

PHILOSOPHICAL INTERPRETATION OF NOISE PHENOMENON

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A noise is our natural environment and also an integral part of modern culture. It is usually defined as a sort of audial aggression, an extreme sound possessing destructive power. In fact, noise is not an upbuilding of additional sounds on the main tone, it is an independent musical category that destroys the “clean” sound by forming frequent gaps, which, in turn, represent a new structurally complex composition.

The relevance of the topic is based on the questions that arise today: are there any positive aspects in the listening to the noise and the noise-making? Is it possible to observe this phenomenon as a special reverberation of human life and creativity? What kind of information can we attain through different ontological or cultural “noises”?

In the modern culture, noise is an echo of previously inaudible motives that are related to ambiguous social phenomena. From metaphysical point of view, both generating and discerning the noises is a way to participate in the fullness of existence, because the world sounds polyphonically. For a man, being surrounded by noises includes being connected with all the other human beings in the total interaction.

The aim of our work is to disclose cultural and psychological meanings inherent to the certain type of musical noise, namely, the noise in the metallic sound of rock music by means of philosophical approach.

Traditionally, heavy metal sound is regarded as a factor of powerful psychological impact upon minds and behavior of its listeners. The experts from Westminster University, London, suppose that all the fans of heavy music possess similar character traits. During the experiment, 414 people were passing the tests in order to determine their character traits. It turned out people who like heavy music are often have low self-esteem. According to psychologists, heavy metal songs has an effect of catharsis and help people to cope with negative emotions and increase their self-esteem. This research can help parents to understand their children better. This, in turn, is able to show that rebellious children and conservative parents can have much more in common than it seems at the first sight.

"Music beyond harmony" is by no means just a "teenage riot". It is a sort of experimentation and an example of existential transgression to the edge of human possibilities. Facing noise experience, an individual understands that the world not always sounds melodically, sometimes it screams. That's why creative persons often “make noise”, announcing “the death of harmony” and trying to create new language of self-expression.