

CHAPTER-V

CONCLUSIONS

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PRAKASH

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In the present study comparative analysis of Hanslick's and Langer's notions regarding musical form, feelings and beauty were considered. Form and Feelings were studied in the context of Hindustani music also. The following conclusions were derived out of the study.

Form :

In aesthetic sense form is not mere shape. Mrs. Langer regards form or apparition to appearance. Form of a work of Art means only the intimate unity of its content. She further says, "The form of a work of Art is not abstractable".

According to Bossart, each work of art is an end in itself. Form is superior to content. Form is aesthetically generator of content.

Hindustani music has different forms of musical composition. Form of music is born of the structure composed of different elements of music, material, mental and spiritual. Form of music is the structure of tones and tunes alongwith the embodiment of other musical materials.

According to Pratt "Form is that which regards either the tonal structure adopted or large time-units or divisions in which the tonal expression takes place.

Swami Prajnananda said, "A form of music, is that part of art of composition of music, which is the collection and arrangement of structural details and elements with reference to clearness, order, balance and coherence of general effect or more vaguely, total embodiment or presentation, so far as it can be distinguished from content or idea".

Pure music is non-representational form of art. In music it is difficult to say which of many aspects we shall call the subject and which the treatment because we have no permanent means.

According to Hanslick, "the beautiful, strictly speaking, aims at nothing, since it is nothing but a form which, though available for many purposes according to its nature, has, as such, no aim beyond itself". He further says that "although the beautiful exists for the gratification of the observer, it is independent of him".

A musical composition originates in the composer's imagination and is intended for the imagination of the

listener. But according to Hanslick our imagination does not merely contemplate the beautiful, but contemplates it with intelligence.

According to Hanslick, "every art comprises a range of ideas which it expresses after its own fashion in sound, language, colour and stone. A work of art, therefore, endows a definite conception with a material form of beauty.

Hanslick explains that music is indefinite form of speech. The ideas which a composer expresses are mainly and primarily of a purely musical nature.

Susanne Langer further states that the purpose of all musical labour, in thought or in physical activity, is to create and develop the illusion of flowing time in its passage; an audible passage filled with motion that is just as illusory as the time is measuring.

Langer states that music is an occurrent art; a musical work grows from the first imagination of its general movement to its complete physical presentation, its occurrence.

According to Hanslick, "The essence of music is sound and motion". He tried to explain 'tönend bewegte formen' (tonally moving form) in terms of arabesque and

and kaleidoscope. Music is a kind of kaleidoscope though its forms can be appreciated only by an infinitely higher ideation.

Hanslick further explains that "the logic of music which produces in us a feeling of satisfaction rests on certain elementary laws of nature, which govern both the human organism and the phenomena of sound.

About composition Hanslick explains that the act of composing is a mental working on material capable of receiving the forms which the mind intends to give.

According to Hanslick a musical composition, as the creation of a thinking and feeling mind, may therefore, itself possess intellectuality and pathos in a high degree.

Hanslick recognizes the significance of artistic imagination. He says that "the object of every art is to clothe in some material form and idea which has originated in the artist's imagination.

Musical structure brings differences in forms. He further stressed the significance of musical principles in composition.

Hanslick states that music is a product of human mind, it must naturally bear some relation to the other products of mind: to contemporaneous works of poetry and the fine arts: to the state of society, literature and the sciences of the period, and finally the individual experiences.

The relationship between music and speech has been discussed by Hanslick. He said that "sound in music is ultimate and absolute object in view. Music is initially sensuous; it is sound actual or imagined, given form by the active imagination". He states that baneful and confused notions have spring from the attempt to define music as a kind of speech.

Langer states the significance of 'Idea' in musical composition. She concludes that under the influence of the total "Idea" the musician composes every part of his piece. The principles of articulating music are so various that each composer finds his own idiom even within the tradition he happens to inherit. The idea as it occurs to him already suggests his own way of composing, and in that process lies the individuation of the piece.

Langer explained that music begins only when some formal factor - rhythm or melody is recognized as a

frame work with which accent and intonation are elements in their own right, not chance attributes of individual speech.

The essential contributions of voice and instruments, respectively, come from opposite poles in the realm of music.

Langer says that the fact that utterance, which is an intellectual function of the human organism, has always a fundamentally vital form. When it is abstracted from any actual context, as in music-conscious song, it becomes art, but it keeps its 'Lebensnähe'.

According to Langer form in terms of self-expression not as a subjective interpretation that makes art a vehicle for the performer's personal anxieties and moods but the element of ardour for the import conveyed.

The instrumentalist as well as the singer has a psychologically sensitive medium at his disposal; so the values and dangers of personal feeling are the same for the one as for the other.

Feelings have definite forms which become progressive articulated.

Musical understanding is not hampered by the possession of an active intellect, nor even by rationalism or intellectualism.

Language, ritual myth and music representing four respective modes, may serve as central topics for the problems of significance in art.

Musical hearing is itself a talent, a special intelligence of the ear and like all talents it develops through exercise.

Every true creation of art is independent, mightier than the artist himself. Music gives the mind a relation to the total harmony.

Feeling and Music :

Self expression is the record of artist's emotion.

Hanslick denies that music is a language of emotions or, by implication of persons, places, things, events or ideas.

Music is essentially certain tones in their harmonic and rhythmic relations.

According to Hanslick music cannot represent or symbolize emotions. It can represent only the dynamic properties of the feelings.

Hanslick emphasized that if music is to be treated as an art, it is not our feelings but our imagination which must supply the aesthetic tests.

According to Hanslick music aims at nothing beyond itself. He further says that music is able to produce visual and auditory impressions of a non-musical nature.

Langer says that sounds are much easier to produce, combine, perceive and identify than feelings.

Forms of sentience occur only in the course of nature but musical forms may be invented and intoned at will.

According to Langer the function of music is not stimulation of feeling but expression of it.

Langer rejects the concept that music is a kind of language.

Art is the creation of forms symbolic of human feeling.

According to Langer the analysis of music has centered in physical, physiological and psychological studies of tones.

Langer explains that the elements of music are moving forms of sound; but in their motion nothing is removed. The semblance of virtual, experiential time

is the primary illusion of music. Therefore, all music creates an order of virtual time in which its sonorous forms move in relation to each other.

Music makes time audible and its form and continuity sensible.

The primary illusion of music is the sonorous image of passage, abstracted from actuality to become free and plastic and entirely perceptible.

The making of the symbol is the musician's entire problem, as it is, indeed, every artist's and the special difficulties that confront us in dealing with music all spring from the nature of music illusion and the creative processes involved in forming and rendering it.

Form and Feeling in Hindustani Music :

Aesthetics attaches high value to Form in Art and value of the work of Art is dependent on Form rather than on subject matter. Form is all that is important as far as artistic quality is concerned.

Form is separable from matter. Form and matter merge in the total impression it makes on us.

The enjoyment of beauty can by itself give value and meaning to life. Most people would accept that Art is different from life and Art has no reference to life. England and France were quite ahead in the development of concept of 'Art for Art sake'. But the doctrine of Art for Art sake cannot take hold of Indian mind.

The aim of true artist is not to express himself but to make something beautiful.

The aim of an imaginative artist is not to give us 'facts' but he gives us his peculiar sense of fact.

A real artist does not first conceive an idea, he conceives certain modes of music, the mere form suggests what is to fill it and make it intellectually and emotionally complete.

There is structural distinctiveness in form. When we think of form, we think of a definite structure. In Hindustani Music, there is flexibility and no rigidity in form. The form is acknowledged through the existence of certain characteristic behaviour. Behaviour here means musical behaviour. e.g. In South Indian music there is rigidity in form. 'Kriti' means composition

and composition means form. A raga is a significant form or form of tones or tonal behaviour. This view point is similar to that of Langer. A single raga has many compositions. A raga is a specific configuration of musical 'tones' (Notes) with their defined specific behaviour.

Feeling affects the form. In Hindustani music not only feeling affects the form, but it is the tonal culture or voice culture in the case of a vocalist which determines the form in the production of a raga. The depth of artistic sensibility which varies from one individual artist to another influences the form in Raga music or in non-Raga music like Thumri or Dadra now classified as Ragas but essentially they are the folk tunes of different regions.

The emotional reaction of different artists vary and this variation affects the form of the art. Any production of music is a form in itself. Alap is a form, Tan is a form, Bol-Tan, Tihai is a form. In Indian music it is customary to associate specific ragas with specific emotions.

In vocal music the text and the swaras affect the mind. In the organization of tones there may be sa-sa,

Re-Re-Re may be differently pronounced or intonated in accordance with various emotional stresses which the artist experiences at the time of production of the notes. This view coincides with the view of Langer on individuation.

Imagination plays an important role in the treatment of a raga especially in the 'Khayal' form of art-music.

Theme of Hindustani music is to give character to music. The process which brings out full beauty of this soul forms aesthetics of music. The listener is not much concerned with the words as with the music.

Improvisation of Hindustani music allows great scope for personal freedom.

In Hindustani music each song is cast in one definite mood. In alapa stress is given to poise and resonance.

Hindustani music uses glides with distinct effect. Every raga is a special aesthetic scheme having an individuality in physical form.

Music has the capacity to make an emotional appeal. Music gives rise to any and every emotion and develop it to any degree of intensity.

Music employs consonance for a pleasant and bright effect. The mind has to be led from purely physical into aesthetic or emotional region. Music employs only tones and time and through them develops the power to make an emotional appeal.

Hindustani music uses only one and the same scale throughout, so the mood remains the same throughout. Music dictates mood to the theme.

Hindustani music is fundamentally vocal and there is scope for lot of improvisation.

In Hindustani music the drone gives its own tonality. The melodic laws of the raga impose certain restrictions so the mood remains same throughout.

Art never expresses anything but art. And life imitates art. This view supports Langer's views.

In Hindustani music truth is beautiful and in music words should acclaim truth, the more profound the more beautiful. Beauty is in the eye of the beholder than it is for most of us.

Beauty in its supreme development invariably excites the sensitive soul to tears.

Instrumental music touches us by conveying a mood without reference to any situation in life. The aim of true artist is not to express himself but to make something beautiful.

In Hindustani music artist proceeds not from feeling to Form, but from Form to Feeling.

Music surpasses all fine arts in its quality and appeal. In Indian music all nature is beautiful for us and if only we can realize the divine idea within it. Indian ideal is to perceive infinity within one note.

India is a land of spirituality, therefore artist has to develop spiritual vision and attitude. Music controls the mind and gives peace and eternal happiness.

When aesthetic sensibility becomes creative such creation presupposes values. The immediate value is aesthetic, but in Indian thought that it is not the end value. The ultimate value is nothing less than emancipation or 'Moksha'.