

[CO]EXISTENCE AS INTERSENSORIALITY IN THE SYMPHONIES OF HAVASI BALÁZS¹

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SUMMARY. We often wonder about piano music. And we're not just wondering because it fascinates us, but because it forces us to ask questions about life and the hidden senses of the sounds. For several times the music fills our lives. But how does it fill it? Many times a poem written by William Sharp or by Michael Shewmaker³ is a question for me as a philosopher. Furthermore, a composed song for piano by Havasi Balázs, makes us think a lot about a poem, or about anything which fascinates our mind. But despite the mind, there are many perceptions which work together to have a right judgement on the perception of the music. If we want to find how the music fulfills our lives with significances, we have to bring a phenomenological method in understanding these meanings. The phenomenology has an unique answer, because it finds out to answer to how the things (these *phenomenological objects*) are becoming. In this article we will show how the compositions of Havasi Balázs are up to date through the aesthetic sphere of the phenomenology and how they are entities in the phenomenological field of perception nowadays. For these reasons, it seemed essential to us to offer a phenomenological perspective to the symphonies realised by Havasi Balázs.

Keywords: Havasi Balázs, piano, contemporary classic music, phenomenology of sound, perception, conscience.

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Introduction

Music has the ability to open up a different world to our visual and mental perceptions. Since classical music has undergone drastic changes in recent times, pianists prefer to maintain a classical but also an innovative style, paving the way for a lot of research on the phenomenology of piano music. Recent studies in the field of philosophy and musicology have shown that there are connections between sounds, perceptions and geometry. What do we mean by 'classical music'? It is necessary to define the aesthetic category of 'classic', from a philosophical point of view. Havasi Balázs⁴ is a famous pianist, recognized for being the fastest on the piano keys: "His music is different from what I have heard before; fresh, passionate and fun at the same time" [...], "he is a «classical composer from the same country as Liszt and Bartók»"⁵. His piano technique was innovated by Béla Bartók in the epoch of European twelve-tone music. Under these circumstances, many artists went to Budapest to take piano lessons under Béla Bartók's wing, in order to maintain a tradition. We can see how 20th century pianist-artists in Budapest managed to create a cultural context in order to maintain a certain aesthetic category of music: classicism combined with realism. To represent my concept of musical culture, I have to start by judging the concept of 'musical culture' and the concept of Classical culture.

I propose, here, two "*alethic*"⁶ judgments (related to time) - 'musical culture' and 'classical culture', grafted onto an aesthetic category - the category of 'classical'. The solidity of a classic work of art cannot be redeemed as such, unless it wears a shirt of clean, pure air. Thus, in the original Greek temple appears the light of Hellas (Ancient Greece).⁷

Where does this Havasian classicism come from? From an 'aesthetic judgment' or a moral judgment?⁸ The concept of classic must have been defined many times by morality. Unlike the Baroque era, classicism had effects that did not disappear from the aesthetic category of Beauty. It is in

⁴ Havasi Balázs (born, 1975), composer and pianist. His similarities with Béla Bartók led him to create a sophisticated technique that is contemporary and classic at the same time. His success began with *Confessions on Piano* (2001), followed by the big albums *Seasons* (2001), *Sounds of the Heart* (2003), *Infinity* (2007), *Brush and Piano* (2012), *Pure piano*, vol. I & II (2017).

⁵ *Idem*, "Pure Piano", volume 1, in *World-permeável*, 10 October 2017, in <https://www.havasi.eu/miami2017/>, Miami: 2017, accessed on 3 August 2022.

⁶ The observations are based on the big philosophical work of Viorel Cernica, *Judecată și timp. Fenomenologia judicativului*, Romanian Edition (trans. *Judgement and Time. Phenomenology of the Judicative*), Iași: European Institute Publishing, written in 2013.

⁷ Edgar Papu, *Despre stiluri* (trans. *About Styles*), Romanian edition, București: Eminescu Publishing House, 1986, p. 418.

⁸ *Ibid.*, p. 412.

this aspect that we can classify Havasi as belonging to the aesthetic category of classicism. Unlike romanticism, classicism places functional weight on the body of work, which makes a composition exist in itself.⁹

On the album – *Pure Piano*¹⁰ (in two volumes), with a performance released in Miami (2017), Havasi opens up to a world of true art and a world of Beautifulness. I must argue that this is also the principle adopted by Immanuel Kant's scheme of judgment and reconditioned in Viorel Cernica's "*scheme of judgment*"¹¹. The "*alethic judgment*"¹² will serve as a pretext for a review in discovery of a differentiation between "musical World" and 'World' of sounds. There is often a congruence between titles of compositions and existential philosophical themes in Havasi Balázs, a creative consciousness constructed by the world of perceptions. The question that arises is: how can we investigate perception? Musical judgment involves an alethic judgment, which means that time has a transcendental determination. If this pure consciousness is self-aware and present, that is, if it is 'enveloped in a field of presence', then we will observe a contradiction between the 'real and dissatisfied world' and 'consciousness'. I can say that the presence of the artwork implies a double *alethic* judgment:

"The world, which is the nucleus of time, only subsists by this unique movement that separates the presented from the present and at the same time composes them, and consciousness, what happens to be the place of clarity, is, on the contrary, the place of equivocation. Under these conditions it can be said, if you like, that absolutely nothing exists, and in fact it would be more accurate to say that nothing exists and that everything is temporalized. But temporality is not a diminished existence."¹³

⁹ *Ibid.*, p. 424.

¹⁰ Havasi Balázs, *Pure Piano World Premiere*, in *Concert in Miami*, 14 February 2017 and <http://www.havasi.eu/miami2018/>. The volumes of *Pure Piano* were released under label © Havasi Entertainment, 2017. *Pure Piano Vol. I* includes melodies-titles as: "The Storm", "Etude No. 2", "Faena", "Trinity River", "Beside You", "Snowflakes", "Empty House", "Terra Rossa", "Shelter", "Mystic", "Timepiece", "Northern Lights", "Hypnotic", "Wolf", "Freedom", "See Red", "The Duel", "Rise". *Pure Piano Vol. II* includes the melodies: "Dusty Road", "A Hungarian In Paris", "The Lover Of The Sun", "Awakenings", "Cathedral", "Raindrops", "Etude No. 1", "My Homeland", "Sunbeam", "Shadows", "Eliot", "Elinor", "Daisy's Secret", "Abelle", "Hymn", "Lament", "Fairy Dreams", "On A Winter Night".

¹¹ Viorel Cernica, *Judecată și timp...*, p. 347.

¹² *Ibid.*

¹³ Maurice Merleau-Ponty, *Fenomenologia da percepção*, second Portuguese edition by Martins Fontes, and trans. by Martins Fontes, and Carlos Alberto Ribeiro de Mouro, 2nd edition, São Paulo, and Brasília: Câmara Brasileira do Livro, 1999, p. 445, online version of the book at: https://monoskop.org/images/0/07/Merleau_Ponty_Maurice_Fenomenologia_da_percep%C3%A7%C3%A3o_1999.pdf.

According to the statement presented above, Classicism became contemporized and maintained its spiritual functions in the culture of today's modernity. Temporality cannot be limited. If we imposed a limitation on temporality, we would thus be canceling the alethic judgment. And judgment is necessary for understanding the temporal solidity transposed from the inside to the outside of our World, that is, Havasi gives us his World. His World and ours will time within our inner time. What he gives us is a World of a nucleus of time, a 'World' of an *a priori* intuition.

2. A 'World' of perception and intersensoriality

Havasi, similarly to Merleau-Ponty, phenomenologically brought the unity between the creative self and the plenary unity between sounds and music. He has mentally perceived sounds because they have a judgment of 'being'. That sound 'is'. Once the sounds pass through the filter of thought, they receive from the self-thinking all the derivatives I want to attribute to them, feeding themselves with what the song permits to extract from it. There is, therefore, a difference in magnetic flux between what we hear and what we perceive. As an example, the melody entitled "The Storm"¹⁴ has inside the "intersensory world"¹⁵ about Merleau-Ponty wrote, or that paradigm of "music without text"¹⁶ described by Immanuel Kant. If there is no word (*logos*), we cannot overcome the *alethic judgment*. But into the music

In the Portuguese edition, the equivalent fragment is: "*O tempo no sentido amplo, quer dizer, a ordem das coexistências assim como a ordem da sucessões, é um ambiente ao qual só se pode ter acesso e que só se pode compreender ocupando nele uma situação e apreendendo-o inteiro através dos horizontes dessa situação. O mundo, que é o núcleo do tempo, só subsiste por este movimento único que separa o apresentado do presente e ao mesmo tempo os compõe, e a consciência, que passa por ser o lugar da clareza, é ao contrário o próprio lugar do equívoco. Nessas condições pode-se dizer, se se quiser, que nada existe absolutamente, e com efeito seria mais exato dizer que nada existe e que tudo se temporaliza. Mas a temporalidade não é uma existência diminuída*" (p. 445).

¹⁴ Havasi Balázs, "The Storm", first, on the Album *{red}*, no label recorded, © Havasi Entertainment Ltd., Budapest, 2008, and © Electrola Label, 2010. "The Storm" was reincluded on the next albums *Symphonic*, by Dohnányi Orchestra Budafok, 2010; *Drum & Piano*, Budapest, 2011; *Symphonic II*, 2013; *Pure Piano Vol. I*, 2017 – all the albums have as label of protection © Havasi Entertainment Ltd., included on *The World Of Havasi* Album, Budapest & Europe: Labels © Havasi Entertainment Ltd., and © Universal Music GmbH, and © Electrola, 2022.

¹⁵ English edition of Maurice Merleau-Ponty, *Phenomenology of Perception*, Colin Smith translator, London and New York: Routledge Classics, 2002, p. 114.

¹⁶ Immanuel Kant, in Rua Frei Luís (ed.), *Crítica da faculdade de julgar*, translated into Portuguese by Fernando Costa Mattos, Brasil: Editora Vozes, 2016 & Editoria Universataria São Francisco, 2017, p. 70.

happens that the *alethic judgment* can be overcome. Merleau-Ponty insists on the idea of the “absolute reality”:

“I have visual objects [*in our case, regarding music, we are talking about sonorous phenomenological objects*] because I have a visual field in which richness and clarity are in inverse proportion to each other, and because these two demands, either of which taken separately might be carried to infinity, when brought together, produce a certain culmination and optimum balance in the perceptual process. In the same way, what I call experience of the thing or of reality — not merely of a reality-for-sight or for-touch, but of an absolute reality — is my full co-existence with the phenomenon, at the moment when it is in every way at its maximum articulation, and the ‘data of the different senses’ are directed towards this one pole, as my ‘aims’ as I look through a microscope vacillate about one predominant ‘target’.”¹⁷

Then, what happens when Havasi plays the piano? Merleau-Ponty tells us that there is total body-giving in this mechanism when it comes to reconstruct the abstract significance of the sounds:

“[...] o the abstract significance of experiences which we have not actually had, for example, to speak of what we have not seen. But just as in the organism the renewed functions are never the exact equivalent of the damaged ones, and give only an appearance of total restitution, the intelligence ensures no more than an apparent communication between different experiences, and the synthesis of visual and tactile worlds in the person born blind and operated upon, the constitution of an intersensory world must be effected in the domain of sense itself, the community of significance between the two experiences being inadequate to ensure their union in one single experience. The senses are distinct from each other and distinct from intellection in so far as each one of them brings with it a structure of being which can never be exactly transposed. We can recognize this because we have rejected any formalism of consciousness and made the body the subject of perception.”¹⁸

¹⁷ Merleau-Ponty, the English edition, 2002, p. 371.

¹⁸ *Ibid.*, p. 261.

Sensorial experience is brought into the complete thought processes that transform it into unique sound experience and reflexive experience. But the more we integrate this sensory experience into the cultural context to which it belongs, the richer it becomes in terms of sensory data. For these reasons, is necessary to remember the work 'Microcosmo'¹⁹ created by Béla Bartók or *Canon and Gigue in D major*²⁰ of Pachelbel. The beautiful "Faena"²¹ is a journey into the world of sensory-sonorous data.

Havasi's music has a sensorial hermeneutic, there is an acoustic drama in it in contrast to the piano keys. Here we will not speak of co-intentionality, because we cannot have the impression of how something is just because it is not. A state of occultation and un hiding is involved here.²² The sound's perception depends on the self, and this 'I' (according to Dan Zahavi's phenomenology) perceives different amplitudes. The acoustic crescendo disappears into what Merleau-Ponty named as the 'World' as the core of 'time'. It is no accident that the titles of Balázs' melodies coincide with specific events in any man's life: birth, growth, love, death, renunciation, failure, happiness, silence after the storm etc. The dynamic of the sound of Havasi constructs visual pure experiences and much more than this, a sensorial experience that goes far more into our emotions:

"Do we know whether tactile and visual experiences can, strictly speaking, be joined without an intersensory experience? Whether my experience and that of another person can be linked in a single system of intersubjective experience? There may well be, either in each sensory experience or in each consciousness, 'phantoms' which no rational approach can account for."²³

¹⁹ Béla Bartók, 'Mikrokozmosz', sz.107, 1926-1939, (published in 1940), Montréal: Les Éditions Outremontaises, 2015;
[http://imslp.org/wiki/Mikrokozmosz,_Sz.107_\(Bart%C3%B3k,_B%C3%A9la\)](http://imslp.org/wiki/Mikrokozmosz,_Sz.107_(Bart%C3%B3k,_B%C3%A9la)).
 Doi: 10.2307/901693.

²⁰ Johann Pachelbel, *Canon and Gigue in D major*, P.37, 1648/18, Berlin: Staatsbibliothek, 1680.

²¹ Havasi Balázs, "Faena", on Album *Pure Piano Vol. 1*, © Havasi Entertainment Ltd., 2017, performed at Arena Show 2017, Budapest: Hungarian Radio Studio no. 6, 2017, <https://itunes.apple.com/us/album/pure-piano-vol-1/1291912881>. "Faena" appeared first on *Hypnotic* album, © Havasi Entertainment Ltd., 2016.

²² The observation is based on Martin Heidegger, *A origem da obra de arte (Origin of work of art)*, Portuguese translation by Azevedo da Silva and Manuel António de Castro, Brasil: Edições 70, Ld.a/ Almedina, 2010, p. 141: "A beleza é um modo como a verdade vigora enquanto desvelamento." [Trans.: "Beauty is a way in which truth prevails as an unveiling."]

²³ Merleau-Ponty, English ed., 2002, p. 255.

The composition “Terra Rossa”²⁴ places Havasi alongside contemporary classics such as Yann Tiersen, Enio Moriccone, Ludovico Einaudi, Ólafur Arnalds, Wim Mertens, Yuja Wang or Alexandre Desplat. We are entering the state of playing our *Dasein*. In Balázs' music, the ontological line is not fractured by certain determinations of *Dasein*, but, on the contrary, is multiplied by them. There is a spiritual-cultural function of music that takes us out of this state of total loss. Ponty used to say that there was a double meaning between the listener and the music itself, because as a listener, the listener “borrows” the ‘World’ of the melody. This ‘World’ is a total different ‘World’ at every moment of Time, through all the sounds that are revealed themselves.

Do we then need to look for sounds that confirm that understanding sound is a way of being? The relationship between the color elements and the scenography in “The Road” performances shows us that we face a poeticized symbolism of existence. This symbolism has deep ontological foundations. The technique through which the sounds are reproduced makes us feel that, at a given moment, our becoming with the performance of the piece will be fractured according to each deeper sound, correlated with the piano flap that attenuates the effect. tragedy of the life represented. In the performance “The Road”, as in other pieces by Balázs, there are two types of symbolism: “immanent functional symbolism” and “eleological symbolism”²⁵. These terms were first used by Theodor Lipps²⁶, to express the constant dichotomy existing in the problem of the interior relationship between the basic form and the ornamental form²⁷. The basic form is sound and its representation, while the ornamental form is the series of all hearing appearances that we become aware of when we hear them. Due to his technique, Havasi Balázs is the transcendental creator of a fusion between substance, sound and form. If we interpret only the symbols in Havasi's plays, we run the risk of losing the existing “put into existence before establishing”²⁸.

²⁴ Havasi Balázs, “Terra Rossa”, on Album *{red}*, Budapest: EMI Music Publishing, 2008, reed. Under © Electrola Label [2010] & © Havasi Entertainment Ltd.. “Terra Rossa” is included, too, on the album: *Pure Piano Vol. I* [2017].

²⁵ Paul Ricoeur, “Introdução”, in book *O Conflito das interpretações – Conceitos-chaves em Filosofia. Ensaios de hermenêutica (The Conflict of Interpretations: Essays in Hermeneutics)* Porto: Rés Editora Lda Marques de Pombal, 1978, p. 205.

²⁶ Theodor Lipps, German original edition, *Ästhetik: Grundlegung der Ästhetik (Aesthetics: Foundation of Aesthetics)*, Leipzig: Voss, 1903. For other details, see too, Theodor Lipps, “Simbólica estética y simbolismo extraestético”, in the Spanish edition, *Los fundamentos de la estética (The Fundamentals of Aesthetics)* Madrid: D. Jorro, 1924, pp. 79–85.

²⁷ Paul Ricoeur, *op. cit.*, p. 153.

²⁸ *Ibid.*, 38.

The image's "transposition"²⁹ into sounds it is what leads to "symbolizing an extra-aesthetic"³⁰.

There is a synchronicity in the songs for piano by Havasi Balázs; there's no doubt because sounds, unlike words, regardless of the language in which they are rendered, will be the same corporations (the repercussions of Heidegger's sounds), regardless of the cultural space in which they can be reproduced and heard, that is, perceived. This musical synchronicity led us to create a universal language, accessible to people by manifesting itself through sensory data. The meaning value of a sound cannot be affected in the interpretation. The sound of this hypostasis can be an instrument of knowledge, because the sound or the range of sounds/poles can designate the represented objects represented (in this case, the existential entities that come out of each sound thus rendered). "At this point, we get to the root of the symbolization process"³¹ de Havasi Balázs. According to investigations, the musician builds "an instrumental and musical identity"³² much like a single identity.

The rest that remains of the sound's virtuality is allowed to fluctuate between cogito and hylos, so the context in which the music is heard will make a difference: if it is listened to while drinking a cup of coffee, or while reading poems by William Shewmaker, we will understand the sonorous imagery of the pianist. On the other hand, if we listen to it on the way to work, in a situation of agitation, we will understand something else entirely. Our *Inner World* is, basically, a physical and thermodynamic system of Brownian molecules. All molecules touched by a sound, or by a correlation of sounds, can act differently in consciousness, which will also determine the degree of perception. The poetry of meanings used by Havasi Balázs to establish the musical alive metaphor is a technique superior to the mechanistic technique through which the piano keys are played. In the appreciation of a free beauty (according to the simple form), the judgment of taste is pure³³, and, consequently, the *alethic judgment* would also be pure. Although this kind of judgment tries to be objective, it can be pure when the "object of intuition has the meaning of a judgment's structure"³⁴, that being, when we can establish a judgment of sounds related to taste:

²⁹ *Ibid.*, 154.

³⁰ *Ibid.*, 158.

³¹ *Ibid.*, 94.

³² Mine Doğantan – Dack, "A Sketch for a Hermeneutic Phenomenology for the Piano", em Mine Doğantan, John Dack, ed., *Music and Sonic Art: Theories and Practices*, Cambridge: Cambridge Scholars Publishing, 2018, pp. 47-49.

³³ Kant, em Rua Frei Luís (ed.), „§ 16. Não é puro o juízo de gosto pelo qual um objeto é declarado belo sob a condição de um determinadão conceito", in cited edition (2016).

³⁴ Viorel Cernica, *op. cit.*, p. 184.

“Even the song of birds, which we can bring under no musical rule, seems to have more freedom and therefore more ' for taste, than a song of a human being which is produced in accordance with all the rules of music· for we very much sooner weary of ' the latter if it is repeated often and at length. Here, however, we probably confuse our participation in the mirth of a little creature that we love with the beauty of its song, for if this were exactly imitated by man (as sometimes the notes of the nightingale are), it would seem to our ear quite devoid of taste.”³⁵

And what about the silence we feel in Havasi's compositions? How is silence represented and refined through sounds? Havasi uses triads in which only a third of the sound is reproduced, which leads to the speed of execution of his technique. David Sudnow stated in his work *Ways of the Hand* that:

“As my hands began to form constellations, the scope of my looking correspondingly grasped the chord as a whole, seeing not its note-for-noteness but its configuration against the broader visual field of the terrain.”³⁶

Like Husserl, who used geometries to organize the perceptual layers of consciousness, new studies in musicology also speak of the existence of a geometry of music. Havasi played this symmetry of music, between harmony of sounds and counterpoint. The geometric representation describes the spectral curve in the frequency domain.³⁷ As we proceeded with our research, we discovered in Havasi's technique elements of the Kantian phenomenological novelty, from the multiple techniques used to create universal harmony. Havasi is not just an innovator of classical music, he is also an innovator of Plato's essences.

³⁵ Immanuel Kant, “§ 22. The necessity of the universal agreement that is thought in a judgment of taste is a subjective necessity, which is represented as objective under the presupposition of a common sense” [pp. 76-81], in *Critique of Judgement*, translation by J. H. Bernard, New York: Hafner Publishing Co., 1972, p. 80. The comparison with birds, is after the work of William Marsden [secretary to the President and Council of Fort Malborough], *The History of Sumatra*, 2nd edition, London, 1784, pp. 110-125.

³⁶ David Sudnow, *Ways of the Hand*, edição original, Massachusetts & Cambridge: The MIT Press, 1978, p. 13.

³⁷ Xavier Rodet, Diemo Schwarz, Capítulo “5.4.3. Geometric Representation”, in the book *Analysis, Synthesis and Perceptions of Musical Sounds: the Sound of Music*, editor James Beauchamp, Illinois: University Urbana Illinois Press, 2007, p. 207. Doi:/10.1007/978-0-387-32576-7.

Havasi reproduces, through his techniques, sounds about states that are both unpredictable and unspeakable: the joy of seeing someone again, of walking down a street, sadness, love, life, motivation for life and beauty. These intuitional, sensitive values, in fact, cannot be felt by us like heat or cold, but when my consciousness joins the Havasi soundtracks, they are thrown into the 'World' of external objects and brought back to the World of internal objects.

All this must have unity, otherwise apperception would not be possible, nor my judgment regarding the perception of beauty or sadness. Why can I say that song "Coming Home"³⁸ is it a mixture of the piano's clairvoyance with the nostalgia of sadness? Because the sound representation of the violin combined with the piano triggers memories in the synthetic unit of my memory. There is yet another argument for claiming that Havasi is a Bergsonian phenomenologist. Furthermore, Havasi manages to bring together in this music the sensorial units of the life lived by the Self. Husserl said that these unalterable forms of sensation are "categorically conceived sensational forms" (beauty, sadness, sound beauty of sadness, sound of beauty), but without a "nominal function"³⁹. Categorical perception means that two different types of sounds can be distinguished within the same sound spectrum. Furthermore, all categorical perception also means that someone can distinguish between two different feelings produced by the same sound spectrum. The melodic lines are those that *geometrically* direct a "sensation of increasing consistency", as in the symphony "The Storm".⁴⁰ Oriental elements and elements of Renaissance music mark the birth of polyphony. The discrimination function⁴¹ it is what differentiates them and, on the other hand, the similarity function is what creates the unity of the human being with music. There is a phenomenological field of music that we can call intersensory polyperceptionism due to the effects that polyphony produces on the spectator.

Constructing an external sound complex on an instrumental basis and bringing it into unity with the spectator is difficult; creating synesthetic perceptions is even more difficult – and that only a master-artist can achieve

³⁸ Havasi Balázs, "Coming Home", on Album *Hypnotic*, Budapest: © Havasi Entertainment Ltd., 2016.

³⁹ Details in Edmund Husserl, *Investigações Lógicas: Investigações para a Fenomenologia e a Teoria de Conhecimento*, Forense Universitária, 2012.

⁴⁰ Dmitri Tymockzo, *A Geometry of Music. Harmony and Counterpoint in the Extended Common Practice*, Oxford: Oxford University Press, 2011, p. 99.
Doi: 10.1162/COMJ_r_00108.

⁴¹ Sophie Donnadieu, chapter "8. Mental Representation of the Timbre of Complex Sounds, 3.2.1. Definition of categorical Perception Phenomenon' ", in James Beauchamp (ed.), *Analysis, Synthesis and Perceptions of Musical Sounds: the Sound of Music*, Illinois: University of Illinois at Urbana Press & Springer Academic, 2007, p. 307.

(e.g. “The Road”⁴²). Through Havasi, we have the argument that the origin of the work of musical art is music itself, that it is its essence and that Havasi is a Heidegger of music. This complexity of sounds helps to create Categorical perception as a specific language in music.⁴³

3. A ‘World’ of *hyletic* sounds

Edmund Husserl raised consciousness to its phenomenological state. It's pure like a piano sound. Nothing is distorted in the actual reality of things, nor is anything denied, but we remove an absurd interpretation that contradicts the very meaning of that reality. We can start by questioning whether the ‘World’ imagined by Edmund Husserl is related to sounds. I will try to prove the existence of the *hyletic* sound in compositions by Havasi Balázs. According to Husserl's analysis, the *hylōs* is one of the three beginnings of consciousness.

When consciousness gains direct access to data, it becomes part of the *hylōs*. The *hylōs* includes impressions, affects of matter and form in sentences: “The tree is green but has violet flowers”, “Proust's cake is sweet”. Just as an image remains in our memory, so does a piece of music, which gives it a three-dimensional structure of memory. The memory can only be placed between *hylōs*, *noema* and *noesis*, between perception and image.

If *hylōs* is associated with perceptions, we can say that there is an intersensoriality between perception and the form of memory. Remembrance can be judged, because the action of thinking establishes a connection between natural things and our thoughts. That means we're introducing a judge who judges the trial. This is correlated with the opening mentioned by Kant. Kant tells us that apperception has a “synthetic-original unity”⁴⁴:

“Consciousness of itself (apperception) is the simple representation of the I, and if all of the manifold in the subject were given self-actively through that alone, then the inner intuition would be intellectual. In

⁴² Havasi Balázs, “The Road”, on album *Hypnotic*, © Havasi Entertainment Ltd., 2016, and in *The World Of Havasi*, Budapest & Europe: © Havasi Entertainment Ltd., and © Universal Music GmbH, 2022.

⁴³ Sophie Donnadiou “3.1. “Studies of the Perception of Causality of Sound”, in James Beauchamp ed. cit., 2007, pp. 299–301.

⁴⁴ Immanuel Kant, “Da unidade primitivamente sintética da apercepção”, in the book *A Crítica da razão pura*, trans. by J. Rodrigues de Meringe, Brasil: Acrópolis, 2008, pp. 63-66. And Imm. Kant, *Critique of Pure Reason*, translated into English by Paul Guyer (University of Pennsylvania), edited by Allen W. Wood (Yale University), The Cambridge Edition of The Works of Immanuel Kant, Cambridge: Cambridge University Press, 1998, B157, p. 259.

human beings this consciousness requires inner perception of the manifold that is antecedently given in the subject, and the manner in which this is given in the mind without spontaneity must be called sensibility [...].”⁴⁵

We *discover* a song, more than we listen. Perhaps we have not lost the empirical knowledge we gained from the sounds we have heard. For testing the *cogito*, there is a proof that the sounds are part from reality and that they cause different invariable perceptions loaded with emotions. If that weren't possible, we couldn't feel satisfaction through music, and then optical-sound realization (the phenomenon of sounds' visualising) wouldn't be possible either. I cast my thoughts upon the 'World'. Good performance should lead me to the sensory experience. If, on the one hand, perception belongs to sensory experience, on the other hand, sensitivity belongs not only to the inner world of the person who created the work, but also to the listener. Here is the presence of the “involved consciousness”⁴⁶ which distinguishes between objective and sensible phenomena of causality:

“All inner perception is inadequate because I am not an object that can be perceived, because I make my reality and find myself only in the act.”⁴⁷

Not because thinking or be sure they exist, but because, on the contrary, the certainty we have about thoughts derives from their real existence. Emotions are not taken for granted as simple ideas of love, or Beautifulnes, but, on the contrary, all its certainty comes from the acts of loving, listening, visualizing. The unification of external things with the conscience and taste's judgment led to the creation of a synthesis of apperception:

“Namely, this thoroughgoing identity of the apperception of a manifold given in intuition contains a synthesis of the representations, and is possible only through the consciousness of this synthesis. For the empirical consciousness that accompanies different representations is by itself dispersed and without relation to the identity of the subject. The latter relation therefore does not yet come about by my accompanying each representation with consciousness, but rather by my adding one representation to the other and being conscious of

⁴⁵ Imm. Kant, *Critique of Pure Reason*, The Cambridge Edition..., 1998, B68, pp. 189-190.

⁴⁶ Merleau-Ponty, edition 2002, p. 464.

⁴⁷ *Ibid.*, p. 445.

their synthesis. Therefore it is only because I can combine a manifold of given representations in one consciousness that it is possible for me to represent the identity of the consciousness in these representations itself, i.e., the analytical unity of apperception is only possible under the presupposition of some synthetic one [...].”⁴⁸

In order to exist, the *hylos* must communicate with all sensations. Havasi’s music (e.g. ‘My homeland’) was subjected to a heterodyne filter⁴⁹ to enter a sound frequency into multiple sound frequencies. This is a filter that creates a harmony of sounds, which gives us the feeling of infinite sound, but at the same time limits it. We cannot forget the sinusoidal amplitude applied by Havasi, as it becomes an argument to frame his music in the phenomenology of perceptions:

“The essential point is clearly to grasp the project towards the world that we are. What we have said above about the world’s being inseparable from our views of the world should here help us to understand subjectivity conceived as inherence in the world.”⁵⁰

This sinusoidal amplitude, commonly found in symphonies such as “My Homeland”⁵¹, “Lacrimosa”⁵², “The Duel”⁵³, “Spring Wind”⁵⁴, or “Rise of the Instruments”⁵⁵, is responsible for the unity of apperception:

⁴⁸ Immanuel Kant, *op. cit.*, The Cambridge Edition..., 1998, B134, p. 247.

⁴⁹ James Beauchamp, “1. Analysis/ Synthesis Methods. 1.1.2. Heterodyne-Filter Methods”, in the book *Analysis, Synthesis and Perceptions of Musical Sounds: the Sound of Music*, Illinois: University Urbana Illinois Press, 2007, pp. 5-12. The “heterodyne filter” was invented by Reginald Fessenden in 1901.

⁵⁰ Merleau-Ponty, ed. cit., 2002, p. 471.

⁵¹ Havasi Balázs, “My Homeland”, on Album *{red}*, 2008 & 2010. “My Homeland” is reincluded, too, on the albums: *Pure Piano Vol II*, 2017, © Havasi Entertainment Ltd., and *Symphonic Live*, © Havasi Entertainment Ltd., 2018.

⁵² Idem, “Lacrimosa”, on album *Symphonic* [2010], © Havasi Entertainment Ltd., 2010. “Lacrimosa” is next included on the albums *Drum & Piano*, © Havasi Entertainment Ltd., 2011, and on *The World Of Havasi*, © Havasi Entertainment Ltd., and © Universal Music GmbH, and © Electrola, 2022.

⁵³ Idem, “The Duel”, on album *{red}*, 2008 & © Electrola Label, 2010. The “Duel” is included, too, on the albums *Drum & Piano* [2011], *Pure Piano Vol. I* [2017], *Symphonic Live* [2018], *The World Of Havasi* [2022], © Havasi Entertainment Ltd.

⁵⁴ Idem, “Spring Wind”, also entitled “Spring Wind – Cultural Bridge Symphony”, on albums *Symphonic II* [2013], and *Symphonic Live* [2018], © Havasi Entertainment Ltd.

⁵⁵ Idem, “Rise Of The Instruments”, on album *Symphonic II*, © Havasi Entertainment Ltd., 2013.

“Sinusoidal patterns are extremely effective. Perhaps the most plausible reason is because the ear focuses on the wider sound of the sound spectrum. For example, when there is a strong sound in the spectrum, it tends to cover sounds in the low-energy or low-frequency spectrum.”⁵⁶

Even so, sounds are felt. It's like an assumption about how the senses create perfect harmony. What we can never know, is how Havasi had thought those sounds. This is exactly where the phenomenologist's work lies. The creator's state of concealment in his own work is another of the effects of the unity between the creator's consciousness and his work. What do we hear, and feel are two different things. The ‘World’ of sound's listener, many times, does not coincide with the World of sound of the creator, but what must lead me to the same universe as the creator is the act of consciousness that must bring together all perceptions. Heidegger would say that it is a question of bringing together the acts of the becoming of the Being. And yet, this meeting of meanings in a single substantial ‘World’ will make the listener infinitely to understand the acoustics of Havasi because of the intersubjective experience as a spectator of the existence of cultural products and life itself. Ponty stated that:

“When I hear a melody, each of its moments must be related to its successor, otherwise there would be no melody. Yet the table is there with its external parts, and succession is of the essence of melody. The act which draws together at the same time takes away and holds at a distance, so that I touch myself only by escaping from myself.”⁵⁷

4. Conclusions

Why do we consider Havasi Balázs an innovator? In his technique there are references to high quality compositions, such as the works of Antonín Dvořák and Mendelsohn (“Canções sem Palavras”). These piano compositions underlined the idea that our sounds should be more articulated by words. Sounds should be sent to fascinate the appearance, and the appearance of the word, because only in this way we can be interconnected with what music holds on as the most profound and original. The Romantic

⁵⁶ Scott Levine, Julius O. Smith, chapter “4.1.1. History of Sinusoidal Modeling” in *Supra*, Beauchamp (coord. and ed.), p. 146.

⁵⁷ Merleau-Ponty, 2002, p. 474.

style of Erik Satie, together with the Baroque style of Johann Pachelbel, consecrated the symphonies of Havasi Balázs to the category of symphonic romance. Obtaining the ‘World’ of the infinite work of art through the *hylos* and, once, as a listener, withdrawing impressed from the outside world, there will be a ‘third gene’ between the pure object of art and the object, the subject increases its purity and transparency.

One of Havasi’s statements plays a key role in supporting our arguments. As Havasi himself stated in 2011, he tried to *transcend* music due to limitations: the limits of his hands, the mental limits, the limits of perceptions and the linguistic limits. Time is an ontological *timing* (*sincronização ontológica*), because because we can talk about the idea of «hibernating the sound»⁵⁸. For example, what Franz Liszt composed in the past is reborn today with the correlation of sounds. Sound has the ability to produce a complex and unique feeling. Not only us, but who in this world is unique. As he declares, his favorite song is “The Storm”. Probably because those inner experiences in search of pure sound and perfect music managed to coincide with the experiences of ‘*Worldliness*’. The sinusoidal amplification of the music reflects the soul’s struggle to conquer the ‘World’ through art, the struggle of ourselves, our struggle to achieve the meanings of the phenomenological ‘World’. All we can do is let the sounds of Havasi pass us through a spiritual journey – beyond the fictional reality of Time and beyond ourselves.

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