seduction (in positive sense), for the listener, but also for the singer. From it derive the feelings of floating, of levitation. But for this to happen, it means that from the signitive pulsation we can say that there is an intuition raised by another intuition, which also has structures of the extra-signitive corpus. It is easy to see the articulation of Mozart, or Tchaikovsky towards nostalgia and a floating-feeling.²⁵ The curvature of the bow should follow these acts too.

²² *Ibid.*, 43.

²³ Félix Ardanaz (pianist and conductor), complete edition of *Franz Liszt: Piano Music* (New York: Orpheus Classical, 7 June 2014); more details, Franz Liszt, *Transcendental Etude No 12 Chasse Neige, S 139*, in Félix Ardanaz (piano), January 14, 2021, online archive: <https://www.youtube.com/watch?v=IBCNh4j1UXk>, accessed in May 16, 2021.

²⁴ Marc Mígo Cortés (composer & musician, The Juilliard School), *Concertino for Piano and Orchestra, Op. 27*, Cesare Della Sciucca conductor, Sergi Pacheco pianist (Florence, 2016). Online archive: <https://www.youtube.com/watch?v=-4O3M2SDpRg>, accessed in May 17, 2021.

²⁵ Wolfgang Amadeus Mozart, *Violin Concerto No. 5, A Major, K. 219, 1775*, in Walter Goehr (direction), violinist Manoug Parikian, Orchestre de Société Philharmonique d'Amsterdam (edited in Paris: Guilde Internationale de Disque, 1953) MMS 2206. Mozart, *Violin Concerto No. 5, A Major, K. 219*, so-called 'Turkish' (Salzburg: December 1775).

More than this, we should move the eye on the music of some recent composers, as Max Richter²⁶ or Jonathan Dawe²⁷, which is a simplified proof of what nostalgia designs through sounds. Classicism and minimalism can rewrite poeties through some articulations. The sound is thrown in a double recollection²⁸.

The signitive content/background is "fuller" in meanings than the purely intuitive background. In the case of music, meaningful content is always "filled" by the substantiality of the sound. In the world of sounds, signitive content and the intuitive content are identical. The signitive sounds are pure intentionalities too.

§ The {'into'}-falling condition of music. The endless circle between consciousness and sound – an endless engagement & conclusions

At the end of this paper, we can say that music is an endless engagement between the apperceptive-intuition and the {'into'}-falling sensation. From a phenomenological perspective, music remains an endless engagement for the Being with consciousness.

Diving is a pretty important feeling for the Self. To achieve the permanent state of {'into'}-falling, the Self should sink itself every moment when a sound activates the circularity of nostalgia. It's like a total abandonment with no way back. The inner storms from Tchaikovsky or Mahler makes us understand music better. Once, Leonard Bernstein said that music:

It's the way that makes you feel when you hear it... We don't have to know a lot about sharp and flats and chords and all that business in order to understand music. If it tells us something, not a story or a picture but a feeling, if it makes us change inside – to have all of those good feelings that music can make you have – then you're understanding it. And that's all there is to it. Because those feelings aren't like the stories and the pictures we talked about before. They're not extra, they're not outside the music.

²⁶ Max Richter's musical style is representative for neo-classicism, and minimalism too.

²⁷ Jonathan Dawe, professor of composition to The Juilliard School, New York, more details, <https://www.jonathandawe.com/>. The influences from Alfred Schnittke's aesthetic are very present in his creations, such as *Fiori Musicali* (1992), *Symphony of Imaginary Numbers* (2008), *Gagliarda* (1993).

²⁸ Edmund Husserl, Martin Heidegger *et. al.*, in Martin Heidegger (ed.), *The Phenomenology of Internal Time-Consciousness*, translated by James S. Churchill (Bloomington: Indiana University Press, 2019), 77-78.

They belong to music. They're what music is about... We can't always name the things we feel. Sometimes we can, but every once in a while we have feelings that are so deep that we have no words for [...]²⁹.

In its perpetual inconsistency, generated by the time-substance variable, consciousness has no limits. Especially when it comes to talk about a signitive-apperceptive-intuition which overpasses the judgment and turns it into a 'non-judicative'³⁰ emotional experience. There is a remnant that remains from this sum, not outside of the consciousness, but in its expanse. Music should be the engagement's 'Self' with the sound at each step. Gustav Mahler's and Tchaikovsky's music is characterized by a signitive-apperceptive-intuition. The origin of the sound is not a category, but something which belongs to the inner apperceptive field of consciousness. In this way, the chromaticism puts us in front of some psychic processes, as the endless nostalgia or the feeling that one can contemplate the same acoustic sound or the same view for hours entirely. The idea of the apperceptive-condition completes itself through the inner intuition of a judgment marked by emotive sonorous facts.

Once the sound is present, the tracking of the signitivity towards the intuitional-apperceptive zone becomes a natural fact. Plus, the *apperceptional[ization]* is possible through signitivity too. But, what more precisely happens to this level? Is something missing from the carnation of the chords? Or the unity between apperception-signitivity surpasses the intuitional-*consciousnessial* field?

As an example, Tchaikovsky's palette is a gap to a cruel reality of the consciousness, where the anger or sadness poses the field, but the thick application of a chord and the carnation of the juxtaposition changes towards a space where there is Beauty in anger, sadness or emotive storms. Mozart's palette from *Violin Concerto in A Major*, K. 219, metaphorically creates an atmosphere of joyful, where the signitivity becomes very closer to the apperceptionally data of consciousness. The flow of the {'into'}-falling is a commitment that reaches all the richness of a sound's palette. In Max Richter's composition *November*, the register seems changed, but the nostalgia is there. The floating is there too. There are retentions mixed with harmonic chords in "November's" recorded in the *Memoryhouse*³¹ album by Max

²⁹ Allen Shawn, "What Does Music Mean?" [156-170], in *Leonard Bernstein. An American Musician* (New Haven and London: Yale University Press 2014, 2016), 162-163.

³⁰ The theory was developed by Viorel Cernica, in *Judecată și timp. Fenomenologia judicativului* [trans. *Judgment and Time. The Phenomenology of the Judicative*], Romanian first edition (Iași: European Institute, 2013).

³¹ Max Richter, "November", in *Memoryhouse*, Jane Carter (executive producer), 2002, length 6:21, <https://www.youtube.com/watch?v=2Bb0k9HgQxc>, accessed in May 25, 2021.

Richter. If someone would try to drink his cup of coffee he could drop the liquid on himself, but also try to turn it over in the same time. Richter creates such unexpected moments, interspersed with timelessness. Even in the context of the Kantian idea of the *Ewigkeit*, from a Husserlian perspective, the Self is placed also in temporality. The melodic structures of the violin change the register of sadness with the one of joy and life. Max Richter manages to bring-together life and death, death and the overcoming of it, the unborn put together with apperceptive-intuitive signitivity, in a word, all the synaesthesia of the Self (from a phenomenological point of view). The tension in the 5:06 minute is similar to the Tchaikovsky tensions, even if it is simplified. Inside the composition "Last Days"³², Max Richter proves to us that into-falling is irrevocable and that it turns into a seductive flight when the becoming of the Being is marked by uncertainties, anger or fear. Here, Richter relies on the same principle of Edmund Husserl's retentions filled with subjectivity, marked by inconsistency too; the narrative from the minute 3:40 overlaps with the harmonious retentions. Richter's *Last Days* seems similar to Mahler's *Klavierquarttet A minor*³³. The seduction of nostalgia conducts the most subtle structures of the apperception.

What is constructed and induced by a sound, is transformed, viewed from another angle, in the signitive-apperception's-intuition and ends up being transmitted by the signitive part to "appear" for the apperception as it is. Each sound and sonorous corpo[reality] of it is a network of partial intuitions that merges with the signitive part. From here, derives the [atemporalizationaly]-moments of the sounds and its parts. In this way, we understand the way in which consciousness goes beyond of what it is lived and what it must be lived in the same temporal syncope for the 'Self'. From here, the fulfillment had begun. It can be something beyond the Self and it can be completely fulfilled.

The {'into'}-falling is a doubling of levitation with nostalgia. Apart from this emotional side, there is a doubling of Husserlian types of judgments, perceptual, and analytical. Sublimation takes place through the interweaving of all these functions over which the coat of apperception is added. To this entire corpus, it remains, in the end, the most beautiful substance of music, namely, her ascending seduction to endlessness. For this reason, the falling is always towards an [in³⁴], towards an interiority which exists even in a temporality's exteriority towards the consciousness' spatialization pushes. The musicalized Self is an endless {'into'}-falling circle. To separate it from the sounds it is quite impossible. We may say that {'into'}-falling is

³² Idem, "Last Days", minutes [3: 40–4: 18]. See "Lines on a Page (One Hundred Violins)" too.

³³ Mahler, *Klavierquarttet A minor* [*Piano Quartet in A minor for Piano and Strings Trio*], in Christoph Flamm (editor), Klaus Schilde (fingering to piano & violin) [Vienna: Urtext Edition, 1973].

³⁴ We maintain the idea of the [in] as a preposition.

the condition of the so-called “apperceptive interweavings”³⁵. The skin of the music, every inch of the music must produce a sparkle. The into-falling’s sparkle will have an apperceptive echo, being back tied to the perceptive plane by the sonorous matter in a substantialist way. In this continuously musicalized space, apperception and perception become mirrors, but not symmetrical, but one following after the other. It’s like when you go one step forward and one hand pulls you another steps back, and then you go forward again progressively. This issue transposed to the level of fractal geometry, shows us that music is an indefinite substance in continuous growth to the indefinite. Music is what goes beyond-[outside] of consciousness.

BIBLIOGRAPHY

- Abramovitch, Ruti, *Maurice Ravel’s Mirrors for Piano: Historical Background and some Performance Related Aspects*, Bloomington, Indiana: Indiana University, Jacobs School of Music, 2012.
- Ardanaz, Félix (pianist and conductor), *Franz Liszt: Piano Music*, New York: Orpheus Classical, 7 June 2014.
- Bischin, Maria Roxana, «‘Hebrew Melody in A Minor, Op. 33’ by Joseph Achron. The dehiscence of temporalities between “{in}-flesh-ization” and “holding[s]-still” phenomenon in musicalized mournfulness», *Studia UBB Musica*, “Babeş-Bolyai” University, Cluj-Napoca: National Academy of Music “Gheorghe Dima”, July 2021, 285–302. Doi: <https://doi.org/10.24193/subbmusica.2021.1.19>.
- Bischin, Maria Roxana, “The critique of the judgement of perception in Husserl’s dual theory of the apperception”, *Saeculum (founded by Lucian Blaga)*, no. 1/2018, “Lucian Blaga” University, section – Faculty of Journalism, Communications and Public Relations, Sibiu, 2018, 106–116.
- Byrne, Thomas, “Husserl’s Theory of Signitive and Empty Intentions in Logical Investigations and its Revisions: Meaning Intentions and Perceptions”, *Journal of the British Society for Phenomenology*, March 2020, 16–32. Doi: <https://doi.org/10.1080/00071773.2020.1743953>.
- Cernica, Viorel, *Judecată și timp. Fenomenologia judicativului* [trans. *Judgment and Time. The Phenomenology of the Judicative*], Romanian first edition, Iași: European Institute, 2013.
- Cortés, Marc Mígo, Composition “4 Songs in Red”, in „George Enescu” International Festival, Composition Section, 1st Prize, October 13, 2020.

³⁵ Edmund Husserl, *Ideas: General Introduction to Pure Phenomenology*, translation by W. R. Boyce Gibson, first ed. 1931, by George Allen & Unwin Ltd. (London and New York: Routledge, Taylor & Francis Group, 2013, 2014), 165.

- Cortés, Marc Mígo, *Concertino for Piano and Orchestra, Op. 27*, Sergi Pacheco (pianist), Cesare Della Sciucca (conductor), Florence, 2016, online archive: <https://www.youtube.com/watch?v=-4O3M2SDpRg>, accessed in May 17, 2021.
- Dawe, Jonathan (composer), *Fiori Musicali*, composition for piano, New York: The Juilliard School, 1992.
- Dawe, Jonathan (composer), *Concerto for Soft and Hard Fractals 'Concerto per fractals dolce e forte' Fourth Quartet*, New York: The Juilliard School, 2014.
- Flatz, Ferencz Christian, "Objects with a past: Husserl on "ad-memorizing apperceptions", *Continental Philosophy Review*, vol. 45, Springer (2012), 171–188.
- Husserl, Edmund; and Heidegger, Martin et. al., *The Phenomenology of Internal Time-Consciousness*, in Martin Heidegger (ed.) [in original, *Vorlesungen zur Phänomenologie des inneren Zeitbewußtseins*, first ed. by Martin Heidegger, Halle : Max Niemeyer Verlag, 1928, and 3rd edition 2000, De Gruyter], translated by James S. Churchill, Bloomington: Indiana University Press, first 1964, second printing 2019.
- Husserl, Edmund, and Dermot Morat (ed.), *Logical Investigations*. In Dermot Morat (ed.), translation by N. Findlay, volume 2, London and New York: Routledge, Taylor & Francis Group, 2013 [first published for Routledge 2001].
- Husserl, Edmund, and Dermot Morat (ed.), *Logical Investigations*, Dermot Morat (ed. and introduction), preface by Michael Dummett, translated by N. Findlay, volume 1, London and New York: Routledge, Taylor & Francis Group, 2001.
- Husserl, Edmund, *Logische Untersuchungen. Erster Band. Prolegomena zur reinen Logik*, Halle A.D.S. : Max Niemeyer, 1913.
- Husserl, Edmund, *Ideas: General Introduction to Pure Phenomenology*, translation by W. R. Boyce Gibson (first ed. 1931, by George Allen & Unwin Ltd.), London and New York: Routledge, Taylor & Francis Group, 2013, 2014.
- Liszt, Franz, *Transcendental Etude No 12 Chasse Neige, S 139*, Félix Ardanaz (piano), January 14, 2021, online archive: <https://www.youtube.com/watch?v=IBCnh4j1UXk> , accessed in May 16,2021.
- Mahler, Gustav, *Symphony No. 4*, November 1905, Iain Farrington's arrangements, Aria Editions, 2018.
- Mahler, Gustav, *Klaviequarttet A minor [Piano Quartet in A minor for Piano and Strings Trio]*, Cristoph Flamm (editor), Klaus Schilde (fingering to piano & violin), Vienna: Urtext Edition, 1973.
- Mozart, Wolfgang Amadeus, *Violin Concerto No. 5, A Major, K. 219*. In Walter Goehr (direction), Manoug Parikian (violin), [Orchestre de Société Philharmonique d'Amsterdam], Paris: Guilde Internationale de Disque, 1953, MMS 2206.
- Mozart, Wolfgang Amadeus, *Violin Concerto No. 5, A Major, K. 219, 'Turkish'*, Salzburg: December 1775.
- Niel, Luis, „Das Problem des Urprozesses in der *Bernauer Manuskripten* Edmund Husserls“, *Studia UBB Philosophia*, no. 2, "Babeş-Bolyai" University, Faculty of History and Philosophy, Cluj-Napoca, 2009, 45–54.

- Plessis, Jacques du, *Analysing from Experience: Gustav Mahler's 'Quartetsatz' for Piano and Strings* [research thesis], London: 2014, online source, <https://core.ac.uk/download/pdf/145055798.pdf>, accessed in May 10, 2021.
- Ravel, Maurice, "II. Oiseaux tristes", Eb minor, *Miroirs*, composed, 1904-1905, first published, by Eugène Demets, Paris: Editions Max Eschig, 1906.
- Richter, Max, "November", [length 6:21], album *Memoryhouse* (Jane Carter, executive producer), 2002, online <https://www.youtube.com/watch?v=2Bb0k9HgQxc>, accessed in May 25, 2021.
- Richter, Max, "Lines on a Page (One Hundred Violins)" [Length 1:22], in album, *Memoryhouse*, 2002.
- Richter, Max, "Last Days" [length 4:18], album *Memoryhouse* (Jane Carter, executive producer), 2002.
- Rudeforth, Helen Elizabeth, *Words, Ideas and Music: A Study of Tchaikovsky's Completed Work, The Six Songs, Opus 73*, PhD thesis, Birmingham: University of Birmingham, School of Humanities, Departments of Russian Language, & Literature, and Music, 1998.
- Shawn, Allen, "What Does Music Mean?" [156-170], *Leonard Bernstein. An American Musician*, New Haven and London: Yale University Press, first published 2014, secondly 2016.
- Schuler, Hugo (piano and counterpoint teacher to Universidad Católica de Salta, Universidad Nacional de Música, Lima & Conservatorio Nacional de Música "Manuel de Falla"), workshop-conference on *Taller virtual de análisis musical* [Schenkerian análisis], Buenos Aires, Barcelona: May 28-30, 2021.
- Smith, Joseph F, *The Experiencing of Musical Sound. Prelude to a Phenomenology of Music*, first ed. London and New York: Routledge, Taylor & Francis Group, 1979, second edition 2019. Doi: <https://doi.org/10.4324/9781315025315>.
- Tchaikovsky, Pyotr, "Variations on a Rococo Theme for Cello and Orchestra, Opus 33", Viktor Kubatsky's (complete edition), *Complete Collected Works*, vol. 30B., plate M. 25739, Moscow: Muzgiz, 1956, reprinted, New York: E. F. Kalmus, 1965.
- Tchaikovsky, Pyotr Ilych; Fitzenhagen, Wilhelm (holograph manuscript), *The Variations on a Rococo Theme, Op. 33, 1876*, and Nikolai Rubinstein's (conductor) orchestra. November 30, 1877.
- Wang, Yuja, "Tchaikovsky's Piano Concerto No. 1 in B Flat Minor, Opus 23", album *Peter Tchaikovsky. [Piano Concert No. 1. Hamlet. Fatum]*, Petersburg Recording Studio, performed on stage, Manhattan, New York: Carnegie Hall, July 23, 2017.
- Zajackowski, Henry, *An Introduction to Tchaikovsky's Operas*, Westport, Connecticut and London: Praeger, 2005.

