

CHAPTER--II

OF MUSICAL FORM.

PRAKASH

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The musician of course is making a piece of music. Music is something audible as a picture is something visible, not merely in conception but in sensible existence. When a piece of music is completely made, it is there to be heard by the physical as well as the inward ear. According to Benedetto Croce and other aestheticians the final process of understanding the sensuous appearance of an idea is not a mechanical affair, but it is a part and parcel of the creative drive controlled entirely by an artistic imagination.

A great part of the making may take place without any overt expression. This physically non-sensuous structure has a permanent existence and identity of its own; it is what can be repeated in many transient appearances, which are its "performances" and in a sense it is all the composer can really call his 'piece'.

In music all sorts of interesting issues arise once a composition is given to world, where it has a status and career as a living work of art.

Aesthetic Meaning of a word Form :

In the present study comparative analysis of Hanslick's and Langer's notions regarding musical form are specially

considered. A detailed study with regard to form is also made in the context of Hindustani music.

Form is not mere outline of a work of Art¹. 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 contents.

Alexander in 'Beauty and other forms of value' regards form as the system of relations in which parts of the material are unified, rather than as mere arrangement in space and time.

S.K. Langer says "The form of a work of art is not abstractable".

According to Watt Bossart, each work of art is an end in itself. The aesthetic meaning of content is that which is, or appears to be there. Content is what appears organized and form means that or how it is organized in a work of Art. What is being sung or played is content and how it is being sung or played is form. Form is superior to content. Form is aesthetically generator of content.

Stephen Spender's² view on 'form' are noteworthy.

1 Dr. S.K. Saxena (Article) 'Form and Content in Hindustani Rhythm', Journal of Sangeet Natak Akademi., No.10, Oct.-Dec. 1970, pp. 5-18.

2 Stephen Spender - "World within World", Hamilton, London, pp. 313-314.

Hindustani Music has different forms of musical composition. New forms are also coming by fusion of popular folk-tune with one of the classical type. Form is everything relating to meaning, amounts to very little. Form and matter are not separable and that the more difficult it is to see them apart, the better is the work of art. In music we cannot distinguish matter from form. What motivates the artist is his sense of form, not an idea of something he wants to convey. He defines, "Form does not lie simply in the correct observance of the rules. It lies in the struggle of certain living material to achieve itself within a pattern."

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.

Prof. Waldo Pratt³ has also defined form. "Form is that which regards either the tonal structure adopted or large time-units or divisions in which the tonal expression takes place. Forms are the vital things for shapes to music, these shapes are decorated by 'Melas', 'Alankars' and 'Tanas'.

Swami Prajnananda has interpreted that mental feelings or thoughts are transformed into material forms. Emotional forms of ragas were presented in material forms in Hindustani

3 Prof. Waldo Pratt., in Swami Prajnananda's "Music:-Its Form, Function and Value", Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, p.54.

music, sometimes in 15th century A.D. The emotional and aesthetic sentiments are one and the same. The artist designs the tonal forms of different ragas and those tonal forms are surcharged with emotions which again are transformed into material ones. Mind is the source from which mental structures of the ragas take material forms. Different type of music gave rise to different forms for different occasions. Different movements of the words and tunes give rise to different feeling and moods.

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.

MUSICAL COMPOSITION :

Hanslick's views :

According to Hanslick the beauty of a composition is specifically musical i.e. it inheres in the combinations of musical sounds and is independent of all alien, extramusical

notions. The task of clearly realizing music as a self subsistent form of the beautiful has hitherto presented insurmountable difficulties to musical aesthetics. Music cannot entertain the mind with definite conceptions like sculpture and painting with visible forms.

It is said that aim of and objects of music is to excite emotions. But 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. If the contemplation of something beautiful arouses pleasurable feelings, this effect is distinct from the beautiful as such. If a beautiful object is placed before an observer with the sole purpose of giving him pleasure, but this purpose in no way affects the beauty of the object. The beautiful is and remains beautiful though it arouses no emotion whatever and though there are no one to look at it: Hanslick further goes on to say "although the beautiful exists for the gratification of the observer, it is independent of him. In this sense music too has no aim.

A musical composition originates in the composer's imagination and is intended for the imagination of the listener. According to Hanslick our imagination does not merely contemplate the beautiful, but contemplates it with

intelligence. The word 'An Schauung (viewing contemplating) is no longer applied to visual processes only but also to the functions of the other senses. Our imagination is not an isolated faculty, for though the vital spark originates in the intellect and the emotion.

Hanslick elaborates further the aspects of composition. He said that 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. The innumerable varieties of emotion constitute the idea which on being translated into sound, assumes the form of a musical composition. Sound and its ingenious combinations are but the material and medium of expression by which the composer represents love, courage, piety etc.

According to Hanslick music is indefinite form of speech. The ideas which a composer expresses are mainly and primarily of a purely musical nature. His imagination conceives a definite and graceful melody aiming at nothing beyond itself. Every concrete phenomena suggests the class to which it belongs. This is true of musical phenomena. The beautiful wholly consists of sounds artistically combined. The ingenious coordination of intrinsically

pleasing sounds, their consonance and contrast, their flight and reapproach, their increasing and diminishing strength in free and unimpeded forms present itself to our mental vision.

Langer's views :

According to S.K.Langer a great part of the making may take place without any overt expression. This physically non-sensuous structure has a permanent existence and identity of its own; it is what can be repeated in many transient appearances, which are its "performances", and in a sense it is all the composer can really call his 'piece'. We mean by 'piece' an organically developed illusion of time in audible passage.

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. She further elaborates that "Music is an 'art of time'" in a more intimate and important sense than the traditional one in which the phrase is commonly applied not only to it but to literature, drama and dance - the sense of requiring a definite time of perception". In that sense "the arts of time" are opposed to the "arts of space".

Music is an occurrent art; a musical work grows from the first imagination of its general movement to its complete physical presentation, its occurrence. In this growth there are certain distinguishable stages.

The first stage is the process of conception, that takes place entirely within the composer's mind and issues in a more or less sudden recognition of the total form to be achieved. A musician may sit at the Keyboard, putting all sorts of themes and figures together in a loose fantasy, until one idea takes over and a structure emerges from the wandering sounds; or he may hear, all at once, without the distinction of any physical tones, perhaps even without exact tone, colour as yet, the whole musical apparition. But however, the total Gestalt presents itself to him, he recognizes it as the fundamental form of the piece; and henceforth his mind is no longer free to wander irresponsibly from theme to theme, key to key, and mood to mood. This form is the "composition" which he feels called upon to develop. (It is significant, at this point, that one speaks of "composition" in painting in an analogous sense; the basic form of the picture, which is to be developed, and by which every line and every accent is controlled.)

Langer feels that once the essential musical form is found, a piece of music exists in embryo; it is implicit there, although its final, completely articulate character is not determined yet, because there are many possible ways of developing the composition. Yet in the whole process of subsequent invention and elaboration, the general Gestalt serves as a measure of right and wrong, too much and too little, strong and weak. One might call that original concept, "the commanding form" of the work. It requires such things as ornamentation or intensification or greater simplicity; it may rule out some favourite device of its creator, and force him to find a new one; like a living organism it maintains its identity, and in the face of influences that should mould it into something functionally different, it seems to preserve its original purposes and become distorted from its true lines rather than simply replaced by something else.

Composition and Form of Indian Music :

There has been number of forms in Hindustani music from time to time. Earlier we had 'Sama-gana,' and there were other distinct forms like 'Vratta', 'Chhanda', 'Geeta' and 'Prabandha'. Metrical compositions happened to be the most ancient and authentic type of musical form.

Prabandha again consisted of four parts viz, Udgraha, Melapaka, Dhruwa and Abhog. Jaydev's 'Geet Govind' was in Prabandha form till 11th century. Prabandha form was replaced by other forms like Bhajan or Kritis.

Dhrupada :

Raja Man Singh (1486-1526 A.D.) patronised Dhrupad form. This style was further perfected by Great musicians like Swami Haridas and his famous disciple Tansen. From the name itself the Dhrupada is a strict style. There are certain rules which have to be followed strictly e.g. there shall be no embellishments in its progression and it must proceed by determinate steps only. Two principles are followed in rendering of Dhrupada, one is of rhythmic movement and other is procedure by determinate degrees. The alaps do not employ any fixed time-measure but observe the principle of rhythmic advances. With a view to elaborate the beauties of a chosen raga, a return to the old time measure is made after doubling, trebling or even quadrupling the time or tempo of the song. Such changes in the tempo result in a variety of cross-rhythm and it requires great precision and skill. A Dhrupada form requires manly and powerful voice which must be sustained despite variations of time and tempo. There is majesty and profundity associated with Dhrupad.

In olden days there were four poetic divisions in Dhrupada. These are Sthayee, Antara, Sanchari and Abhog. But now-a-days, there are two divisions or more in exceptional cases. In Sthayee base notes are employed and musical phrases revolve round the dominant note or 'Vadi' and then return to the tonic or the fundamental. In 'Antara' or second part notes from the middle octave are chosen and then musical phrases lead to fundamental or the tonic. In Sanchari the third part, the artist starts with the base note of the second tetrachord and leads to higher octave not with simple form of melody but with artistic twist and turns and the melody oscillates backwards and forwards and finally end on tonic. In the 'Abhog' the fourth part the artiste employs notes from all the three registers and uses his skill to reach the highest pitch with ease. The poetic theme of Dhrupada is very simple. It is musical first and poetic afterwards. Dhrupada is a clean and correct form of music and it retains the purity of the raga. Two fundamental principles are strictly adhered viz., rhythmic advance and procedure by determinate degrees. There is strictly no scope for musical grace and delicacy. It is only in 'alap' there is improvisation.

In Hindustani music there are different forms viz., Dhrupada, Dhamar, Khayal etc. In Khayal form improvisation and composition merge indiscriminately. The second movement

of alap is taan which has implied rhythm, which is parallel to jor in Sitar. The third movement of alap i.e. Gamak in Dhrupada runs parallel to jhala on the Sitar. In Dhrupad the alap are carried out with the Been style of depth and grandeur. There is depth and repose in Hindustani music. Because of the characteristic of inwardness of Hindustani music more time is devoted to alap and less to composition. The alap in Dhrupada is pure contemplation in nada - the sound. Dhrupada singers perceive sound as intermingled notes. There are two parts in Dhrupada form. One is alap and other is composition itself. Under this form come Dhamar, Sadra and so on. Alap and composition are given due importance. In alap, importance is given to pure tonal music and in composition there is a superb blend of poetry and layakari. In Dhrupada form rhythm generally alternates with 'upaj' the specific form for elaboration.

There is voice-culture, the art of producing sound in Dhrupada singing. The artiste is absorbed in 'nada' for its own sake. We are reminded of Schopenhauer's statement that 'all art aspires to the condition of music'. Dhrupada form has retained its ancient roots. Its 'alap' have depth and majesty. But due to shift in taste towards Khayal form, liking for subtle nuances of sound is fast

vanishing. In this context views of Dr.S.K.Saxena⁴ are noteworthy. He said, "Only in Dhrupada are notes used either in their various euphonic shades or in their pictorial forms or in their other ideal emotional connotations". The primacy of a musical note is not cared for these days. Hence the grandeur of this form of music is fast losing its due place it had earlier. Dr.Chetan Karnani has rightly said that a Dhrupad singer can show the world in a single note while Khayal singer takes recourse to cluster of notes to achieve this effect.

Dhamar is another form. Hori sung in Dhamar tala or time measure is known as Dhamar on that account. Dhamar is similar to Dhrupada in structure and progression. The theme of Hori is the playful incident of Lord Krishna.

Khayal :

Khayal is another form of musical composition. It has dominated the musical scene for the last 200 years. Khayal is composed in number of time-measures (Tal) like Ektal, Tilwara, Jhoomra and Roopak. Khayal has two varieties - Vilambit or 'Bada Khayal' and Dhrut or 'Chhota Khayal'. Khayal has two divisions viz., the Sthayee and Antara. The khayals were first derived from the Dhrupadas and they were developed along the same lines first. First the sthayee is sung and then the Antara. This enables the

listeners to understand the poetic theme of the composition. Alaps begin after the sthayee and they are leisurely made in Bada Khayal. The alap generally extend to two or three notes, they extend to 'Vadi'. The dominant note of the raga, afterwards alap grow faster generally double time. So that they generate simple taans out of alaps. Then alaps are made not with single vowel sound but with constantly changing vowel sounds. Such alaps are called 'Bol-Alap'. At the end of Bol-Alaps taans appear. To make the taans lively, they are interspersed with Gamaks and Glides. These taans stretch over an octave or more simple taans and Bol-taan type taans are executed in complex forms. Taans generally employ quadruple-time and they cover as much as three registers in point of elegance. In Khayal elements of poetry and rhythm are mixed up. In Bada Khayal alap, words and laya are combined. Suppose one sings in Jhoomra tal, the alaps are made with grace, still some attention has to be given to jhoomra tal, detracting from total concentration on music itself.

The khayal form has novelty and tenderness. Khayal occupies major portion of Hindustani music. A person may be expert in vilambit and may be expert in rendering of drut or short khayal. In vilambit khayal the charm is grave, temperate, sweetness, etc. But in drut cheerful

alacrity is required. For singing Vilambit khayal, the person should possess quality of serenity. In drut taan patterns should be brilliant accompanied by dexterity in manipulation of the rhythm.

Short khayals are rendered in medium Teen Tala. They accommodate one syllable in one-matra. So there is no scope of slow alaps or taan. The 'Bada khayal' is used for more serious and steady part of the raga and chhota khayal for projecting lighter and rapid part of it. Short khayal employs Bol-taans; glides etc. Long and complex taans are executed in three octaves. The khayal form surpasses all other forms of Hindustani music because it incorporates in itself the very best of each form viz. Tappa and Thumri.

In 13th century during the time of Sharangdeva five forms were known viz., 'Shuddha', 'Bhinna', 'Goudi', 'Vesra' and 'Sadhavani'. 'Shuddha' means plain and pure, 'Bhinna' means broken, 'Goudi' means sweet, 'Vesra' means rapid and 'Sadhavani' is the form which combines the essential feature of each of four forms.

Dhrupada and Dhamara are compared with 'Shuddha' and 'Bhinna'. Thumri with 'Goudi', 'Tappa with 'Vesra' and Khayal with 'Sadhavani'. Khayal is supreme of all the musical forms.

Tarana :

This form of Hindustani music employs only Alapa syllables like Nom, Tom Tarana employs tones for their tonal values. It altogetherly ignores the literary or the poetic merit of words. It is an ideal form of musical expression. It is a refined type of 'alap' which is sung to a fixed measure of time. It is a composition in a strict measure of time. It requires great personal skill and also intelligent interpretation since it is sung to a fast time-measure(Tal). The artiste has to develop a subtle yet an accurate sense of rhythm. The musical improvisation has to be a very short notice.

Thumri :

This form of musical composition is very interesting. Usually the Thumri employs ragas like Khamaj, Kafi, Pilu, Mand, Bhairavi and Pahadi. This form seldom employs one particular raga. It is always a mixture of two or three ragas. Thumri never employs ragas which are grave and masculine in character. Sad and pathetic ragas are not employed. Jogia is an exception. Thumri usually has an amorous theme and usually describes some love affair. This form is usually sung to time-measures(Tal) like Deepchandi of fourteen beats, Adha Trital or Jat-tal of sixteen beats and Dhumali of eight beats. Thumri is usually sung to a slow time, then to remove the monotony of the rhythm time

is temporarily doubled or a brilliant fast taken and then a return is made to the slow time. In Thumri artiste has to pass from one note to another in a graceful manner, making use of glides for ornamentation. The Thumri is essentially emotional in character. One has to make the most of the aesthetic value of each note he employs. Tonal touches increase the aesthetic value and great mastery is required in this delicate form of singing, which is blend of folk and classical music.

Tappa :

This form of music employs same ragas as that of Thumri, with the difference that Tappa does not aim at slow or gradual progression of theme. The theme of Tappa is in Punjabi or Pashto language. From the very start it reveals ornamental flourishes and 'Murkis'. The 'taans' whether simple or ornamental, the successive links taken up or down are taken step by step only and without any break between them. Tappa literally means stage or a halting place in a journey and since there are four such stages in the Tappa-measure, the style is known as Tappa itself.

Lighter forms like Gazal, Chaiti, Kajari, Lavji etc. have unique mass appeal. These light pieces have the gay abandon associated with folk art.

Gestalt idea of perfect shape is a fine example in Bade Gulam Ali's performances. Here one clearly notices of a thing that completes itself rather than is completed. In Hindustani music, the musical edifice is built note by note in observance of the principles of Gestalt Psychology.

Karnani in his 'Listening to Hindustani Music' says, "Gulam Ali chose continuity and design dictated by the text of the song. He never imposed a pattern on the Cheeze, instead, he allowed the semantic content to decide the pattern".

Forms of Hindustani music changed with the social conditions, from Dhrupad to Khayal and then to Thumri. In Hindustani music, we use the word 'Bandish' for form, and this form is secured through a flow that is not only articulate but internally organized. The most important feature of a 'Bandish' is that a raga should be clearly visible in it and the rhythm cycle too. The 'Bandish' is not mere form comprising of certain words which are generally from urdu language in Khayal form. They are also from Brij and Avadhi in other forms. The Bandish is important of all, the 'swaras' of Bandish should be so set that it must appear as one whole. It must be in complete correlation with 'Laya' and Tala, maintaining the

beauty of design. The success of a performance largely lies in 'Bandish', its clear enunciations. Many standard and aesthetically rich 'Bandishs' are found in Hindustani music. In recent years there has been a craze to give new forms (Bandishs) which appear lame, lacking in lustre and no correlation with laya and tala. A 'Bandish' blooms only at a particular pace.

SYMBOLISM AND FORM :

Hanslick's views :

The primordial element of music is euphony, and rhythm is its soul: rhythm in general or the harmony of a symmetrical structure and rhythm in particular or the systematically reciprocal motion of its several parts within a given measure. The crude material which the composer has to fashion, is entire scale of musical notes and their inherent adaptability to an endless variety of melodies, harmonies and rhythm. Melody inexhaustible is preeminently the source of musical beauty. Harmony with its countless modes of transforming, inverting and intensifying, offers the material for constantly new developments. While rhythm is the regulator of both, enhances the charm of the timbre in its rich variety.

Musical ideas are expressed by melody, harmony and rhythm. The musical idea reproduced is not only an object

of intrinsic beauty, but also an end in itself and not a means for representing feelings and thoughts.

According to Hanslick, "The essence of music is sound and motion". He tried to explain *tonend bewegte formen* (tonally moving forms) in terms of arabesque and Kaleidoscope. Music is a kind of kaleidoscope though its forms can be appreciated only by an infinitely higher ideation. It brings forth a profusion of beautiful tints and forms, now sharply contrasted and now almost imperceptibly graduated: all logically connected with each other, yet all novel in their effect; forming, as it were, a complete and self-subsistent whole, free from any alien admixture. The main difference consists in the fact that the musical kaleidoscope is the direct product of a creative mind.

The term 'form' in musical language is peculiarly significant. The forms created by sound are not empty, not the envelope enclosing a vacuum, but a well replete with the living creation of inventive genius. Music, then, as compared with the arabesque, is a picture, yet a picture the subjects of which we can not define in words or include in any one category of thought. In music there is both meaning and logical sequence, but in a musical sense; it is a language we speak and understand, but which we are unable to translate. In speaking of musical compositions, we

likewise employ the term thought and a critical mind easily distinguishes real thought from hollow phrases, precisely in speech.

Hanslick further says that the logic in 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. It is the primordial law of harmonic progression which like the curve lines in painting and sculpture contains the germ of development in its main forms, and the cause of the link which connects the various musical phenomena.

About composition Hanslick writes "The act of composing is a mental working on material capable of receiving the forms which the mind intends to give. The musical material in the hands of creative genius is as plastic and pliable as it is profuse. The composer reckons with ulterior effect of past sounds. Sound adopts itself with a great facility to any idea the composer may have in his mind.

The relationship between composition and beautiful in music is explained by Hanslick. He says that as the union of sounds (from the interdependence of which the beautiful in music flows) is not effected by mechanically stringing them together but by acts of a free imagination. The intellectual force and idiosyncrasy of the particular

mind will give to every composition its individual character.

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

Every musical work must bear the stamp of intellectuality, but music itself must furnish evidence of its existence.

Here Hanslick takes pains to emphasize that music represents intellectuality and thinking and not definite feelings and emotions.

Hanslick recognizes the significance of artistic imagination. According to him "The object of every art is to clothe in some material form and idea which has originated in the artist's imagination". In music this idea is an accoustic one, it can not be expressed in words and subsequently translated into sounds. The initial force of a composition is the invention of some definite theme, and not the desire to describe a given emotion by musical means. In primitive and mysterious power that a theme, a melody, flashes on composer's mind.

Hanslick claims that the beauty of an independent and simple theme appeals to our aesthetic feeling with that directness, which tolerates no explanation except,

perhaps, that of its inherent fitness and the harmony of parts. It pleases for its own sake. People believe that the artistically constructed form and the soul infused into it as two independent and unrelated existences. We are justified when we call a musical theme as 'grand, graceful, warm, hollow and vulgar'. All these forms are suggestive of the musical character of the particular passage. If we want to define the musical complexion of a theme we use words which are used to describe emotions such as 'proud, ardent, gloomy and tender'. We may select them from a different order of phenomena and then call a piece of music as sweet, fresh, cold. To describe the character of a musical composition, our feelings must be regarded in the light of mere phenomena, but let us not say, this piece of music expresses pride etc. The intellectual element in a composition is intimately associated. Every musical factor such as interval, timbre, a chord, the rhythm has a distinctive feature of its own and its individual mode of action.

Hanslick recognizes the difficulty in getting the general laws about composition. He says that to ascertain the nature of each musical factor, its connection with a specific effect - its proximate, not its ultimate cause - and finally, to explain these particular observations by more general laws would be to establish that "philosophic

foundation of music" to which so many writers aspire, though none has ever told us in what sense he understands this phrase.

Most music critics have ascribed the intellectual merit of a composition more particularly to the harmony and the contrapuntal accompaniment. Melody, the alleged vehicle of sensuousness and emotion, was attributed to the inspiration of genius, while harmony, the supposed vehicle of sterling thought in contradiction to melody was deemed to be simply the result of study and reflection. The soul and the talent of musical construction are bound up in one inseparable whole. Melody and harmony issue simultaneously in one and the same arm or from the composer's mind. Both may display now and equal force of independent development.

The intellectual merit lies in the union of melody, rhythm or the harmony as the case may be, improves the effect of the whole, and it is sheer petantry to say that the excellence or the triviality is owing here to the presence of certain chords, and there to their absence. Hanslick gives the example that the camellia is destitute of odour, and the lily of colour; the rose is rich both in odour and colour, each is beautiful, and yet their respective attributes cannot be interchanged.

Hanslick insists the importance of insight in composition. He says that the manner in which the creative act takes place in the mind of a composer of instrumental music gives us a very clear insight into the peculiar nature of musical beauty. A musical idea originates in the composer's imagination; he develops it - more and more crystals coalesce with it until by imperceptible degrees the whole structure in its main features appears before him. Nothing then remains to be done but to examine the composition, to regulate its rhythm and modify it according to the canons of the art.

Hanslick further says that the composer of instrumental music never thinks of representing a definite subject; otherwise he would be placed in a false position, rather outside than within the domain of music. His composition in such a case would be programme music, unintelligible without the programme.

Hanslick also insists that the musical structure brings differences in forms. He explains the fact with the help of illustration. He says that as the same block of marble may be converted by one sculptor into the most exquisite forms, by another into a clumsy botch, so the musical scale by different manipulation becomes now an overtone of Beethoven, and now one of Verdi. In what respect do they differ? Hanslick explains that they differ

because its musical structure is more beautiful. One piece of music is good, another bad, because one composer invents a theme full of life, another a commonplace one: because the former elaborates his music with ingenious originality, whereas in the other it drags on miserably in its poverty; because in one the rhythm is like a pulse, full of strength and vitality, whereas in the other it is not unlike a tattoo.

There is no art which, like music, uses up so quickly such a variety of forms. Modulations, cadences, intervals, and harmonious progressions become so hackneyed within fifty that a truly original composer cannot well employ them any longer, and is thus compelled to think of new musical phraseology of a great number of compositions which rose far above the trivialities of their day, it would be quite correct to say that there was a time when they were beautiful, composer tries to discover the most subtle and unapparent forms which can be labelled as "Spark of genius".

Hanslick remarked that in his opinion that the celebrated D sharp in the allegro or the descending unisono passage in the overture to Don Giovanni are imbued with the spirit of genius. Oulibicheff also thinks that mozart's G minor symphony accurately describes the history of a passionate amour in four different phases. But the G minor symphony is music, neither more nor less.

If instead of looking for the expression of definite states of mind or certain events in musical works, we seek music only. We shall then, free from other associations, enjoy the perfections it so abundantly affords. Whenever musical beauty is wanting, no meaning however profound, where it exists, the meaning is a matter of indifference. It directs our musical judgement, at all events, into a wrong channel.

Regarding 'intention' as a basic component of music Hanslick writes that in music there is no intention that can make up for "invention". Whatever is not clearly contained in the music is to all intents and purposes nonexistent, and what it does contain has passed the stage of mere intention. The saying, "He intends something", is generally used in a eulogistic sense. According to Hanslick it seems rather to imply an unfavourable criticism which, translated into plain language, would run thus: The composer would like to produce something, but he cannot. Now, an art is to do something, and he who cannot do anything takes refuge in "intentions".

The commonly accepted theory of the sonata and the symphony, grounded on the assumption that feelings are expressible by musical means. According to this theory the task of the composer is to represent in the several parts of



the sonata four states of mind, all differing among themselves, and yet related to one another. In order to explain this theory it is naively taken for granted that a definite feeling underlies each of the four parts. These parts are bound up in a harmonious whole, and that each should set off and heighten the effect of the others according to the aesthetic laws of music. According to Hanslick we are indebted to the inventive genius of M.V. Schwindt for a very interesting illustration of Beethoven's "Fantasia for the pianoforte" the several parts of which the artist interprets as representing connected incidents in the lives of the principal actors, and then gives a pictorial description of them. Now just as the painter transforms the sounds into scenes and shapes, so does the listener transform them into feelings and occurrences. Both explanations stand in a certain relation to the music but neither of them in a necessary one, and it is only with necessary relations that science is concerned.

Hanslick stressed the significance of musical principles in composition. He said that aesthetically speaking, it is utterly indifferent whether Beethoven really did associate all his works with certain ideas. We do not know them, and as far as the composition is concerned they do not exist. It is the composition itself which has to be judged; so aesthetic criticism must disregard whatever lies

outside the work of art. If the several parts of a composition bear the stamp of unity, their correlation must have its root in musical principles.

Hanslick wanted to define the conception of the beautiful in music from three points of view. "The beautiful in music" in the specific sense in which we understand it, is neither confined to the "classical style" nor does it imply a preference for this over the "romantic style". It may exist in one style no less than in other, and may occur in Bach as well as in Beethoven, in Mozart as well as Schumann.

Hanslick explains the other products of mind by saying that the fashion began to regard works of art in connection with the ideas and events of the time which gave them birth. This connection is undeniable and probably exists also in music. Being a product of the 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, to the individual experiences and convictions of Hanslick. To observe and demonstrate the existence of this connection in the case of certain composers and works is not only a justifiable proceeding but also true gain to knowledge.

The methodological considerations may render it necessary to connect the history of art with the science of aesthetics. The student of aesthetics must restrict himself to the examination of the works themselves in order to determine what is beautiful in them and why it is so. The aesthetic inquirer knows the biography of the composer. One could never glean from Beethoven's work that he was a bachelor and deaf, that the composer favoured republicanism or any of the numerous circumstances on which the merit of art does not depend.

According to Hanslick, Hegel, too, by his dissertation on music, has been the cause of misconceptions, for he quite unconsciously confounded the point of view of art history, which was pre-eminently his own, with that of pure aesthetics, and attributed an explicitness to music which, as such, it never possessed. The character of a piece of music undoubtedly stands in some relation to the character of its author; but for the student of aesthetics the relation is non-existent.

According to Hanslick, objectively speaking, it is beyond doubt, first, that the different styles of expression of distinct works and schools are due to completely different collections of the musical elements; and second that what rightly gives pleasure in a composition, be it a

severely classical figure of Bach or the dreamiest nocturne of Chopin, is the beautiful in a musical sense only.

Many schools of aesthetics think musical enjoyment is fully accounted for by the pleasure derived from mere regularity and symmetry; but these never were the sole attributes of beauty in the abstract and much less so of beauty in music. "Symmetry" connotes proportion only and leaves unanswered the question: what is that impresses us as being symmetrical?

According to Hanslick, 'A systematic distribution of parts, both uninteresting and commonplace, often exists in the most pitiable compositions, but the musical sense wants symmetry combined with originality.

Language and Form :

According to Hanslick, the relation between song and language is patent enough, whether we base it on the identity of physiological conditions or on the character which both have in common, namely that of expressing thoughts and feelings by means of the human voice. The analogy, indeed is so obvious as to render further discussion unnecessary. If music is merely the subjective manifestation of a state of mind, the laws of speech are also applicable to singing. Under the influence of passion the pitch of the voice is raised, while the orator lowers it; that sentence of great force are spoken slowly, and

unimportant ones quickly. Composer of song and musical performer should especially bear these facts in mind. People deduce aesthetic laws from the properties of language. Every attribute and every effect of music was believed to have its analogy in speech.

The fundamental difference 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".

Hanslick further states that speech and music have their centers of gravity at different points, around which the characteristics of each are grouped; and while all specific laws of music will centre in its independent forms of beauty, all laws of speech will turn upon the correct use of sound as a medium of expressing ideas.

According to Hanslick the baneful and confused notions have spring from the attempt to define music as a kind of speech, and we may observe their practical consequences every day. We often find in the most trivial instrumental compositions, disconnected cadences, recitatives, etc. which interrupt the flow of the melody, and which while startling the listener, affect to have some deep meaning though in reality they display only a want of beauty.

Modern pieces, in which the principal rhythm is constantly upset in order to bring into prominence certain mysterious appendages and a superabundance of glaring contrasts, are praised for striving to pass the "narrow limits" of music and to elevate it to the rank of speech. The limits of music are by no means narrow, but they are clearly defined. Music can never be "elevated to the rank of speech" musically speaking, "lowered" would be a more appropriate term-for music, to be speech at all would, of course, be a superlative degree of speech.

According to Hanslick we cannot conceal the fact that one of the loftiest productions of genius of all ages has by its grandeur contributed to this favourite fallacy of musical criticism of modern times, which assumes - "an inherent propensity in music to become as definite as speech" and "to throw off the yolk of eurythmy". Beethoven's Ninth symphony is one of those intellectual watersheds which is visible from a far, and inaccessible, which separates the currents of antagonistic beliefs". Those musicians who value above all things the sublimity of the "intention" and the intellectual importance of an aim distinct from the music, place the Ninth symphony at the head of all music; while the small party who remain faithful to the abjured belief in intrinsic beauty and who contend for purely aesthetic aspiration look upon it with qualified admiration.

One of the most important tasks of the aesthetics of the music would, therefore, be that of demonstrating with inexorable logic, the fundamental difference between music and language and of never departing from the principal that, wherever the question is specifically musical one, all parallels with language are wholly irrelevant.

Evaluation :

If we evaluate Hanslick's views, we find that Hanslick criticised earlier systems of musical aesthetics, notably that of Hegel, for being too much oriented towards ideas and too little awake to sensuousness ('Sinnlichkeit').

Hanslick says that, "formerly the aesthetic principles of the various arts were supposed to be governed by some supreme metaphysical principle of general aesthetics".⁵

Hanslick stated that the reason why people have failed to discover the beauties in which pure music abounds is in great measure, to be found in the underrating by the older systems of aesthetics of the sensuous element in its subordination to morality and feeling in Hegel to the 'idea'.

Geoffrey Payzant who is Professor of Philosophy at the University of Toronto evaluated Hanslick's view points.

5 Eduard Hanslick., 'Beautiful', p.8.

Payzant⁶ proposed the following rendition. If we do not acknowledge the abundance of residing in pure music, we may blame the under evaluation of the sensuous, which we find in the older system of aesthetics favouring morality and aesthetic sensitivity, and in Hegel's system favouring the 'Idea'. Hanslick has a quirk which seems to have gone unnoticed. He does not include Hegel (or Kant, Schopenhauer or Lessing) among those whom he refers to as 'die alteren philosophen'. Hegel's contribution should have been considered by Hanslick.

Cohen in his translation and Gay in his article lump together Hegel and the Older and say that Hanslick criticizes both for (a) being too little awake to sensuousness and (b) being too much oriented toward ideas.

But in fact Hanslick criticizes the older systems for (a) only, and Hegel for (b) only. The point of Hanslick's sentence ("Wenn man die Fülle von Schönheit nicht zu erkennen verstand, die im rein musikalischen lebt, so trägt die unterschätzung des Sinnlichen viel Schuld, welcher wir in älteren Ästhetiken zugunsten der Moral und des Gemüths, in Hegel zugunsten der 'Idee' begegnen".⁷) is that music is initially sensuous; it is sound actual or imagined, gives form by the active imagination. Whereas the older systems of aesthetic based their theories on

6 Geoffrey Payzant., 'Hanslick sams Gay and Tönend Bewegte Foremen', The Journal of Aesthetics and Art Criticism, Vol. XXXX No.1, Fall 1981, p.29.

7 Ibid., p.61.

feeling (and Hegel based his theory on the elaborate and idiomatic Hegelian concept of "Idea".) Hanslick proposes to base his own sensation.

Peter Gay presents a remarkably comprehensive summary of Hanslick's theory of musical aesthetics, as set forth with the anti-climax. This is sensible, even penetrating theory, designed to shift the weights of analysis from the producer and consumer of music to the music itself. It was only Hanslick's unhappy and elicited that made him epitomize that theory with a memorable, but far too simple, sentence: 'The contents of music are sounding moving forms'.

Following an elucidation of the memorable sentence Gay says: one must listen to music Hanslick wrote austere and nobly, 'for its own sake' and music is 'sounding moving form'.

Although nobody would want to claim that Hanslick had the expository skills of Descartes or Berkeley in preparing the way for such formulae. Payzant says that "I shall try to elucidate the expression 'tönend bewegte Formen', and to show that it has more to recommend it than its memorability. The English language is poor in words for acoustical phenomena, so there is disagreement and uncertainty among writers who have translated the formula". Susanne K. Langer renders it as "dynamic sound

patterns" in philosophy in a New Key, as "Sonorous moving forms" in problems of Art and as "sounding forms in motion" in Feeling and Form.⁸

For Peter Gay (above) it is "sounding moving forms" and for Eric Sams⁹, "Sonorous forms in motion". There are a few more : Gustav Cohen: "Sound and motion".¹⁰

Gilbert and Kuhn: "Moving figures of sound"¹¹ Paul Henry Lang¹².

J.H.Cornell:¹³ 'Forms set in motion by Sound'.

Stephen A. Emery:¹⁴ 'tonally aroused forms'.

Donald N. Ferguson:¹⁵ 'Form in tonal motion'.

Out of these translations the last two are not proper but misleading. Gustav Cohen translated the word 'Inhalt' as "essence" which is also not proper. In English language Inhalt is "Contents" and Hanslick's intention is clear with this formula to state the central thesis of his positive

8 Susanne K. Langer., 'Philosophy in a New Key', 3rd Ed. (Harvard University Press, 1971) P.225; 'Problems of Art', (New York, 1957), p.39; 'Feeling and Form', (New York, 1953), p.107.

9 Sams., 'Hanslick', p.867.

10 Hanslick., 'Beautiful', p.48.

11 K.E.Gilbert and H.Kuhn., 'A History of Esthetics', 2nd Ed. Indian University Press, 1954, p.545.

12 Paul Henry Lang., 'Music in Western Civilization', (New York, 1941), p.978.

13 Wilhem August Ambros., 'The Boundaries of Music and Poetry', translated by J.H.Cornel, (New York, 1893), p.11.

14 Max.Dessoir., 'Aesthetics Theory of Art', translated by Stephen A. Emery, (Wayne, State University Press, 1970), p.43.

15 Donald N. Ferguson., 'Music as Metaphor', (Minneapolis University Press, 1960), pp.26-45.

doctrine, that the form of music is its contents; of music alone among the arts is this true. Hanslick examines this thesis from various angles throughout the remainder of the book, and in his concluding chapter he systematically recapitulates his various treatments of it and gives his final arguments in support.

"Hanslick's 'formen' are not forms of acoustical events in the physical world, not relationship between measurable frequencies, intensities and wave forms of sounds. Of course there is a system of determinable relationships between such events but Hanslick's formen are forms of auditory Vorstellungen, of images or representations in phantasie (the active, productive human imagination). The system of relationships between these auditory images is objective though purely mental; it is a formal art effect of human culture and not a material manifestation of nature.¹⁶

It is what musicians call "Tonality", in German 'Tonalität'. It is a system of varying tensions surrounding a home-note the "Tonika or Tonic", it is the system of major and minor scales and everything that follows from them such as rules of harmonic progression, voice leading and melodic interval. These are laws of motion one of the Hanslickian senses of Bewegung. Rhythmic motion is another;

16 Robert Zimmermann., In a review of Hanslick's book, P.107.

rhythm animates (bewegt) both melody and harmony.¹⁷ And in what Hanslick calls the "wider sense" of Bewegung, he includes also the dynamics of waxing and waning in loudness and, presumably in Tempo.

The meaning of *tönend* in German discourse on Music since about 1800 is usually this sense of tonal or diatonic, of which the opposite is "atonal". Despite Langer, Gay, Sams and Lang "sounding" and "sonorous" do not translate *tönend* in the specifically musical sense of the word. If Hanslick had meant what is meant in English by either of these he would have used 'klingend' (from Klang) rather than *tönend*. F.G.Hand put it this way: Tone is a musical sound by self-energy and with certain relations. Thus definite and musical sounds (Klänge) may become tones (Töne) if being produced by self-energy, they enter into certain relations one with another; and even a single definite sound becomes a tone. If we imagine it in a relation to others and to all tones, for instance as being high or low, or as distinguishable by name.¹⁸ This explanation is consistent with Hanslick's meaning of *tönend* in his formula. Klang becomes tone as the result of a mental activity, namely the imagining of Klänge. This passage clarifies some of Hanslick's remarks concerning the role of the imagination

17 E.Hanslick., *Schönen*, p.59.

18 F.G.Hand., 'Musical Art', p.26

in the musical contemplation, (e.g. Beautiful, pp.11,49) but where Hanslick uses Phantasie or Anschauung for "Imagination", Hand uses Reflexion.

The other Keyword in Hanslick's formula, bewegte was not chosen by him for its memorability, but among the many motion-words in German it least suggests change of place or movement to a destination. Tonally moving forms go nowhere. They are in relative motion (relative, that is to each other) within the coordinates of a formal system.

Hanslick tried to explain 'tönend bewegte formen' in terms of arabesque and the Kaleidoscope which is a familiar manifestation of form in the visual realm. But these are merely ornamental forms in a non-dynamic and trivial sense, the sense of "pure design". The Beweglichkeit of music can not be captured in visual metaphors; it is a product of musically cultivated imagination in composer, performer and listener. It is not useful for the comparison of visual arts and poetry in many respects.

Hanslick says that tonally moving forms are not forms in the traditional sense of sonata, fugue, canon etc. nor are they forms in the architectonic sense of motive, phrase, sentence, section. The question arises what are they? Hanslick explains: "It is extremely difficult to define this self-subsistent and specifically musical beauty as music has no prototype in nature, and expresses no definite

conceptions, we are compelled to speak of it either in dry technical terms or in the language of poetic fiction".¹⁹

One reason for the difficulty (not mentioned by Hanslick) is that nobody who is musically uninitiated can have pleasure of some kind from hearing music; such people will resist any theoretical account of music which insists that what they derive their pleasure from, is something other than what makes it music, something other than the "self-subsistent and specifically musical beauty".

One of the main differences between a musically initiated and a musically uninitiated person is that the former can listen to the music while attending an actual performance or in recording or while reading the score or while just thinking it or remembering it. We can listen with considerable awareness of detail and of how the music is or ought to be constructed. Any person who is not in some measure sensitive to these and similar differences can not contemplate tonally moving forms in Hanslick's sense, whatever else that person may be aware of while listening to music. He cannot contemplate music as music.

Hanslick's views about the system of tonally moving forms are also evaluated. The system of tonally moving forms is also like a living natural language in that it has

¹⁹ Ibid., p.50

a meaning and logical sequence,²⁰ in that it has consummation and closure;²¹ and in that it inflects as the speaking voice inflects.²² But it is unlike language in three important respects: that it is untranslatable;²³ that it is indefinite²⁴ and it is non-referential: "..... while sound in speech is but a sign that is, a means for the purpose of expressing something which is quite distinct from its medium, sound in music is the end, that is the ultimate and absolute object in view."²⁵

To the extent that the system of tonally moving forms is like a language, of what does music speak?

Hanslick's answer is contained in another memorable phrase which, if we take him seriously as a Philosopher, and accept that he intends it literally and not metaphorically, goes some way towards explaining what he means by *tönend bewegte formen*:

Musik spricht nicht bloss durch Töne sie spricht auch nur Töne.²⁶ The above evaluation is based on G. Payzant's article.²⁷

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- 20 Ibid., p.50.
 21 Ibid., p.51.
 22 Ibid., p.67.
 23 Ibid., p.50.
 24 Ibid., p.27
 25 Ibid., p.67
 26 Hanslick., *Schönen*, p.163.
 27 "Hanslick, Sams, Gay and *Tönend Bewegte Formen*" by Geoffrey Payzant., *The Journal of Aesthetics and Art Criticism*, Vol.XXXX, No.1, Fall, 1981, p.29

Langer's Views :

The first semblance of organic form is achieved that a work of art exhibits its general symbolic possibilities like a statement imperfectly made or even merely indicated, but understandable in its general intent. The central significance called "Idea" and its symbol is the commanding form that guides the artist's judgement even in the moments of intense excitement and inspiration.

Shipley²⁸ has described symbolism in the following lines. "Symbolism may be defined as the representation of a reality on one level of reference by a corresponding reality on another".

George Whelley²⁹ differentiates between symbol and myth. He says, "Symbol proves to be a special kind of metaphor and the myth proves to be a cluster of symbols brought into resonance in the process of metaphor."

About symbol Dr. Padma Agrawal³⁰ writes - "The symbol has a dynamic meaning and is never independent of individual conditioning factors".

28 Joseph T. Shipley., Dictionary of World Literature, 1962, p.405.

29 George Whelley., 'Poetic Process', 1953, p.164.

30 Dr. Padma Agrawal, 'Symbolism - A Psychological Study', Banaras Hindu University, 1955, p.17.

Lewis Spence³¹ has expressed his views on Myth. "The Greek word 'mythos' meant the thing spoken or uttered by the mouth; that is, it was a speech or tale".

According to Symons³² - "A symbol might be defined as a representative which does not aim at being a reproduction."

Langer states that in music the fundamental movement has this power of shaping the whole piece by a sort of implicit logic that all conscious artistry serves to make explicit. Once the commanding form is recognized, the work is something like Leibnitz's "best of possible worlds" - its creators best choice among many possible elements, each of which in an organic structure, requires so much clearance, preparation, and contextual aid from other factors that even the rendering of a small detail may commit him to a serious decision. If he is competent in his art, his mind is trained and predisposed to see every option in relation to others and to the whole. He decides, and knows what his choice involves, and does not fumble.

The matrix in music the fundamental movement of melody or harmonic progression establishes the greatest rhythm of the piece and dictates its scope, is borne of the

31 Lewis Spence., 'The outlines of Mythology', p.1

32 A symons., The symbolist movement in literature, 1958, p.1

composer's thought and feeling, but as soon as he recognizes it as an impersonal Idea, and opens, to him and others, a deep mine of musical resource. For the commanding form is not essentially restrictive, but fecund. A perfectly free imagination suffers from very lack of pressure; it is in the vague and groping state that precedes the conception of the total form.

The great moment of creation is the recognition of the matrix, for in this lie all the motives for the specific work; not all the themes - a theme may be imported if it fits the place - but the tendencies of the piece, the need for dissonance and consonance, novelty and reiteration, length of phrase and timing of cadences. Because these general functions are demanded by the organic form itself, the composer's imagination has specific problems to solve, which does not set himself capriciously, to try his powers of solution, but which spring from the objective form he has already created.

According to Roger sessions³³ "The inspiration takes the form, however, not of a sudden flash of music, but a clearly envisaged impulse towards a certain goal for which the composer was obliged to strive when (in the case of Beethoven's Hammer Klavier Sonata) this perfect realization was attained."

33 cf. Roger sessions., op.cit., pp.126-127.

Langer states the significance of Idea in musical composition. She said, "Under the influence of the total 'Idea' the musician composes every part of his piece". She further states that 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.

The musical conceptions from which the respective works developed must have been as distinct as the final products. That is because the initial "Idea" is the beginning of a creative process, and therefore activates a more definite plan of development than merely the breaking of a natural chord into successive tones, and of the resultant new overtone structures into new succession - the principle that Schenker calls "auskomponieren". Some potentialities of the first harmonies is really the generative principle of a composition and this may be implicit in a rhythmic figure, or in a consciousness of extreme vocal ranges.

About verbal symbolism Langer discussed with special reference to discursiveness and other forms. She said, that the property of verbal symbolism is known as discursiveness; by reason of its, only thoughts which can be

arranged in the peculiar order can be spoken at all; any idea which does not lend itself to the "projection" is ineffable, incommunicable by means of words. But there is an unexplored possibility of genuine semantic beyond the limits of discursive language.

This logical "beyond" which Wittgenstein calls the "unspeakable" both Russell and Carnap regard as the sphere of subjective experience, emotion, feeling, and wish from which only symptoms come to us in the form of metaphysical and artistic fancies. The study of such products the relegate to psychology, not semantics.

Langer does not accept the above explanation because genuine thinking is symbolic and the limits of the expressive medium are, therefore, really the limits of our conceptual powers. Beyond these we can have only blind feeling, which records nothing and conveys nothing, but has to be discharged in action or self-expression in deeds or cries or other impulsive demonstration.

Langer quotes Gestalt theory³⁴ of psychology regarding sensitivity and mental perception. She writes that all sensitivity bears the stamp of mentality eg. seeing is a process of formulation; our understanding of the visible.

34 For a general account of Gestalt Theory, Wolfgang Köhler, *Gestalt Psychology*(1929), p.208 and Max Wertheimer and Kurt Koffka., *Principles of Gestalt Psychology*(1935).

world begins in the eye. This was the explanation of Gestalt School.

The abstractions made by the ear and eye - the forms of direct perception - are our most primitive instruments of intelligence. They are genuine symbolic materials, media of understanding, by whose office we apprehend a world of things and of events that are the histories of things. Our sense organs make habitual, unconscious abstractions, in the interest of this "reifying" function that underlies ordinary recognition of objects, knowledge of signals, words, tunes, places and the possibility of classifying such things in the outer world according to their kind.

Langer tried to explain visual forms which are not discursive. Lines, colours, proportions, etc. are just is capable of articulation. Visual forms do not present their constituents successively, but simultaneously, so the relations determining a visual structure are grasped in one act of vision.

Langer differentiates between non-discursive symbolism and linguistic 'projection'. The language of music has evolved its own forms and these are traditional like the structural elements in speech.

Langer describes the relationship between the aspects of musical imagination and form. She said that generally,

however, the two kinds of musical imagination which may be called, respectively, conceptual and sonorous occur separately; and the form of inward hearing that is necessary to a conceptual imagination, the composer's characteristic gift is suggestive rather than fully sensuous. The significance of its sketchy quality is that such hearing is abstractive, concerned with the fundamental relationships whereby sound becomes music, a significant tonal form. The sonorous imagination, on the other hand, works toward the final goal of artistic conception - communication of the "Idea", articulate utterance.

Langer critically evaluated the structures of various forms and mentioned the related aspects. According to Langer "Tonal Forms" arise casually in answer to practical demands just as architectural, ceramic and pictorial forms do and attain some degree of conventional development before anyone sees them as artistic forms at all. A subject which has emotional meaning for the artist may thereby revet his attention and cause him to see its form with a discerning active eye, and to keep that form present in his excited imagination until its highest reaches of significance are evident to him. Not the importance of the theme, nor the accuracy of its depiction, nor the fantasies stirred in the beholder, make a work of art significant, but the articulation of visual forms which Hoeslin would call its "melody". We cannot conceive significant form

exnihilo; we can only find it, and create something in its image; but because a man has seen the "significant form" of the thing he copies, he will copy it with that emphasis, not by measure, but by the selective interpretative power of his intelligent eye.

Langer further illustrates the importance of intention and inner meaning for the origin of art. She says that a crude Pre-Athenian peasant makes a Herm for the protection of his home, and produces a statute of archaic beauty; an Indian carves a totem-pole, and achieves a composition; he fashions a canoe or moulds a water-jar, and creates a lovely form. His model is human body, the tree-trunk, the curled dry leaf floating, the shell or skull or cocoanut from which he drinks. But as he imitates such models for practical ends he sees more than the utilitarian import of their shapes, he literally sees the reflection of human feeling, the "dynamic" laws of life, power, and rhythm, in form which his attention is focussed; he sees things he cannot name, magical imports, rightness of line and mass and the product amazes and delights him and looks "beautiful". But he does not "know" in discursive terms, what he is expressing, or why he deviates from the model to make the form more "significant". When he emerges from his savage state and takes discursive reason seriously he tries to copy more accurately; and the ambition for

naturalistic, literal representation, for rational standards of art, moral interpretations, and so forth, confuse his intuition and endanger his visual apprehensions.

Langer stressed the importance of vocal utterance, rhythm or melody and intonation in tonal forms. She said that as long as direct pathos springing from emotions of the moment predominates in vocal utterance, the voice may be wailing or crooning or jubilating ever so freely, but it is not singing.

According to Langer, "Music begins only when some formal factor rhythm or melody, is recognized as a framework with which accent and intonation are elements in their own right, not chance attributes of individual speech".

As soon as the syllables are fixed on a definite pitch, the breath has to be sustained, the vowels take precedence over the consonants, which merely serve to hold them apart, and the sound of the utterance, rather than the discourse, becomes the notable phenomenon; therefore, incantation would be a natural beginning of genuine song. On this level of speech organization the reach and variable ways of articulating sounds become apparent. Long or short vowels, open mouthed and close mouthed ones, sharp or soft consonants, syllabic accents and such formal similarities

as alliteration, rhyme and rhythmic analogy, which are rarely noted in talking, tend to be conspicuous. All these factors serve to shift interest from the literal content of the words, the thing said, to the tonal form, the thing sung. Enunciation, originally intended to create words, now creates sonorities that are valued as ends rather than means, it punctuates and elaborates the full throated tone that "carries" the words, and the product is an audible form, a piece of music.

Langer considers that voice and music are interrelated. The voice would be charged with so many emotional strains that its musical function would constantly be in jeopardy. In primitive chant, the measure is often upheld by clapping or stamping. But such activity tends to interfere with music-hearing as much as to help it, because it is perceived more kinetically. The drum furnishes a sharp exact and primarily audible accent which can be manipulated far more easily and freely than gymnastic poundings. Even monotone chanting to good drumming is unmistakably music, however schematic and bare it may sound to the tonally trained ear. But the crucial step in music is the conception of melos, the fixation and artistic use of pitch. Physical sources from which sounds of definite pitch may be obtained by plucking, striking, rubbing or blowing. By means of pitched instruments; intonation is at once objectified;

instrument furnish a standard to which vocal pitch may be held.

Langer discussed the contribution of voice and instruments with special reference to music. She said that in Europe, melody instruments were used for centuries primarily to accompany song. An important exception is the flute, which achieved an early independence for two reasons: first, that it is a variant of the Shepherd's pipe, which was invented by solitary men who could either blow on a reed or sing, but not both, so the existence of wordless, instrumental music was revealed to them by the very limitation of their means and secondly, that among early instruments the woodwinds come nearest to having a vocal quality.

The essential contributions of voice and instruments, respectively, come from opposite poles in the realm of music. The structural elements are evolved most easily by the aid of vibrant strings and pipes, whose fully developed range far exceeds that of any voice, or even the combined ranges of high and low voices. Vocal music can only approximate to the flexibility, the distinctness, the tonal and rhythmic accuracy of instruments. Jumps of intonation, figures, trills, and runs that are easy on the violin or the piano are a singer's dream of technical control. The voice as an instrument free from all interference by the physiological

duties of the lungs, emotional constrictions of the throat, or the nonmusical habits of the tongue, is the ideal that governs his tonal imagination and work. By listening and by practice he purifies the element that is dangerous, but chief and irreplaceable asset of vocal music - the element of utterance.

The conceptual frame-work of melody and harmony is expressed by the very construction of musical instruments, but the semblance of song is something achieved only in the course of their gradual perfection, and above all in their use under the stimulation of "kinetic hearing". Instrumental music strives for the expressiveness of song, the sound of direct utterance "voice".

Langer also discussed the factor of qualitative difference in singing and other kinds of music.

According to Goddard the power of our emotional association with the voice makes it pre-eminently "human".

But Langer states 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.

Langer further states that song grows in musical power by constant formalization, approaching the sound of instruments, whereas all other sources of tone are somewhat

schematic and lifeless until they attain "voice" the semblance of singing, marks a peculiar dialectic in the total phenomenon of music, which accounts, perhaps for the existence of two distinct talents - the inventive, at home in musical abstraction, and the interpretive centering on the kinetic tonal imagination that leads to the making of perfectly intended and controlled sounds. The latter kind is derived from the natural connection between mind and voice.

Langer explains the transference of ideo-motor response from the vocal organs to the hand while playing the instrument. She says that what is truly puzzling is the emergence of song with the evolution of sonorous instruments, of something that can only be called "utterance" in playing. A musician's hands supplemented by his familiar instrument, become as intuitively responsive to imagined tone as the throat. No one could possibly figure out, or learn by rote, the exact proper distance on the finger board for every possible interval; but conceive the interval clearly and the finger will find it precisely, and even adjust, after a single exploration, to an instrument that frets a tiny bit differently from the accustomed standard.

Langer further explains inward hearing and production of master pieces of opera. As for the varying qualities and nuances of tone produced chiefly by the bow, they depend patently on "kinetic hearing". The mind hears, the hand

follows, as faithfully as the voice itself obeys the "inward ear". That is probably why the natural and artificial instrument, direct and indirect utterance, can finally merge as completely as they do in the master pieces of opera, cantata, and lyric song, which are very close to perfect form completely uttered.

Langer describes 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. This, is of course, is actual feeling; it is not something that makes the symbol effective, it is the contagious excitement of the artist over the vital content of the work. Where it is missing the symbol is "cold". But, being an actual and not virtual phenomenon, artistic "warmth" can never be planned and assured by any technical device. It shows itself in the final product, but always as an unconscious factor. In the plastic arts its mark is passionate presentation of the "Idea" from the first stroke to the last. In music it is the quality of impassioned utterance.

This quality belongs naturally to the human voice. But the voice is so much more an instrument of biological response than of art that all actual emotions, crude or fine, deep or casual, are reflected in its spontaneously variable tone. It is the prime avenue of self expression,

and in this demonstrative capacity not really a musical instrument at all. As Joseph Goddard remarked, "from intonation to melody is a jump so from timbre to harmony is a jump Intonation in language still fulfills that practical function of expression in virtue of which it was first developed. But melody and harmony have no practical function whatever; they give rise to quite new orders of sensation". Throughout its career as a bearer of musical ideas, the voice keeps its readiness for pathos, its association with actual feeling - what a German would call its *Lebensnähe*.

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.

Langer explains the significance of internal drive and dynamism in creation. She says that as long as personal feeling is concentrated on the musical content, i.e. the significance of the piece, it is the very nerve and "drive" of the artist's work. It is the dynamism which makes him to create the audible symbol in the way that seems to him clearest, most fully perceivable, most impressive. This is intense conception, which makes for the utmost power of musical expression.

If the player lets his own need for some emotional catharsis, make the music simply his outlet, he is likely to play passionately, with exciting dynamics, but the work will lack intensity because its expressive forms are inarticulate and blurred. The performance is a symptom of emotion, and like all such symptoms - laughter, tears, trembling etc.

Every performer has "proper repertoire", consisting of the pieces he is temperamentally able to play: music that is within his emotional ken. For, although he need not have actually experienced every idea, whether of physical or psychical things, can be formed only within the context of experience. That is to say, a form of sentience, thought, or emotion that he can imagine must be possible for him. Within the range of his own emotional possibilities he can even learn purely through music, some way of feeling that he never knew before.

Oddly enough, the player who projects irrelevant feelings into music, emotional fragments of his own life, is the one who is in danger of exhibiting "mere technique", because he is not thinking the music entirely. Since he does play what is written, all the details of his playing that are mentally unrealized are sheer physical responses and give the impression that his fingers are "prating"

except for the expression of musically unmotivated and unintended passions. The intricacies of the composition receive no meaning from the commanding form itself, and especially if they pass swiftly be cannot adapt them to his own emotions, which have no such distinct and elaborate form; so rattles off whole passages simply because they are written, and all he conveys is the fact that he can make the mechanical responses to so many notes. But if a virtuoso is free of confusing emotions to think in musical forms and feel only their import, the highest physical achievement is absorbed by the thing rendered, the organized virtual duration, the image of sentient life. He cannot suffer from too much technique: it is his mental articulateness and his power of utterance.

According to Langer emotions and forms are interrelated. Theory of symbolism can be used to explain the possible ingredients of rationality. Prof. Creighton states - "In the development of mind feeling does not remain a static element, constant in form and content at all levels, but is transformed and disciplined through its interplay with other aspects of experience Indeed, the character of the feeling in any experience may be taken as an index of the mind's grasp of its object; at the lower levels of experience, where the mind is only partially or superficially

involved, feeling appears as something isolated and opaque, as the passive accompaniment of mere bodily sensations.... In the higher experiences, the feelings assume an entirely different character, just as do the sensations and the other contents of mind".

Langer interprets the thoughts of Prof. Creighton. She says that the significant observation voiced in this passage is that feelings have definite forms which become progressively articulated. Everybody knows that language is a very poor medium for expressing our emotional nature. It merely names certain vaguely and crudely conceived states, but fails miserably in any attempt to convey the eye-moving patterns, the ambivalences and intricacies of inner experience, the interplay of feelings with thoughts and impressions, memories and echoes of memories, transient fantasy, or its mere tunic traces, all turned into nameless, emotional stuff. When we understand someone's feelings it means we can see due cause for his attitude. We do not get insight into the actual flow and balance of his feelings, into that "character" which 'may be taken' as an index of the mind's grasp of its object. Language is quite inadequate to articulate such a conception. We rarely speak in detail of entirely personal things.

There is however a kind of symbolism adapted to the explication of unspeakable "things". The most highly deve-

loped type of such pure connotational semantic in music.

Langer explained her views about emotionalism. She says that musical understanding is not hampered by the possession of an active intellect, nor even by that love of pure reason which is known as rationalism or intellectualism; and vice versa, common-sense and scientific acumen need not defend themselves against any "emotionalism" that is supposed to be inherent in a respect for music. Speech and music have essentially different functions, despite their oft-remarked union in song. Their original relationship lies much deeper than any such union.

Language, ritual, myth and music representing four respective modes, may serve as central topics for the problems of significance in art, in science or mathematics, in behaviour or in fantasy and dream, may receive some light by analogy, and by that most powerful human gift, the adaptation of ideas.

Langer expressed her views on listening, musical hearing and art appreciation.

According to Langer listening exhibits almost as great a range between utmost effectiveness and total obtuseness as we find in performance.

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

exercise. A person used to listening takes in with ease the most extended or involved compositions, whereas even a naturally musical individual without a background of much music, perhaps casually heard but often heard finds it hard to listen for more than a few minutes. That is probably why provincial concerts, lay orchestras and even fairly serious amateurs' club usually present programmes consisting of short pieces and snatches of longer works. The audience cannot listen to a whole Beethoven Sonata.

The first principle in musical hearing is not, as many people assume, the ability to distinguish the separate elements in a composition and recognize at once the commanding form which makes this piece an inviolable whole. Even young children do this when they listen delightedly to a tune. If their elders make more ambitious music in the home, and the children are taught as a matter of courtesy to keep reasonably quiet during a performance, their listening power will grow by incidental use, as their power of reading grows whenever they read signs, headlines and captions here or there. Lying in bed and hearing good singing or playing before going to sleep is a natural education. The radio offers all the means of learning to listen, but it also harbours a danger - the danger of learning not to listen, and this is greater, perhaps, than its advantage.

People learn to read and study with music - sometimes beautiful and powerful music - going on in the background. As they cultivate inattention or divided attention, music as such becomes more and more a mere psychological stimulant or sedative which they enjoy even during conversation. In this way they cultivate passive hearing, which is the very contradiction of listening.

The real basis of music appreciation is the same as of music making: the recognition of forms in virtual time, charged with the vital import of all art, the ways of human feeling. It is the perception of feeling through a purely apparent flow of life existing only in time. Anything the listener does or thinks of to make this experience more telling is musical good. Listening is the primary musical activity. The musician listens to his own idea before he plays, before he writes. The basis of all musical advance is more comprehensive hearing. And the one support that every artist must have if he is to go on creating music is a world that listens.

Langer considers the question: What is the essence of all music? While discussing it she explains the significant role of time, voice, tone, rhythm, intonation, cultural traditions and artistic traditions, vital organization, commanding form, repetition, living form, artistic imagination, music and morality and music and spiritual development and the feeling of harmony.

Langer discussed above aspects in succession. She said that the creation of virtual time and its complete determination by the movement of audible forms is essential in music. The devices for establishing this primary illusion of time are many, the recognition of related tones is the most powerful structural principle that has ever been employed. In European music the drum is a subsidiary element, but there are records of African music in which its constructive power is paramount. The voice, in such performances serves essentially to contrast with the steady tone of the drum - to wander and rise and fall where the purely rhythmic element goes on like fate. The effect is neither melody nor harmony, yet it is music: it has motion and autonomous form, and anyone familiar with many works of that sort would probably feel their structure and mood almost from the opening beat. It is customary among Europeans to call all drum music "primitive"; but this drumming is not primitive at all, it is highly developed, the sophisticated product of a living tradition. If such African drumming be compared with the drummed dance accompaniments of European Peasants, the latter will sound truly "Primitive", i.e. undeveloped, by contrast.

Another ruling principle of music has been the intonation of speech. If chant, in its oldest sense, has a protomusical line, that line is not constructed harmonically,

like Schenker's Urlinie, but rests on some other principle. Yet choric chant, no matter what its poetic content, is essentially music. It creates a dynamic form, purely sonorous movement, that metes out its own audible time even to a person who cannot understand the words, though that person inevitably misses some of the richness of the musical texture. The point is that music is more universal than any one artistic tradition, and the difference between music and noise is not the absence of this or that constructive principle but of any commanding form whatever. Even noise may happen to furnish musical phenomena; hammers on anvils, rotary saws, dripping faucets are very apt to do so; but real music comes into being only when someone seizes on the motif and uses it, either as a form to be developed, or as an element to be assimilated to a greater form.

The essence of all composition - tonal or atonal, vocal or instrumental, even purely percussive is the semblance of organic movement, the illusion of an indivisible whole. Vital organization is the frame of all feeling because feeling exists only in living organisms. The most characteristic principle of vital activity is rhythm. The rhythmic character of organism permeates music, because music is a symbolic presentation of the highest organic response, the emotional life of human beings.

There have been countless studies of rhythm, based on the notion of periodicity or regular recurrence of events. The listening ear hears rhythms in the succession of equal ticks, the human mind organizes them into a temporal form.

The commanding form of a piece of music contains its basic rhythm which is at once the source of its organic unity and its total feeling. Whatever the special mood of the piece, or its emotional import, the vital rhythm of subjective time permeates the complex, many dimensional, musical symbol as its internal logic, which relates music intimately and self-evidently to life.

Repetition is another structural principle deeply involved with rhythm, as all basic principles are with each other - that gives musical composition the appearance of vital growth. The reflection of the over-all plan in the structure of each part, is the characteristic of organic forms. This is schenker's principle of "diminution", and Roger Sessions' "Principle of association". The fullest recognition of "vitalizing" function can be seen in the article by Basil de SelinCourt which states, "Repetition begins with the bar, and continues in the melody and in every phrase or item into which we can resolve it. The growth of a musical composition may be

compared to that of a flowering plant.... where not only the leaves repeat each other, but leaves repeat the flowers, and the very stems and branches are like unfolded leaves To the pattern of the flower there corresponds a further pattern developed in the placing and grouping of flowers along with the branches, and the branches themselves divide and stand out in balanced proportions, under the controlling vital impulse..... Musical expression follows the same law."

As soon as a musical idea acquires organic character it expresses the autonomous form of a work, the "commanding form" that controls its entire subsequent development. It is the comprehension of this organic unity and individuality that enables a composer to carry out a protracted piece of work on the strength of one initial "inspiration", and make the product more and more integral, instead of less and less so, by the constant importation of new ideas - sometimes even themes that occurred to him long ago, developments he has used elsewhere, traditional preparations - all to be assimilated and transfigured by the unique composition. As long as he can keep the musical organism alive in his imagination he needs no other rule or goal.

There are countless references in musicological literature and among the utterances of great musicians that

bear witness to the central importance of living form, the semblance of spontaneous movement, in music; one could quote almost at random from Marpurg, Goddard, Tovey, Schweitzer, Schenker, Lussy, or from the notes and letter of Mozart, Chopin, Mendelssohn, Brahms - anyone, almost who has written seriously and knowingly about music at all.

Once a matrix of musical thought, a "commanding form" has been grasped by one's artistic imagination, it assumes a peculiarly impersonal status, like an impression from outside, something "given". Great musicians have spoken of the musical "Idea" with an unmistakable feeling of moral obligation toward it, a sense of responsibility for its development and perfection.

As Beethoven stated, "It takes spiritual (geistigen) rhythm to grasp music in its essence..... All genuine (musical) invention is moral progress. To submit to its inscrutable laws, and by virtue of these laws to overcome and control one's own mind, so it shall set forth the revelations that is the isolating principle of art....

"Thus every true creation of art is independent, mightier than the artist himself.... Music gives the mind a relation to the (Total) harmony. Any single, separate

idea has in it the feeling of the harmony, which is Unity."³⁵

Langer stress objectivity and potency of the commanding form in a piece of music so heavily because it is the key to almost all the moot Problems of performance, understanding, adaptation and even that dry old bone of contention, self-expression. From the matrix, the greatest movement, flows the life of the work, with all its contingencies, its powers and perils in the community of human minds.

Evaluation :

Langer a music critic, analysed the discursive symbolism in a very fine way. She has stated that her thoughts mentioned in 'Feeling and Form' do not offer criteria for judging "masterpieces", nor against unsuccessful and lesser works - pictures, poems, musical pieces, dances etc. Her approach does not set up canons of taste.

Secondly, she had mentioned that her approach does not predict what is possible or impossible in the confines of any art, what materials may be used in it, what subjects will be found congenial to it etc.

Thirdly, her analysis will not help anyone to an artistic conception, not teach anyone how to carry out

35 Ludwig Von Beethoven., 'Briefe und Gespräche', p.146.

artistic criticism in any medium. She could not put norms and rulings for aesthetic criticism. She explains further that this is not the subject matter of Philosophy. She says, "The business of philosophy is to unravel and organize concepts, to give definite and satisfactory meanings to the terms we use about the subject-matter".

The limitation of Langer's theory is that she could not coordinate theories of art with metaphysical perspectives. She says that "I can develop only one theory of art, and have not constructed the "World hypothesis". Mrs. Langer had avoided to discuss controversial doctrines. She did not consider issues explicitly with the many theories classical or current, that contradict her own crucial points. She could build her theory, directing criticism against the contemporary critics and showing their limitations and mistakes. This is the contribution of Susanne Langer, that she has departed from the strict custom of leaving quotations from foreign authors in their original languages but she had herself translated the passages and mentioned in the foot-notes.

Langer specified the meanings of the words: Expression, creation, symbol, import, intuition, vitality and organic form very clearly. She also discussed the nature of art and its relation to feeling, the relative autonomy

of the several arts and their fundamental unity in "Art" itself. The functions of subject matter and medium, the epistemological problems of artistic "communication" and "truth".

Langer put forth some basic problem for thinking e.g. whether performance is "creation", "recreation", or "mere craftsmanship", whether drama is "literature" or not, why the dance often reaches the zenith of its development in the primitive stage of a culture when other art are just dawning on its ethnic horizon. Langer constructed an intellectual framework for philosophical studies relating to art.

Langer presents the difficulty of getting information from artists. Generally they express views about art in a metaphorical way because the art has to be plastic and powerful and they also want to speak out their serious and often difficult thoughts. As a result, the critic while examining their talent, gives importance to superficial and poetic speech and to impute to them ideas they do not hold. Words that the artist employs in sobriety and exactness may be used in entirely different senses by writers. Therefore, in order to construct a theory there are difficulties of semantics.

Langer explained the difficulty regarding the key words in philosophical discourse, with wide range of meanings they have had in previous literature. Words like representation, image, illusion, are thoroughly discussed by Langer.

According to Langer each art has its special incubus of natural misconceptions. Music suffers more than any other art from the fact that it has marked somatic effects which are too often taken for its essential virtue.

Langer developed certain ideas in relation to some art taken in isolation which would be generalized and carried over to the other arts by the reader.

The greatest contribution of Langer is that she has opened new avenues and greater scope for research with regard to arts in general and motion pictures in particular.

Musical Form and Functions (Hindustani Music) :

In Hindustani music the function of music can be divided into three parts, composition, improvisation, and appreciation, or object, action and feeling; the composers compare the material form or structure of music with the help of composition of text-parts, the artists improvise them with tones, tunes, 'alankars' or other elements and

the listeners appreciate their presentation. The music is appreciated wholly or partly, the degree of appreciation depends on the different power of understanding of the listener. The real form of appreciation originates from the method of training and education which trains the thought and capacities of people to get proper knowledge and pleasure.

By appreciation we mean sympathetic, receptive attitude, it is a deep penetration into the depth of the object we listen as well our powers, selective, receptive and rejective.

Prof.F.H.Brdley an eminent English Philosopher, defines appreciation as an act of getting into the inner chamber of the object and of becoming one with the object. This attitude of non-difference can be said to be an appreciation. The real music creates a feeling of the heavenly beauty and peace in his mind who attends music and communes with music.

Evaluation :

If we make an evaluation of Hindustani music, we find that during the creative process imaginative quality is termed aesthetic sensibility but in Indian thought, it is not aesthetic but ultimate value is emancipation or Moksha.

Swami Prajnananda in 'Music its form, function and value' says, "Form with its subsidiary parts and elements represent idea of music, its different manifestations. Everything in this world is known as the manifested form of the unmanifested one; which already exists in nature".

The material form is the result of the subtle one, and the subtle evolved from the causal one, and therefore the aspects of material, mental and causal are interlinked with one another.

It is the opinion of Seers of music, that music is not created it shines eternally in the etherial space. This unspeakable divine music is known as 'Music of the sphere'. The Greek Philosopher, Pythagoras has called this 'divine music' as 'Harmony of the Sphere'. The ancient Indian authors of the musical treatises have defined it as an unmanifested psychic energy 'Kundalini' which steeps in the primal plexus, and when it passes through the successive stages 'Para' 'Pashyanti' and 'Madhyama' and comes out as 'Vaikhari', it is known as 'Sangitam'. So sangit is phenomenal, and the divine transcendental music is realised in the intuitive perception.