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The Epistemological Framework of the Relationship Between Music and Knowledge

Müzik ve Bilgi Arasındaki İlişkinin Epistemolojik Çerçevesi

ABSTRACT

The aim of this article is to examine the epistemological relationship between music and knowledge. To this end, it focuses on the possibility of musical knowledge within the framework of movements such as rationalism, empiricism, and intuitionism. Even if musical knowledge cannot be explained by propositional knowledge, the images left in the mind by the sensory field have a profound effect on human cognition. This study examines the nature of artistic knowledge, which has been questioned since Ancient Greece, together with modern epistemological theories. Musical knowledge is evaluated in the context of cognitive, affective, and intuitive processes in the light of epistemological discussions in the historical process. The study argues that musical knowledge can offer a richer and more complex perspective than traditional epistemology allows.

In addition, the article investigates the possibility of musical knowledge within the listening process by distinguishing between cognitive (active) and non-cognitive (passive) modes of interaction. While active listening, guided by metacognitive processes, involves deeper understanding through structured interpretation, passive listening evokes more intuitive and emotional responses. But both approaches show that music can convey information in ways that challenge the strict boundaries of rationalist and empiricist thought. The article concludes that the musical information that emerges from the interaction between the listener and the musical composition contributes significantly to our understanding of cognitive experience.

Keywords: Musical epistemology, Musical knowledge, Active listening, Passive listening, Meaning in music, Musical comprehension

ÖZET

Bu makalenin amacı müzik ve bilgi arasındaki epistemolojik ilişkiyi incelemektir. Bu amaçla, rasyonalizm, ampirizm ve sezgicilik gibi akımlar çerçevesinde müzik bilgisinin olanağına odaklanılmaktadır. Müzik bilgisi önermesel bilgiyle açıklanamasa bile, duyuşsal alanın zihinde bıraktığı imgeler insan biliş üzerinde derin bir etkiye sahiptir. Bu çalışma, Antik Yunan'dan beri sorgulanan sanatsal bilginin doğasını, modern epistemolojik teorilerle birlikte incelemektedir. Müzik bilgisi, tarihsel süreçteki epistemolojik tartışmalar ışığında bilişsel, duyuşsal ve sezgisel süreçler bağlamında değerlendirilmektedir. Çalışma, müzik bilgisinin geleneksel epistemolojinin izin verdiğinden daha zengin ve daha karmaşık bir bakış açısı sunabileceğini savunmaktadır.

Ayrıca, makale bilişsel (aktif) ve bilişsel olmayan (pasif) etkileşim modları arasında ayırım yaparak dinleme süreci içinde müzik bilgisinin olasığını araştırmaktadır. Meta-bilişsel süreçler tarafından yönlendirilen aktif dinleme, yapılandırılmış yorumlama yoluyla daha derin bir anlayışı içerirken, pasif dinleme daha sezgisel ve duyuşsal tepkileri uyandırır. Ancak her iki yaklaşım da müziğin rasyonalist ve ampirist düşüncenin katı sınırlarını aşan yollarla bilgi aktarabileceğini göstermektedir. Makale, dinleyici ve müzik kompozisyonu arasındaki etkileşimden ortaya çıkan müziksel bilginin bilişsel deneyim anlayışımıza önemli ölçüde katkıda bulunduğu sonucuna varmaktadır.

Anahtar Kelimeler: Müzik epistemolojisi, Müziksel bilgi, Aktif dinleme, Pasif dinleme, Müzikte anlam, Müziksel kavrama.

1. INTRODUCTION

The word epistemology is etymologically derived from the Greek word 'episteme', meaning knowledge (Horrihan, 2007:vii). In their discussions focusing on the concept of 'beauty', it is seen that the ancient Greek thinkers tried to reveal whether our perceptions formed through our senses, along with the truth of what is beautiful and could make it possible to acquire knowledge. In these discussions, knowledge was discussed in two ways: information reached through the mind and information reached through the senses, and these two types of knowledge were positioned in opposition to each other.

Plato examines the relationship between art, beauty, and truth, arguing that a work of art is a representation of a representation and thus a copy of the third degree. He maintains that one cannot achieve knowledge of truth by creating an illusory depiction that deviates from reality. Aristotle, on the other hand, accepts the existence of artistic knowledge and is positive about it, claiming that the work of art provides a catharsis

with mimetic emotions that keeps the individual emotionally balanced and guides him to more rational behavior in real life. In the 20th century, Baumgarten (1961), one of the founders of the science of aesthetics, defined aesthetics as an area of implicit knowledge that is perceived by the senses and is not clear and unambiguous, and treats aesthetics as an epistemological concept, as in ancient Greece. Although discussions about knowledge date back to ancient Greece, it can be said that the views that form the basis of modern epistemology were expressed by 18th-century thinkers. These thinkers include names such as Kant, Descartes, Leibniz, Spinoza, Locke, Hume, Croce, and Berkeley. Since ancient Greece, it has been generally recognized that knowledge is 'justified true belief'. The most important component in this three-part structure is justification. True belief can only be transformed into knowledge through justification. This idea, which prevailed almost completely in the post-Enlightenment period, led to rationalism and empiricism becoming almost the only accepted paradigms that could justify true beliefs.

In the historical process, four major paradigms can be distinguished regarding the source of correct information. These paradigms are rationalism, which claims that the source of true knowledge is reason; empiricism, which claims that the source of true knowledge is experience or experiment; criticism, which claims that the source of true knowledge is both reason and experiment or experience; intuitionism, which claims that the source of true knowledge is intuition.

Rationalists claim that knowledge exists a priori, completely independent of our experiences. This approach, based on the idea of idealism in ancient Greece, became the prevailing view in the works of Descartes, Spinoza, Leibniz, and Hegel. Descartes and others claim that unambiguous knowledge exists in human nature as a priori. According to the rationalists, true knowledge which already exists in the universe and whose laws are known, can be achieved through deduction. Rationalists placed reason at the center of knowledge and rejected everything that did not correspond to reason. One of the sharpest reactions to the rationalism movement came from the Frankfurt School, and it was claimed that the rationalist approach attempted to dominate all of nature. The rationalism movement sees it as a prerequisite that knowledge is based on reason and justified by reason. For this reason, they did not consider the realm of sensory information, which is related to the realm of art and is essentially based on abstract thinking, as an epistemological realm. The field of art, which had been epistemologically ignored by rationalism, was given an epistemological foundation with Baumgarten's views that the senses can also be a source of information.

The empiricists concentrated on the senses and perceptions as a source of knowledge. Empiricism, whose conceptual framework was shaped primarily by the works of Locke, Hume, and Berkeley, placed the human senses and perceptions at the center of knowledge instead of innate a priori propositions. Under the influence of the humanist movement that emerged after the Renaissance, empiricism, which focused on the human being as the source of knowledge, accepted no other propositions than those of sensory experience as the source of knowledge. By using the concept of a posteriori instead of a priori, it argues that omniscience is at the end of human experience. In contrast to rationalism, it does not accept the existence of a priori knowledge in the human mind before experience. Empiricism, which can be defined as creativity in science, can determine what the concepts allow. Systematic methodology and conceptuality return to themselves through the self-control of thought. In philosophical or scientific thinking, which is rooted in the system and concepts, the mind is in the position of merely mediating what is permitted within the totality and thus revealing what is permitted (Kömürçü, 2019:88).

Criticism is an understanding that Kant holds in light of his critique of rationalism and empiricism. Kant argues that both approaches are insufficient in terms of the source of knowledge. While he claims that knowledge begins with experience but arises through reason, he shows a synthesis of both approaches. It states that both approaches are necessary for the formation of knowledge and that knowledge cannot be formed without either approach. At this point, Kant refers to a priori forms which, in his opinion, are inherent in reason itself. According to Kant, although experience is the raw material of knowledge, it is not sufficient for the formation of knowledge. Information can only penetrate the perception of time and space through a priori forms, and thus a posteriori arising from experience becomes knowledge through combination with the innate a priori.

The intuitionists brought a completely different perspective to the source of knowledge. Until then, the discussions between reason and understanding revolved around the concept of intuition, which was presented as a greater capacity for perception and understanding than both reason and understanding. Croce explained the possibility of knowledge in art with the concept of 'intuitive knowledge'. With this concept, he completely separates artistic knowledge from rational knowledge, like the thinkers before him,

and explains that the being created by the artist with his aesthetic experience contains the knowledge of what can be, and in this way creates a consciousness in the recipient by containing the possibility of knowledge of the spiritual. Intuitionists claim that life and the phenomena associated with life are in constant development and change and that it is not possible to attain a static and universal knowledge independent of time. It is claimed that it is not possible to attain a static knowledge of matter, as it is not motionless and independent of time and space. Intuitionists have claimed that absolute knowledge cannot be attained through reasoning or experience but through direct sensation. It can be said that this concept of unmediated knowledge is generally associated with the concept of God and that intuitionists tend to have a more faith-based approach.

The four major paradigms regarding the source of information put forward in the historical process and briefly mentioned above have been considered insufficient when it comes to the phenomenon of art, and the information dimension of the artwork has always been the subject of debate. Thus, Sunarto (2008:3) combines almost all approaches and states that musical knowledge has both rational, empirical, and intuitive dimensions. While these discussions are easier to conduct in a field of art that has a concrete product and conceptual content, such as literature or painting, it becomes much more complex and difficult in the case of music, which is an ontologically contested field.

Based on the general definition of epistemology, there are two fundamental questions or problem areas on which music epistemology should focus. In this study, we will try to find answers to the following questions based on the general definition of epistemology.

1. What is the epistemological foundation of musical knowledge?
2. What are the possibilities of acquiring musical knowledge?

2. MUSICOLOGY AND EPISTEMOLOGICAL FOUNDATIONS OF MUSICAL KNOWLEDGE

Music epistemology refers to the scientific study of musical knowledge. To qualify as a 'science', musical phenomena must be objectively observable and subject to systematic investigation. Objectivity expresses a reality that surpasses personal feelings and opinions. It involves drawing conceptual conclusions through the subject's mental processes that is, reasoning.

In the preface and introduction to the *Jahrbuch für Musikalische Wissenschaft*, published in Leipzig on 20 November 1862, the term 'musicology' is first used to define the scientific study of music. Friedrich Chrysander's chapter, in which *Musikwissenschaft* is presented as the equivalent of musicology, discusses the essential conditions for lasting success in the field of musicology. In the first issue of *The Musical Quarterly* in 1915, Walda S. Pratt's article *On Behalf of Musicology* discussed the concept of musicology and its necessity.

Rationalist scientists and scholars typically reject the idea that music, which involves sensory perception, can be a source of information. Rationalists make a distinction between music, which is a matter of the senses, and the empirical methodology that underlies the natural sciences. On the contrary, with reference to the work of the ancient Greek philosophers as well as Baumgarten and Kant on aesthetics, it can be argued that the epistemological foundations of music are not only different from those of rational knowledge but are also in opposition to it. Musical knowledge differs from and even opposes, the empirical and realist knowledge that science acquires through reason. This is because musical knowledge's epistemological information is not obtained through logic seeking the truth of ontological reality but through the senses from the musical source whose ontological existence is disputed. According to conventional information theories, information is determined by a proposition that is an analytical or synthetic expression of a priori and a posteriori knowledge. Kant introduced the distinction between analytic and synthetic propositions. However, both of these propositions rely on verification or falsification, and as such, they do not adequately explain the epistemological underpinnings of music. Music is a multifaceted field of knowledge that cannot be fully comprehended through verification or falsification alone. Elgin (2020) asserts that the approach of expressing propositional knowledge through verification or falsification is incompatible with the epistemic foundations of the field of art.

Thomas Kuhn, a significant thinker of the twentieth century in the field of epistemic values, introduced a revolutionary perspective in epistemology. He argued that scientists do not make judgments according to conscious or unconscious rules and that factors such as social, political, and cultural influences outside of science can impact scientific discussions and affect the judgments made. Epistemic justifications assert that

the widely accepted values of science do not dictate the selection of a single theory and that external factors determine the outcome (Kuhn, 1993). Kuhn posits that scientists select theories based on their epistemic values, which can vary in their application among scientists. Thus, these values alone cannot account for a social consensus. Consensus around a new theory can facilitate social agreement amidst variable values through constant restructuring. Kuhn proposes a broader paradigm beyond the realm of knowledge logic, showcasing its continuous reconstruction. Heidegger introduced the concept of a 'hermeneutic circle' in his work *The Origin of the Work of Art*. This circle concerns the ever-changing and transforming values and defines the structure of the artwork. It constantly renews itself between the content and form, producing new understandings and concepts. Furthermore, Heidegger's pupil Gadamer (1976) stated that truth occurs as the unveiling of meanings in the artwork. "In this manner, we gain a different perspective on our knowledge, enabling us to advance our understanding of both the world and ourselves." suggests the author.

The central concept in the epistemology of music should be 'comprehension' or 'understanding'. As stated by Gadamer (1976), comprehending a work of art is an experience of truth. Comprehension is one of the fundamental concepts of Piaget's theory of cognitive development. According to the theory of cognitive development, comprehension is the process that enables individuals to understand and make sense of the world around them (Senemoğlu, 2010). The final stage of cognitive development is the development of an individual's capacity for abstract thinking. The ability for abstract thinking appears to be a prerequisite for comprehending the realm of musical knowledge.

To achieve abstract thinking in music, one must first perceive the sounds heard and react to them mentally and/or sensorially. Semantic propositions, even if they are not analytical or synthetic, are associated with mental or emotional responses. The individual's response suggests they have attained a meaningful comprehension of musical stimuli. This understanding permits inferences or propositions to be made regarding the musical composition, such as "This music is romantic," "This piece elicits emotion," or "This piece boasts a rhythmic structure.". However, these propositions are not yet abstractions and depend on the specific musical object. In the second stage, the perceiver leaves the objective reality of the musical composition and enters into a playful understanding. According to Kant, the free play of the imagination begins with the knowledge of the understanding (Kant, 2006:70). The design of the musical composition functions as the carrier of the relationship between imagination and understanding in this stage. In the third stage, according to Kant, the semantic conclusions of the individual with regard to liking are influenced by the harmony or incompatibility between the imagination and the understanding. The listener achieves an abstract interpretation of terms such as 'beautiful', 'bad' and 'romantic' through the musical composition. However, abstraction is achieved through a complete rupture in the fourth step, musical composition. This rupture culminates in the understanding of the universal. Understanding of the universal indicates a comprehension that exists solely within the mind, through abstraction. Goodman (1997) and Elgin (2020) contend that, from an epistemological standpoint, the primary goal of cognitive endeavors is to promote understanding. Musical knowledge, according to this perspective, should be considered an inductive understanding achieved by abstracting the sequence of perceptions, rather than a conclusion founded on propositions.

The main objective of music epistemology is to construct knowledge through affective, cognitive, and intuitive means, utilizing data from musical materials to achieve comprehension or understanding, rather than justification or falsification. Musical knowledge arises from the interaction between subject and object, structured in terms of both the composer and the perceiver. The emergence of the aesthetic experience, concerning the object and subject relationship in music, can be defined as the process of structuring musical knowledge. Dewey, being a constructivist, claims that knowledge is not an external objective reality epistemologically. Instead, it is inferences about right and wrong resulting from human experiences. Piaget (1980) asserts that knowledge is not external or internal but is formed by the interaction between the cognitive subject and the object.

According to the basic principles of the constructivist approach, musical knowledge is an individual creation that arises from an understanding of aesthetic experience. Hein (1991) points out that knowledge is not independent of the meaning learners attribute to their experiences. It seems that an epistemological foundation in music science can only be established through a constructivist approach to knowledge. Music has the power to create, destroy, rebuild, and transform both human cognitive and emotional realms. As a result, everything about the knowledge contained in music emerges with a new meaning each time.

Musical knowledge is the meaning of the imagination, formed by abstraction as a result of successive structuring processes in the mind of an individual who is engaged in aesthetic interaction with musical material, with an affective, cognitive or intuitive understanding.

3. THE POSSIBILITY OF MUSICAL KNOWLEDGE IN THE PROCESS OF LISTENING

According to Klinke (2014:1), epistemic images in artworks contain more than just what is visible; they also convey a deeper understanding of the world, that is, knowledge. Sunarto (2008:2) defines musical composition as a symbolic expression of the composer's knowledge. In essence, music can be seen as a symbolic expression of knowledge through sounds, from an epistemological perspective.

Musical knowledge originates in the composer's interaction with the material, with a focus on discovering beauty. In his discussion of art composition from the creator's viewpoint, Sunarto (2008:5) linked a priori data to the creative act and a posteriori information to the artist's empirical experiences, asserting that the artwork materializes as a synthesis of both. Although this is a process of constructing musical information, it may be difficult even for the composer to interpret the resulting content in terms of its outcomes. In the realm of art, the artist provides information content, but it remains uncertain what meaning their work will convey to the recipient. Music, operating as an autopoietic system, is a self-contained domain that generates new meanings by constantly regenerating its own components through creative acts. Music, as an autopoietic system, is an autonomous field that generates new meanings by continuing to regenerate its own components through creative acts. This process results in the development of new and renewed understandings within the artistic context, and ultimately resulting in new insights.

The knowledge within the music can only be attained by the listener when it takes on a personal meaning. It is inevitable that the meaningful information in the musical composition has an intuitive structure that emerges in the listener, rather than rational and analytical information. Kattsoff (1953:145-146) highlights the direct and spontaneously discovered structure of intuitive knowledge. Intuition, according to Kant, is a play of the imagination (Heidegger, 1987:353). One thinker who explored the concept of intuitive knowledge is Descartes. According to Descartes (2020), intuitive knowledge has two dimensions. The first dimension entails that intuitive knowledge must be clear and distinct. The second dimension emphasizes that intuitive knowledge is immediate and instantaneous. Despite the fact that musical experience yields instantaneous and immediate information, it is blurry and implicit rather than clear and distinct.

Understanding and interpreting music, as an abstract art form, is inherently more difficult than understanding a painting or a novel. We can identify two distinct listener attitudes towards musical compositions: active and passive listening. The active listener is an individual who strives to recognize the ontological layers present in a musical composition, as well as the connections between these layers, from the individual components to the composition as a whole. Furthermore, this listener is capable of interpreting both the form and the content of the composition as a complete entity, notwithstanding their own subjective biases. A listener who has a passive attitude towards a musical work is a person who has a passive attitude in which he concentrates only on the affective stimuli of the music and waits for a stimulus that will affect his emotional state, rather than making an active effort. The observable change that music produces in both attitudes can be taken as an indicator that conceptual or perceptual content is transferred to the listener in both situations. Content in a musical composition refers to the essence of musical elements and the meaning conveyed by musical structures. The transmission of this content to the audience illustrates the revelation of musical information through both cognitive understanding and pure sensory perception.

3.1. The Possibility of Musical Knowledge in the Cognitive (Active) Process of Listening

Cognition refers to the process of knowledge acquisition. Musical experiences engage both cognitive and sensory faculties. When experiencing music, cognitive activity involves evaluating sensory input to derive meaning. The crux of cognitive activity lies in the processing pathway of perceived sensory data. In musical experiences, sensory perception is about what a person feels, whereas cognitive understanding focuses on what a person thinks.

Cognitive listening strategies are crucial for achieving cognitive comprehension of musical compositions. Cognitive listening refers to the process of mentally processing sensory data to access musical information. It is important to note the distinction between hearing and listening. It is important to note the distinction between hearing and listening. Whilst hearing solely requires sound waves to hit the eardrum, active attention and perception are necessary for effective listening. In order for musical cognitive listening to occur, a sequential mental process must be initiated. This process commences with hearing sounds,

followed by the musical interpretation of these sounds by the perceiver. This process commences with hearing sounds, followed by the musical interpretation of these sounds by the perceiver. Subsequent steps cannot be taken without having comprehended the music. The perceiver's previous education and experiences determine the meaning given to perceived sounds. As Gadamer (1983) stated in his work *Reason in the Age of Science*, these a priori judgments - which precede any judgment - are necessary to integrate with the cognitive information formed in the mind as a result of these processes and to provide an active response to listening. To comprehend a composition, one must master the rules, stylistic tools, and the art of composition upon which the work is based. It is important to note that musical cognitive listening is a subjective skill.

Musical cognitive listening is a pragmatic process used to achieve comprehension or understanding. The orientation of the human being towards creative act is related to the 'giving of meaning'. The most distinctive feature of musical information is its 'meaning-giving' nature. To make a pragmatic inference, the creative act must be contextualized. The revelation of context in a musical composition is contingent on the interplay between its constituent elements and their holistic meaning. The main aim of the percipient or subject in cognitively understanding the musical work is to achieve this meaning.

From a Cartesian point of view, it can be said that cognitive understanding is revealed through the power of judgement. However, the power of aesthetic judgment differs from pure judgment as it reveals pleasure in the receiver through the harmony between their understanding and imagination at the moment of viewing, according to the principle of purposeless purposiveness. According to Kant, the power of judgement exists between reason and understanding, both of which are based on a priori principles. Kant argues that judgement involves the ability to perceive not just cognitively, but also emotionally. The faculty of judgment encompasses the ability to feel or like something a priori. The proficiency in comprehending music relies on acquainting oneself with the principles of aesthetics, which are premised on a priori tenets of aesthetic nature. The process of making an aesthetic judgement necessitates positioning the specific musical composition experienced under the lens of aesthetic principles. The ability to understand music is the ability to have knowledge of aesthetics, where the a priori principles of the aesthetics are found. Aesthetic judgment is the ability to place the particular musical composition in which the musical experience is experienced under aesthetic principles. The composer's musical intelligence lies in their ability to create and structure a composition in line with aesthetic principles. Meanwhile, for the listener, musical intelligence is the ability to draw inferences from the musical work in accordance with aesthetic principles. The ability of judgment which is reaching a meaningful comprehension or understanding from the sounds we hear with our ears, can be considered one of the basic foundations of music epistemology. Šuvaković (2008:6) defined artistic epistemic knowledge as the conceptual or discursive responsibility to comprehend what the artist does, works on, makes, reveals, exhibits, or performs in the real context of his work.

Metacognition is essential for cognitive music listening. It refers to the ability to scrutinize the cognitive process, also known as 'thinking about thinking'. Musical metacognition allows for monitoring and controlling the cognitive music listening process, with the ability to make evaluations. Metacognition pertains to the capability of a person who derives meaning through cognitive listening to oversee their cognitive process, generate new cognitive listening tactics to attain meaning, communicate the meaning they have attained, formulate fresh thoughts on the meaning, and draw conclusions. Pintrich (2000) outlines the three key components of metacognition as awareness of information, metacognitive evaluation-monitoring, and self-regulation of cognitive processes. Metacognition encompasses the congruity of information within its context and the provision of requisite details to facilitate the interpretation of data (Masson & Caldwell, 1998; Reder, 1987). In the context of musical epistemology, metacognition involves evaluating the processes used to define the meaning of musical stimuli, examining the links between musical material and semantic knowledge structures, assessing the consistency of music with its semantic context, and promoting systematic thinking in relation to all these aspects. Musical metacognition is the task of achieving musical knowledge by utilizing cognitive resources most efficiently. This responsibility is undertaken by the audience who have an aesthetic experience with a musical composition.

3.2. The Possibility of Musical Knowledge in the Non-Cognitive (Purely Affective - Passive) Process in Listening

Individuals with a passive attitude toward musical compositions are exposed to the sound-time-space influence of the composition. This relationship remains vague and unclear compared to cognitive

comprehension. Even without being cognitively active, the musical composition still affects individuals partially or entirely. Spinoza suggests that this effect, produced from sensation, reflects an imagination (Curley, 1984). The idea that music has an effect on the audience, who enters into an aesthetic interaction with the musical composition, is an essential prerequisite for the principles of aesthetics. Gadamer (1991:153) asserts that the perceiver is the only one who can comprehend the meaning behind a work of art. Numerous studies have shown that music acts as a stimulus on the individual and produces a physiological response in the human body. Shapiro (2012) asserts that the origin of this sensory impact on an individual can be attributed to an external field of information. Spinoza also contends that the human mind always acknowledges this sensory experience (Curley, 1984). The various emotional state experiences that music creates in the human body transform its existence. A human being is not the same being who remains in a static state before and after having a musical experience. The knowledge of imagination is what causes this transformation in the nature of man as an entity.

Spinoza presents imagination as a broad and extensive concept and refrains from evaluating it empirically or in a realist context, as one would in the natural sciences. Descartes, on the other hand, defines an image as a trace that external stimuli leave in the mind. Such an image should not be seen as a mere reflection of reality, but rather as a novel creation of the mind. Tateo (2020:54) regards the imaginary act as a thought experiment that constructs the subjective world. In an epistemological sense, music derives imaginative knowledge from sensations. Since imaginary knowledge emerges through the effect of music on emotions, logical consistency cannot be sought in such a type of knowledge. Imagination knowledge does not directly reflect a field of knowledge related to music. Imagery knowledge is the field of knowledge that emerges through music, an external stimulus, on an individual. Imagery knowledge refers to the knowledge that an individual gains through external stimuli like music. It does not involve thoughts but is instead an imaginary image projected into consciousness by sound waves, which the sensory organs detect from the external environment.

Spinoza defines the lowest level of cognition (*cognition primi generis*) as imaginary knowledge that stems from an unclear experience and is linked not with the object itself but with the impact it generates. At this level of detail, it is not possible to discuss causality. During musical interaction, the mind lacks clear awareness of either the musical composition or oneself. However, the fusion of both elements in an experience yields indistinct and uncertain mental representations.

The interpretation of an image is formed subjectively in the mind of the perceiver in response to the musical stimuli that they perceive. According to Kant, imaginary knowledge is intuitive. The perceiver can reach an understanding intuitively, that is, based on the imagination he encounters directly. Kant posits that imaginary knowledge is intuitive and can be reached by the perceiver directly and immediately via their imagination. The perceiver can intuitively reach an understanding directly from the imagination they encounter. This understanding does not require proof due to the inherent nature of intuition. The perceiver can reach an understanding intuitively, that is, directly, directly from the imagination he encounters. The transformation of images into meaning occurs within a context. As highlighted by Audi (2010:1), epistemology is closely linked to perception, inference, and memory. Numerous factors, including the physical surroundings, prior life experiences, future expectations, personal beliefs, memories, and cultural context, can contribute to the interpretation of meaning (Sperber and Wilson, 1981). In active listening, the receiver's inferences regarding musical structures are based on the rules of the musical composition, stylistic tools, the art of composition, and their own cognitive experiences. Conversely, in passive listening, meanings are unveiled in the context of social, cultural, psychological and non-musical structures that the receiver carries.

4. CONCLUSION

Music is a universal and profound artistic expression with a long history. It combines emotional, aesthetic, and mental experiences and can be analyzed as an epistemological phenomenon. This study explores how music contributes to knowledge and how it can be interpreted as an epistemological research area. An attempt has been made to present a theoretical framework on how individuals who interact with music understand and experience music, and epistemological theories have been discussed from a different perspective in the context of musical art.

It can be posited that musical creation is a form of narrative, whereas the act of listening to music is a process of perception. A musical experience is subject to a dual-layer filtration process. The composer converts his perceptions of the world into a musical expression, while the receiver assigns meaning to the sounds he hears. Despite the presence of both objective and subjective elements in music, it appears that

discussing an objective reality in terms of epistemology is not feasible. The way in which we understand music is fundamentally subjective and dependent upon the unique qualities of the individual receiver. Sounds pass through subjective filters and are transformed in a very sophisticated way into pieces of information that cannot be perceived clearly and distinctly but can be sensed. Consequently, musical epistemology cannot be equated with the traditional definition of knowledge and resides on an altogether different plane. It is crucial to acknowledge that music is a subjective experience, and the perception of each audience or musician differs. The study of music epistemology aids in comprehending how music interconnects with the human experience and the formation of knowledge.

Musical epistemology challenges the notion that everything has a rational foundation, upon which traditional epistemology rests. Arguably, this stands as the most substantial contrast between the epistemology of science and that of art. The knowledge conveyed through musical composition gains value in the recipient's subjective realm. Science holds authority over people; however, art introduces us to a boundless realm of possibilities, giving us the freedom to make choices beyond what is seen at the surface level. With this, humans shift their focus from nature to their own existence, acknowledging themselves with all the contradicted elements of their creation. This is the freedom of musical epistemology. It does not explain intuitive and imaginative knowledge didactically but makes it felt. It embodies intuitive and imaginative information with sounds that lead people to an understanding or comprehension.

Audiences comprehend music through its melodies, rhythms, harmonies, and emotions. Nevertheless, explaining precisely how this comprehension forms and is communicated to others is more intricate than the conventional epistemic methods. Moreover, when we consider that cultural, historical and personal factors also have an impact on understanding and interpreting music, we are faced with an even more complex structure.

Objective elements of music comprise theoretical properties and criteria that can be assessed objectively. For instance, musical notes, rhythms, harmonies, and physical features of instruments can be measured and evaluated objectively. A better understanding of music can be achieved through the analysis of these objective elements by means of music theory. This is of great significance in the processes of musical performance and composition. Personal experiences, emotional responses, and interpretations constitute the subjective elements of music. Each audience or musician may perceive and interpret the same music differently. The personal significance and emotional impact of music are connected to subjective experiences. Consequently, the experience of a piece of music is a personal and subjective process. The music combines both objective and subjective elements. Objective aspects of music can be studied through theoretical analysis of its elements, while subjective aspects are based on personal experiences and interpretation. Both the objective and subjective aspects of music contribute to its richness and complexity as a form of knowledge.

Musical understanding is formed through individual and/or social construction. Personal experiences, cultural backgrounds and learning processes help individuals comprehend music. Through this process, individuals develop their understanding of music, depending on their personal learning styles and experiences. Simultaneously, social and cultural contexts play a role in shaping musical constructs. Thus, musical knowledge obtains significance within emotional, cultural, and social contexts. Music epistemology must accommodate diversity and flexibility, as individuals can interpret and comprehend music in disparate ways. By regarding music as a personal and social construction, the study of music epistemology provides a means to comprehend and expound upon music in a more comprehensive, multifaceted, and contextual manner. This study contributes towards a deeper comprehension of the diverse and complex world of music's inherent meanings, which undergo constant reorganization over time.

Meaning in music is conveyed through the implicit and intuitive, conceptual and non-conceptual structures present in the musical signs that are an integral part of the musical work and are perceived within the existence of the perceiving subject. Context plays a crucial role in the formation of musical knowledge, and musical signs acquire meaning based on the existence of the perceiver. The context includes the elements that surround a musical sign in the perceiver's mind, establish a relationship with it, and determine its value and meaning by interacting with the musical sign. The revealed meaning or concept, i.e. musical knowledge, is not only subjective but also discovered through different epistemological processes, depending on the active or passive listening state of the perceiver. The listener is not the same person before and after the musical experience. The strongest evidence for the existence of musical knowledge lies in the observable effects of musical works on individuals.

Music epistemology has emerged as a key area of research to understand the role of music in human knowledge. As music enhances and expands our emotional, aesthetic and cognitive experiences, the importance of studying this field is growing. Viewing music as more than just an art form, but also as a means of conveying information, will help people gain a deeper understanding of music.

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