

CHAPTER-III

FEELING AND MUSIC

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FEELING AND MUSIC(A) The Meaning of Feeling :

The study of musical significance grew out of a prior philosophical reflection on the meaning of the very popular term "expression". In the literature of aesthetics this word holds a prominent place. Roger Fry tried to elucidate Clive Bell's famous but cryptic phrase "significant form" by identifying it with Flaubert's expression of the 'Idea' and Bell probably subscribes fully to Fry's exegesis, by explaining the meaning as : "It is useless to go to a picture gallery in search of expression; we must go in search of significant form". The meaning is we should not look for the artist's self-expression i.e., for a record of his emotions.

(a) Hanslick's Views :

According to Hanslick there are two terms, feeling and sensation. "Sensation" is the act of perceiving some sensible quality such as a sound or a colour, whereas "feeling" is the consciousness of some psychical activity, i.e. a state of satisfaction or discomfort. If someone perceives with his senses the odour or taste of some object, or its form, colour or sound, then this state of consciousness is his sensation of these qualities. But if

sadness, hope, cheerfulness or hatred raise him above or depress below the habitual level of mental activity, then he is said to feel. The beautiful affects our senses. Sensation is the source of feeling in its wildest sense, this fact presupposes some relation between the two. No art is required to produce a sensation: a single sound or colour may suffice. Older writers speak of sensation where we use the term feeling.

(b) Langer's Views :

According to Langer self expression is the record of artist's emotions. In analysing the art two possibilities should be considered. First, a work of art is often a spontaneous expression of feeling, i.e. a symptom of artist's state of mind. If it represents human beings it is probably also a rendering of some sort of facial expression which suggests the feelings those beings are supposed to have. Moreover, it may be said to "express", in another sense, the life of the society from which it stems, namely to indicate customs, dress, behaviour and to reflect confusion or decorum, violence or peace. And besides all these things it is sure to express unconscious wishes and nightmares of its author. All these things may be found in museums and galleries if we choose to note them. It means that all drawings, utterances, gestures, or personal records of any sort express feelings,

beliefs, social conditions, and interesting neuroses; "expression" in any of these sense is not peculiar to art and consequently is not what makes for artistic value.

Langer further states that something is well expressed, we do not necessarily believe the expressed idea to refer to our present situation, or even to be true, but only to be given clearly and objectively for contemplation. Such "expression" is the function of symbols: articulation and presentation of concepts.

Symbols differ radically from signals. A signal is comprehended if it serves to make us notice the object or situation it beskeaks. A symbol is understood when we conceive the idea it presents.

(B) The Music-Feeling Relation :

(a) Hanslick's Views :

Hanslick refutes the theory that feelings or emotions are substance of musical sounds and that the composer expresses his affective life in his music so that the listener shares in it. Hanslick denies that music is a language of emotions or, by implication of persons, places, things, events or ideas.

Hanslick sides with the autonomists. The autonomist school holds that music is a self-sufficient realm of organized sounds which mean nothing. Hence music is no language of anything including our emotions. Hanslick is the staunchest advocate of autonomous theory. His famous slogan is "The essence of music is sound in motion". He talks of music as arabesques or kaleidoscopes of sound. Hanslick says that music is incapable of such specific, concrete representation or symbolism because it simply has not the means as a medium for doing so. Without a specific vocabulary of fixed items like words, nothing concrete can be communicated.

According to Hanslick to represent, to mean, to refer to anything specific by means of musical sounds, is possible only if one could find a "causal nexus" between these ideas and certain combination of sounds.

Hanslick gives an example of a instrumental composition. He further asks what particular feeling it supposedly depicts: one will say 'love'. He may be right. Another says it is 'longing' perhaps he is correct. A third says, it has religious fervour. Who can contradict him?

Hanslick argues like this - "How can we talk of definite feeling being represented when nobody really

knows what is represented".

According to Hanslick - music is essentially certain tones in their harmonic and rhythmic relations. The beauty of music consists in these sounds and not in their representational value. As sounds they are characterized by their strength, motion and ratio, which give rise to intensity waxing and waning, to motion hastening and lingering. Because of these musical characteristics certain aesthetic qualities present themselves in the sounds which the listener describes as "graceful, gentle, violent, elegant, fresh etc. These ideas are expressible by corresponding modifications of sound".

If a melody is graceful it does not mean it represents or symbolizes anything graceful or even any feeling of gracefulness. The gracefulness is presented in the sounds, it is not represented by them.

Hanslick states that music cannot represent or symbolize love, fear or anger. He says music can represent certain pervasive features of our emotions. Music can represent only the dynamic properties of the feelings. It may reproduce the motion accompanying psychical action according to its momentum, speed, strength, weakness, increasing and decreasing intensity. Motion is only one of the concomitants of feeling. Music cannot represent

love, but it can represent its dynamic element of movement, its waxing or waning character which is common with all emotional states.

Hanslick is heteronomist in a limited sense. Music is a language of the dynamic properties of emotions. As Hanslick puts it "the forest is cool and shady, but it certainly does not represent the feeling of coolness and shadiness". Representing something always involves the conception of two separate and distinct objects.

Robert Schumann in his collected works (P.1,43) has stated that music primarily affects the senses and, often rousing the emotions, reaches the intellect last of all. Schumann totally contradicts the views of Hanslick. It is said that the aim and object of music is to excite emotion, i.e. pleasurable emotions, on the other hand, the emotions are said to be subject-matter which musical works are intended to illustrate.

The old writers said that the object of music is to arouse our feelings and to fill our hearts with piety, love, joy or sadness. Hanslick says that this is neither the aim of music nor of any art. An art claims, above all, at producing something beautiful which affects not our feelings but the organ of pure contemplation, our

imagination, when we listen to music, we enjoy music alone, we do not think of importing any extraneous matter. The tendency to allow our feelings to be aroused implies something extraneous to music.

An exclusive activity of the intellect resulting from the contemplation of the beautiful involves not an aesthetic but a logical relation, while the predominant action of the feelings, brings us to still more slippery ground, a pathological relation.

Hanslick emphasized that if music is to be treated as an art, it is not our feelings but our imagination which must supply the aesthetic tests. Musicians think that music can arouse any given emotion in the listener and therefore music is different from other arts. The true organ with which the beautiful is apprehended is the imagination and it follows that all arts are likely to affect our feelings.

Hanslick says, "Do our feelings remain callous to a sight of strasbourg Cathedral?". We see that all other arts too, affect us with considerable force. He further says that whether one is deeply affected by a symphony by Mozart or tragedy by Shakespeare etc. must depend on individual himself. Even real work of art appears to our emotional faculty in some way but none in any exclusive way.

Hanslick insists that our feelings can never become the basis of aesthetic laws. We should not trust to the feelings aroused by music. As a consequence of our mental constitution, words, titles and other conventional associations give to our feelings and thoughts a direction which we often falsely ascribe to the character of the music itself.

In reality there is no causal nexus between a musical composition and the feelings it may excite. How many compositions by Mozart were thought by his contemporaries to be the most perfect expression of passion, warmth and vigour of which music is capable. Haydn's symphonies were placed in contrast with the violent bursts of passion, the internal strife, the bitten and acute grief embodied in music of Mozart. Same comparison was made between Beethoven and Mozart. The musical merit of many compositions which at one time made so deep an impression, and the aesthetic enjoyment which their originality and beauty still yield are not altered in the least by this dissimilar effect on the feelings at different periods. Thus, there is no invariable and inevitable nexus between musical works and certain states of mind.

The effect of music on the emotions does not possess the attributes of inevitableness and exclusiveness. It

is not music alone which awakens the feelings of joy or sorrow, you become joyous if you get a huge sum in a lottery. Emotions are not the aesthetic monopoly of music alone. Music may reproduce phenomena such as whispering, roaring but the feeling of love or anger have only a subjective existence. Definite feelings and emotions are unsusceptible of being embodied in music. Our emotions have no isolated existence in the mind and cannot, therefore, be evoked by an art which is incapable of representing the remaining series of mental states. They are on the contrary, depend on physiological and pathological conditions.

A determinate feeling (a passion, an emotion) as such never exists without a definite meaning which can of course, only be communicated through the medium of definite ideas. Hence psychologically unavoidable conclusion is that it is incapable of expressing definite emotions. A certain class of ideas, however, is quite susceptible of being adequately expressed by means which unquestionably belong to the sphere of music proper. This class comprises all ideas which, consistently with the organ to which they appeal, are associated with audible changes of strength, motion and ratio: the ideas on intensity waxing and waning of motion hastening and

lingering of ingeniously complex and simple progression etc. The aesthetic expression of music may be described by terms such as graceful, gentle, violent, elegant, fresh all these ideas being expressible by corresponding modifications of sound. We may use these adjectives as describing musical phenomena. The melodious adagio, for instance softly dying away suggests the idea of gentleness. Our imaginative faculty ever ready to establish relations between the conceptions of art and our sentiments.

In painting the picture of a flower girl call up the wider notion of maidenly content and modesty, but can a listener discover in a piece of music the idea of youthful satisfaction or transitoriness?

According to Hanslick, these abstract notions are by no means the subject-matter of the musical composition. It would be absurd to say that a feeling of contentedness or transitoriness can be expressed by a musical composition.

There are ideas though not occurring as feelings and yet are capable of being expressed by music, conversely there are feelings which affect our minds but which are so constituted as to defy their expression by any ideas which music can represent. Hanslick asks what part of the feelings, then, can music represent, if not the subject

involved in them? Music can represent only the dynamic properties of feelings. Music may reproduce the motion accompanying psychical action, according to its momentum, speed, slowness, strength, weakness, etc. But motion is only one of the concomitants of feeling, not the feeling itself. It is a popular fallacy to suppose that the descriptive power of music, although incapable of representing the subject of a feeling, it may represent the feeling itself, not the object of love, but the feeling of love, Hanslick says that music can do neither. It cannot reproduce the feeling of love but only the element of motion; and this may occur in any other feeling just as well as in love. Love is as abstract as 'immortality' and it is quite superfluous to assure us that music is unable to express abstract notions. No art can do this. No instrumental composition can describe the idea of love wrath or fear. Since there is no causal nexus between these ideas and certain combination of sound. The element of emotion inherent in these ideas according to which increasing or decreasing force of single note or chord is motion. This is the element which music has in common with our emotion.

Sounds like colours are associated in our minds with certain symbolical meanings. Every colour has a character of its own. Green is associated with the feeling of hope,

blue with fredility. Rosenkranz¹ recognizes graceful dignity in orange, Philistine politeness in violet, etc. Similarly various keys, chords, timbres have character of their own. Such elements (sounds, colours) when employed for the purpose of Art, are subject to laws quite distinct from those upon which the effect of their isolated action depends e.g. the key of A flat major always awaken romantic feelings, or key of B minor always awaken misanthropic feelings.

Aesthetically speaking, such primordially distinctive traits are non-existent in the light of wider laws to which they are subordinate. The subject is not exhibited directly but in a symbolic form. The colour, the sound as such are not related to our emotions, but only the meanings we ourselves attach to them. We cannot therefore, speak of an isolated chord as representing a definite feeling. Beyond the analogy of motion, and the symbolism, of sound music possesses no means for fulfilling its alleged mission.

According to Hanslick music aims at nothing beyond itself and that music need not necessarily awaken feelings. But even for more definite and expressive passages from vocal music, enable us at best to guess the feeling it is intended to convey.

Hanslick firmly says that music is able to reproduce

¹ RozenKranz., 'Psychologie', 2nd ed. p.102.

visual and auditory impressions of a non-musical nature. Whenever the question of representation of objects by musical means is under consideration, though music is unable to portray phenomena which are foreign to its province. It nevertheless may picture the feelings which they excite. The very reverse is the case. Music can undertake to imitate objective phenomena only, and never the specific feeling they arouse.

Hanslick explain his point with illustration. He says that the falling of snow fluttering of the birds and the rising of the sun can be painted musically only by producing auditory impressions which are dynamically related to these phenomena. In point of strength pitch, velocity and rhythm, sounds present to the ear or figure bearing that degree of analogy to certain visual impression which sensations of various kinds bear to one another. The pretension however, to describe by musical means the 'feeling' which the falling snow, the crowing cock or a flash of lightening excites in us is simply ludicrous.

Psychical motion considered as motion apart from the state of mind it involves, can never become the object of an art, because without an answer to the query, what is moving? or what is being moved? an art has nothing tangible to work upon.

Music is not intended to represent a definite feeling (which is undoubtedly true) is only a negative aspect of the question. But what is positive, the creative factor in a musical composition? An indefinite feeling as such can not supply a subject; to utilize it, an art would first of all have to solve the problem. What form can be given to it? The function of art consists in individualizing, in evolving the definite out of indefinite, the particular out of general. The theory respecting indefinite feelings would reverse this process.

The theory that music represents something, puts us difficulty, because it is impossible to define what is that something. Music represents no feelings, definite or indefinite.

Hanslick explains that the beautiful in music would not depend on the accurate representation of feelings even if such a representation were possible. Music can not represent definite states of mind. Even in recitative, the most elevated and excellent form of music, the beautiful tends to disappear in proportion as the expression of some specific feeling is aimed at.

Hanslick emphatically says that music has no prototype in nature and expresses no definite conceptions. Its Kingdom is, indeed 'not of this world". All the phantastic descriptions, characterizations and periphrases are either

metaphorical or false. What is descriptive in any art, is figurative in music. Of music it is impossible to form any but a musical conception and it can be comprehended and enjoyed only in and for itself.

(b) Langer's Views :

According to Langer the tonal structures we call "music" bear a close logical similarity to the forms of human feeling - forms of growth and attenuation, flowing and stowing, conflict and resolution, speed, arrest, terrific excitement, calm, or subtle activation and dreamy lapses - not joy and sorrow but the greatness and brevity and eternal passing of everything vitally felt. Such is the pattern or logical form, of sentience; and the pattern of music is that same form worked out in pure, measured sound and silence. Music is a tonal analogue of emotive life.

Such a formal analogy, or congruence of logical structures, is the primary requisite for the relation between a symbol and whatever it is to mean.

The symbol and the object symbolized must have some common logical form. But purely on the basis of formal analogy, there would be no telling which of two congruent structures was the symbol and which the meaning.

Langer explains the difference between sounds and musical forms. She says that sounds are much easier to produce combine, perceive and identify, than feelings. Forms of sentience occur only in the course of nature but musical forms may be invented and intoned at will. Their general pattern may be reincarnated again and again by repeated performance. The effect is actually never quite the same eventhough the physical repetition may be exact, as in recorded music, because the exact degree of one's familiarity with a passage affects the experience of it, and this factor can never be made permanent. Yet within a fairly wide range such variations are, happily, unimportant. To some musical forms even much less subtle changes are not really disturbing, for instance certain differences of instrumentation and even, within limits, of pitch or tempo. To others, they are fatal. But in the main sound is a negotiable medium capable of voluntary composition and repetition, whereas feeling is not, this trait recommends tonal structures for symbolic purposes.

According to Langer a symbol is used to anticulate ideas of something we wish to think about and until we have a fairly adequate symbolism we cannot think about it. Interest always plays a major part in making one thing - the symbol or system of symbols.

Sound as a sheer sensory factor in experience, may be soothing or exciting, pleasing or torturing; but so are the factors of taste, smell and touch. Selecting and exploiting such somatic influences is self-indulgence, a very different thing from art. An enlightened society usually has some means, public or private, to support its artists, because their work is regarded as a spiritual triumph and a claim to greatness for the whole tribe. But mere epictures would hardly achieve such fame. Even chefs, perfumers and upholsterers, who produce the means of sensory pleasure for others are not rated as the torch-bearers of culture and inspired creators. Only their own advertisements bestow such titles on them. If music, pattend sound, had no other office than to stimulate and soothe our nerves, pleasing our ears as well-combined foods please our palates, it might be highly popular, but never culturally important.

According to Langer the function of music is not stimulation of feeling, but expression of it; and furthermore, not the symptomatic expression of feelings that beset the composer but a symbolic expression of the forms of sentience as he understands them. It bespeaks his imagination of feelings rather than his own emotional state, and express what he knows about the so called "inner life"; and this may exceed his personal case, because music is a

symbolic form to him through which he may learn as well as utter ideas of human sensibility.

Langer rejects the concept that music is a kind of language. She says that there are many difficulties involved in the assumption that music is a symbol, because we are deeply impressed with the paragon of symbolic form, namely language, that naturally carry its characteristics over into our conceptions and expectations of any other mode. Yet music is not a kind of language. Its significance is really something different from what is traditionally and properly called "meaning".

Probably the readiest way to understand the precise nature of musical symbolization is to consider the characteristics of language and then, by comparison and contrast note the different structure of the music and the consequent differences and similarities between the respective functions of those two logical forms.

Langer compares music and language and says that music, like language, is an articulate form. Its parts not only fuse together to yield a greater entity; but in so doing they maintain some degree of separate existence, and the sensuous character of each element is affected by its function in the complex whole. This means that the greater entity we call a composition is not merely produced by mixture, like a new colour made by mixing paints, but

is articulated, i.e. its internal structure is given to our perception. Music is only loosely and inexactly called a language, so its symbolic functions is only loosely called meaning because, the factor of conventional reference is missing from it. Music has import and this import is the pattern of sentience - the pattern of life itself, as it is felt and directly known.

The theory of music can be stated as; "music is significant form and its significance is that of a symbol, a highly articulated sensuous object, which by virtue of its dynamic structure can express the forms of vital experience, which language is peculiarly unfit to convey. Feeling, life, motion and emotion constitute its import.

Langer's emphasis on significant form is related to aesthetical problem of rightness and necessity. She says that the reason for our immediate recognition of "significant form" is the heart of aesthetical problem. Certainly "rightness and necessity" are properties with philosophical implications and the perception of them a more telling incident than an inexplicable emotion to recognize that something is right and necessary is a rational act, no matter how spontaneous and immediate the recognition may be; it points to an intellectual principle in artistic judgement and a rational basis for the feeling Bell calls it "the aesthetic emotion".

Langer states the significance of establishing the relation of art to physical or making, on the one hand, and to feeling and expression on the other. "Art is the creation of forms symbolic of human feeling". A work of art is more than an "arrangement" of given things - even qualitative things. Something emerges from the arrangement of tones or colours, which was not there before, and this rather than the arranged material is the symbol of sentience.

Langer synthesizes the aspects of expressive forms and says that the making of this expressive form is the creative process that enlists a man's utmost technical skills in the service of his utmost conceptual power, imagination. Not the invention of new original turns, not the adoption of novel themes merits the word "creative" but the making of any work symbolic of feeling, even in the most canonical context and manner.

Langer quotes the reference of polarity of opposite principles about arts. She says that the most famous use of the polarity of opposite "principles" is Nietzsche's ranking of all art works between the pure feeling and pure form, and his classification of them as Dionysian or Apolonian according to the preponderance of one principle or the other. In fact this treatment of a basic antithesis in art theory has absorbed a whole class of related,

"polarities": emotion - reason, freedom - restraint, personality - tradition, instinct - intellect. Curt Sachs "great rhythm" between the poles of "ethos" and "pathos" is the same sort of adjustment to the familiar opposition in art theory. Yet the paradoxical character of aesthetics is not remedied by a resort to "polarity".

The polarity of feeling and form is itself a problem; for the relation of the two 'poles' is not really a polar one i.e. a 'relation of positive and negative, since feeling and form are not logical complements. Feeling is associated with spontaneity, spontaneity with informality or indifference to form and thus with absence of form. On the other hand, form connotes formality, regulation, hence repression of feeling and absence of feeling.

According to Langer the analysis of music has centered in physical, physiological and psychological studies of tones: their own physical structure and combinability, their somatic effects on men and animals, their reception in human consciousness. Acoustics became a valuable science that made possible not only better conditions of producing and hearing music, but, in the realm of music itself, the tempered scale, and the fixation of a standard pitch. Again and again attempts have been made to explain musical invention by the physical complexity of tones and find the laws and limits of composition on a basis of

ratios or mathematical sequence to be exemplified. G.D. Birkhoff tried to compute the exact degree of beauty in any art work (plastic, poetic and musical) by taking the "aesthetic measure" of its components and integrating these to obtain a quantitative value judgement.

It is very difficult to answer the question what is music? It can not be answered by researches into the ingredients out of which musical works are made. Almost all serious inquiry so far has been concerned with the materials of music and the possibilities of their combination. The fact that the tonal properties were among the first physical laws to be mathematically expressed, tested and systematized, has given music the name of science, even of a scientific model for cosmology, from ancient times to modern day. The material itself is interesting and offers a definite specialized field of inquiry. The order of pitches is continuous, and corresponds to an equally orderly series of vibration rates. Loudness, too, may be expressed in mathematical degrees of an unbroken scale, and reduced to a property of physical vibration. Even timbre - the most definitely qualitative characteristic of tones is conditioned by the simplicity or complexity of the vibrations that produce the tone.

The art of tone was studied thoroughly by many researchers, it was observed that sound and even tone as such

is not music; music is something made out of sound, usually of definite intonation. The science of acoustics acquired an alter ego, the psychology of music initiated by Carl Stumpf, which begins with the concept of separate auditory perceptions and seeks to build up the tonal musical experience as an emotional response to complex tonal stimuli, reinforced by sensations of contrast, surprise, familiarity, and above all, personal associations. Psychologists, musical and unmusical people thought about the art of tone as a process of affective stimulation and described musical experience in terms of "nervous vibrations". Researchers had a belief that the proper function of music is to cause a refined sort of sensuous pleasure that in turn evokes a well-timed, variegated succession of feelings. Psychologists explained relationship in terms of stimulus-response theory but this theory rejects its credentials for art in general. The study of vibration patterns on sound tracks and encephalographs may tell us astounding things about audition, but not about music, which is the illusion begotten by sounds.

According to Langer if we want to understand music one must know not simply much music, but much about music. Concert-goers try to recognize chords, and judge key changes and hear the separate instruments in an ensemble - all technical insights that come of themselves with long

familiarity, instead of distinguishing musical elements which may be made out of dynamic accents or simply changes of volume and yet be in themselves as audible to a child as to be a veteran musician. For the elements of music are not tones of such and such pitch, duration and loudness, nor chords, and measured beats; they are like all artistic elements, something virtual, created only for perception. Eduard Hanslick² denoted them rightly: "tönend bewegte formen" "sounding forms in motion".

Such motion is the essence of music; a motion of forms that are not visible, but are given to the ear instead of eye. Yet what are these forms? They are not objects in the actual world, like the forms normally revealed by light, because sound, though it is propagated in space and is variously swallowed or reflected back i.e. echoed, by the surfaces it encounters, is not sufficiently modified by them to give an impression of their shapes, as light does.³ According to Goddard "Although musical sound is more or less reflected and absorbed as it moves among objects, the result is to modify its general volume and character - as when music is performed in an empty or full room - not to give us impressions of those objects.

2 Eduard Hanslick., 'Vom Musikalischschönen'.

3 Goddard Joseph., On Beauty and Expression in Music, pp. 25-27

Langer explains the motion of forms by saying that things in a room may affect tone in general, but they do not influence tonal forms specifically, nor obstruct their motions, because forms and motions alike are only seemingly there; they are elements in a purely auditory illusion.

For in all the progressive movements we hear - fast movement - or slow, stop, attack, rising melody, widening or closing harmony, crowding chords and flowing figures there is actually nothing that moves. A word may be in order to forestall a popular fallacy, namely the supposition that musical motion is actual because strings or pipes and the air around them move. Such motion, however, is not what we perceive. Vibration is minute, very fast, and if it comes to rest sound simply disappears. The movement of tonal forms on the contrary, is large and directed toward a point of relative rest, which is no less audible than the progression leading to it.

Musical Duration :

The elements of music are moving forms of sound; but in their motion nothing is removed. The realm in which tonal entities move is a realm of pure duration. Like its elements, however, this duration is not an actual phenomenon. It is not a period-ten minutes or a half hour, some fraction of a day - but is something radically

different from the time in which our public and practical life proceeds.

Musical duration is an image of what might be termed "lived" or "experienced" time - the passage of life that we feel as expectations become "now" and "now" turns into unalterable fact. Such passage is measurable only in terms of sensibilities, tensions, and emotions; and it has not merely a different measure, but an altogether different structure from practical or scientific time.

The semblance of this vital, experiential time is the primary illusion of music. All music creates an order of virtual time, in which its sonorous forms move in relation to each other - always and only to each other, for nothing else exists there. Virtual time is as separate from the sequence of actual happenings as virtual space from actual space. In the first place it is entirely perceptible, through the agency of a single sense-hearing. There is no supplementing of one sort of experience by another. This alone makes it something quite different from our "common-sense" version of time, which is even more composite, heterogeneous, and fragmentary than our similar sense of space. Inward tensions and outward changes, heartbeats and clocks, daylight and routines and weariness furnish various incoherent temporal data, which

we coordinate for practical purposes by letting the clock predominate. But music spreads out time for our direct and complete apprehension, by letting our hearing monopolize it - organize, fill, and shape it, all alone. It creates an image of time measured by all the motion of forms that seem to give it substance, yet a substance that consists entirely of sound, so it is transitoriness itself. Music makes time audible, and its form and continuity sensible.

Basil de Selincourt's⁴ essay entitled "Music and Duration" states the relationship between virtual and actual time and space. He further states -

- (i) Music is one of the forms of duration; it suspends ordinary time, and offers itself as an ideal substitute and equivalent.
- (ii) The time of music is an ideal time and if we are less directly aware of it, the reason is that our life and consciousness are more closely conditioned by time than by space.
- (iii) Music demands the absorption of the whole of our time - consciousness; our own continuity must be lost in that of the sound to which we listen.

4 Selincourt Basil de., Music and Letters, I, No.4, (1920) 286-293.

- (iv) Music uses time as an element of expression; duration is its essence. The beginning and the end of a musical composition are only one if the music has possessed itself of the interval between them and wholly filled it.

Roger Sessions's⁵ explanation in essay "The composer and His Messages" can be compared with that of Basil. Sessions states: "It seems to me that the essential medium of music, the basis of its expressive powers and the element which gives it its unique quality among the arts, is time, made living for us thorough its expressive essence, movement".

Considering the explanations put forth by various thinkers Langer explains the following aspects of musical duration -

- (i) The radical divergence of virtual time from actual lies in its very structure, which is not the one-dimensional order. The virtual time created in music is an image of time in a different mode, i.e. appearing to have different terms and relations.
- (ii) Modern scientific time, which is one coordinate of a many-dimensional structure, is a systematic refinement of "clock-time". Its great intellectual and

⁵ Sessions Roger., "The Composer and His Message", In the Intent of the Artist, edited by Augusto Centeno, p.106.

practical advantages are bought at the price of many interesting phases of our time perception that have to be completely ignored. Consequently we have a great deal of temporal experience - that is, intuitive knowledge of time - that is not recognized as "true" because it is not formalized and presented in any symbolic mode, we have only one way - the way of clock - to think discursively about time at all.

The underlying principle of clock-time is change, which is measured by contrasting two states of an instrument, whether that instrument be the Sun in various positions, or the hand on a dial at successive locations, or a parade of monotonous, similar events like ticks or flashes "counted" i.e. differentiated, by being correlated with a series of distinct numbers. In any case it is the "states", "instants", or whatever we choose to call the terms of the series, that are symbolized, and therefore explicitly conceived and "change" from one to the other is constructed in terms of their differences. "Change" is not itself something represented; it is implicitly given through the contrast of different "states" themselves unchanging.

The concept of time involves more properties than "length" or interval between selected moments subjectively,

a unit of time may be great or small as well as long or short; the slang phrase "a big time" is psychologically more accurate than a "busy", "pleasant", or "exciting", time. It is this voluminousness of the direct experience of passage that makes it, as Bergson observed long ago, indivisible⁶. But even its volume is not simple, for it is filled with its own characteristic forms, as space is filled with material forms, otherwise it could not be observed and appreciated at all. The phenomena that fill time are tensions - physical, emotional or intellectual. Time exists for us because we undergo tensions and their resolutions. Their peculiar building-up and their ways of breaking or diminishing or merging into longer and greater tensions, make for a vast variety of temporal forms. Some tensions, always sink into the background; some drive and drag, but for perception they give quality rather than form to the passage of time, which unfolds in the pattern of the dominant and distinct strains whereby we are measuring it.

The direct experience of passage, as it occurs in each individual life is, of course, something actual, just as actual as the progress of the clock or the speedometer; and like all actuality, it is only in part perceived and

6 Bergson H., "In Matiere et Memoire.", 46th ed., Paris, 1946, p.209.

its fragmentary data are supplemented by practical knowledge and ideas from other realms of thought altogether. Yet it is the model for the virtual time created in music. There we have its image, completely articulated and pure; every kind of tension transformed into musical tension, every qualitative content into musical quality, every extraneous factor replaced by musical elements. The primary illusion of music is the sonorous image of passage abstracted from actuality to become free and plastic and entirely perceptible.

Musical time has form and organization, volume and distinguishable parts. As Marcel⁷ observed: "when we speak of the beauty of a melodic line, this aesthetic qualification does not refer to an inward progression, but to a certain object, to a certain non-spatial shape - for which the world of extension can merely furnish a symbolism that we know is inadequate".

The frequent references to "musical space" in the technical literature are not purely metaphorical; there are definitely spatial illusions created in music, quite apart from the phenomenon of volume, which is literally spatial, and the fact that movement logically involves space, which may be taken too literally. "Tonal

7 Marcel G., Op. Cit., P.222

space" is a different thing, a genuine semblance distance and scope. It derives from harmony rather than from either movement or fullness of tone. Space in music, is a secondary illusion. But, primary or secondary, it is thoroughly "virtual", i.e. unrelated to the space of actual experience. Ernst Kurth, in his *Musikpsychologie*, likens it to "kinetic space", and in Werner Danckert's *Ursymbole melodischer Gestaltung* it figures as virtual "place". J.Gehring, for this part, speaks of the staggered planes of musical depth. Evidently, the spatial element which all these writers find in music is a plastic space, artistically transformed, yet in no specified visual mode.

In fact that the primary illusion of one art may appear, like an echo, as a secondary illusion in another, gives us a hint of the basic community of all the arts. As space may suddenly appear in music, time may be involved in visual works. A building is the incarnation of a vital space which inevitably shows us time, and in some buildings this element becomes impressively strong. Yet architecture does not create a perceptible totality of time, as it does of space; time is a secondary illusion. The primary illusion always determines the "substance", the real character of an art work, but the possibility of secondary illusions endows it with the richness, elasticity, and wide freedom of creation that make real art so hard to hold in the meshes of theory.

As soon as we regard music as a thoroughgoing symbol, an image of subjective time, the appeal of Bergson's ideas to the artistic mind becomes quite comprehensible; for music presents reality no more directly than philosophical discourse, but it presents a sentient and emotional reality.

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

- (i) The intervention of a performer between the composer and his audience.
- (ii) The wide range of "interpretations" of any given piece.
- (iii) The value and dangers of virtuosity.
- (iv) The bogey of "mere technique".
- (v) The process of "self expression" attributed to the composer or performer.
- (vi) In orchestral works to the conductor.
- (vii) The function of poetic texts
- (viii) The principle of the 'petit roman' in default of a text, to inspire or to explain a composition.

(ix) The opposite ideal of "pure music upheld by the best musicologists and critics and paradoxically the interest of most great composers in opera".

All these problems are complex and too great with implications affecting all the arts, to be passed with a mere bow of recognition. Their solution has to be prepared by a more detailed knowledge of the central theme - what the musician is making, to what end, and by what means..

Feeling and Hindustani Music :

In aesthetic experience however the feelings and facts of everyday life even if they are transfigured are always present. In respect of its proper and irreducible character, therefore, which distinguish it from any form of ordinary consciousness, aesthetic experience is not of a discursive order. On the other hand, as regards its content - which is nothing but ordinary life purified and freed from every individual relationship - aesthetic consciousness is no different from any other form of discursive consciousness. Art is not absence of life - every element of life appears in aesthetic experience - but it is life itself pacified and detached from all

passions. About aesthetic experience Raniero Gnoli⁸ has given the above views.

Imagination plays an important role in the treatment of a raga especially in the Khayal form of art - music. Art becomes soulless by laying too much emphasis on practice. It will be technically perfect but emotionally sterile. Over-concern for correctness hampers creativity. Feelings get sacrificed if one cares more for text book precision.

Hindustani music has twelve notes, they are sharper or flatter depending on the character of the raga and these can be rendered in infinite variety of ways according to the feeling or mood of the artist at the moment. A raga in Hindustani-music is not mere sum of Aroha, Avaroha, Vadi, Samvadi etc. The artist has to keep in mind the picture of a raga. He must have its image in mind. A raga should not be mistaken for its notes. Notes by themselves do not convey any meaning. One cannot ignore feeling embodied in a raga.

An artist of Hindustani music has the choice to choose his temperament, the range, depth and tone of his voice and varying degree of emphasis he gives to different notes. The same raga rendered by different artists has

8 Raniero Gnoli., 'The aesthetic experience According to Abhinava Gupta' Series orientale Roma XI, 1956, Introduction pages XXIV - XXV.

different colour and personality the artist lends to the raga, characteristics of the person. Much also depends on the way the notes are produced, whether they are cajoled or gently invoked, whether rendered with Gamak of Meend. Hindustani music offers infinite possibilities for the expression of individuality. Improvisation does not always bestow success. Under the pretext of creativity many artists fumble and carry on endless repetition.

Excessive use of decorative short taans, Gamaks, intricate meend, spoils the mood of a raga. In Hindustani music the artist has to project his feelings into the raga. The emotional content varies from personality to personality and from temperament to temperament. A raga represents complex of feelings. Most ragas convey what they do because of their typical associations. 'Meghmalhar' gives the sense of gaiety, it is associated with arrival of rains. 'Basant' raga describes arrival of Holi, spring. The function of Hindustani music is to soothe the mind of the listener and help him to achieve complete identification with the note.

I.A.Richards tells us that the valuable shapes of mind in aesthetic experience are those wherein we attain a perfect organisation of our impulses or a state of nervous equipoise. Raga 'Marva' is a difficult mode.

Here 'sa' is sparingly used and its vadi rishabh and samvadi dhaivat are five and half notes apart. Ustad Amirkhan creates an atmosphere of pathos.

Feeling does not inhere in the notes. It is the projection of our response to them. The notes of raga 'Bhairav' are used to invoke Gods in the morning and the atmosphere is full of sanctivity and devotion.

About objectification of feelings the ideas of Dr. Pravasjiwan Chaudhary⁹ are "Theory of objectification of feelings is more or less like that of Empathy in which internal feelings are said to be projected or read into external objects which really excite the feelings so that feelings as embodied in some sensuous form, may be said to be objectified. These theories bring out a fundamental principle involved in aesthetic experience viz. fixation of feeling in some sensuous medium and thus making it an object of apprehension.

About music and feelings Langer writes, "What music can actually reflect is the morphology of feeling". Prof. G.H. Ranade in his 'Hindustani Music, its physics and aesthetics (Ch.6)' writes, "Raga is a distinctive feature of Indian music". Literal music of raga is that which enraptures the listener. It is neither a scale nor a mode. It

9 Dr. Pravasjivan Choudhary., 'Studies in Comparative Aesthetics, Viswa Bharati, Santiniketan, 1953, p.19.

is melody for a single scale. Out of a single mode or a particular scale many different ragas can be formed giving prominence to this or that particular note.

A raga is thus an artistic idea or an artistic scheme of which a scale, a mode and a melody or melodies form the raw material. Further explanation is given by Ranade. He says, "In Indian music it is customary to associate specific ragas with specific emotions". A particular emotion is associated with a particular raga. From scales, modes or jatis ragas were obtained.

From Jatis ragas were obtained by particular arrangement of the tetra chords and by giving prominence to an individual note or group of notes serving as ragang or nucleus of raga. The raga system of the south is a matter of mathematics. Hindustani music did not attempt the mathematically possible but aesthetically impossible task of obtaining the maximum number of ragas.

Theme of Hindustani music is to give character to music. Character has its roots deeply laid down in tonal relationship of notes. Character is the soul of music. The process which brings out full beauty of this soul forms aesthetics of music. The listener is not much concerned with the words as with the music to which words are set.

Improvisation of Hindustani music allows great scope for personal freedom. There should be correct intonation

of all the intervals of the scale of a chosen raga, the quality of the note should be preserved in the music should be as expressive as possible.

In Hindustani music each song is cast in one definite mood. In alapa stress is given to poise and resonance. Resonance depends on proficiency in immaculate articulation. Each syllable is pronounced with grace and ease.

Hindustani music uses glides with distinct effect. Every raga is a special aesthetic scheme having an individuality in physical form. Music has the capacity to make an emotional appeal. Music gives rise to any and every emotion and can develop it to any degree of intensity. Consonance is the first and foremost consideration upon which laws of harmony are based.

Music employs consonance for a pleasant and bright effect. The mind has to be led from purely physical into aesthetic or emotional region. Music employs only tones and time and through them develops the power to make an emotional appeal. In Hindustanic music if a raga is intended to have a bright appeal we make graceful return to the dominant note of a raga or to the prime notes of the drone which being the most consonant enliven the bright or gay character of music. Similarly if a raga is meant to make a sad and pathetic appeal the tension on

account of the delaying note is allowed to remain for a longer time. The uneasiness persists and aggravated making the effect touching and pathetic.

The individual character of a note may be further modified by affecting suitable changes in its tonal quality and by subjecting it to rhythmic variations. With the help of such changes, it is possible to create several forms of musical expressions which may accentuate appeal of the raga. Bright and cheerful sounds reminds us of joy, harsh loud sounds of anger, sad and subdued tones of sorrow, fear or bereavement. Steady and sustained notes remind us of steady and peaceful things. Rapidly varying voice reminds us of impatience and hasty actions. A strained voice indicates effort, a checked voice shyness and reticence. By a judicious choice of the tonal and rhythmic form of expression, the mood of a raga can be firmly established and music may convey an emotional appeal.

Music does not aim at representing any emotion in their naked form. In expressing any emotion music tries to dominate its brute force through artistic expression. There is a powerful emotional appeal in folk-music. Hindustani music uses only one and the same scale throughout, so the mood remains the same throughout.

There is a special emotional appeal in Hindustani music. A raga is cast in one mood throughout, therefore

only such songs of which the theme agrees with the mood of the raga can be sung in that raga. Hence music dictates mood to the theme. The appeal of music is primarily based on the physical effect of consonance and dissonance and is broadly pleasant or unpleasant, in character. Hence music supplies the mood but not the cause or exact feeling at its bottom. Hence it may appeal to such emotions only of which the nature is openly bright or sad. Consonances may rouse a feeling of joy, pleasure etc. Similarly dissonances awaken a feeling of pain, pathos and destitution.

Hindustani music is fundamentally vocal and there is scope for lot of improvisation. The range, inflexion of voice and subtle variation in tone contribute a lot in achieving a desired effect. Indian music is a very old art, feeling played great part in its initial development. There was a great impact of Mohammedan culture on it, still the basic character remained the same because most of Mohammedan artists of first generation were Hindus, later they were converted to Islam.

Music provides artistic pleasure. It appeals both the intellect and emotions as well. That music is considered best in which there is happy combination of both intellect and emotion. The scientific side of music is governed by intellectual element. The emotional side is governed by physical, psychological and cultural association of mankind.

Music offers consonance or dissonance. The effect is pleasant or unpleasant, supplemented by tonal or rhythmic variation. This effect awakens certain psychological associations. If it is used for prayer it will be called devotional music, if it is used for mourning, the music is considered as sad.

G.H.Ranade in "Hindustani music - its physics and aesthetics" writes about feeling. Tonal variations or qualities coupled with the meaning of words do suggest the feeling with its associate emotions and can further delineate their rise and fall. In music the innumerable ways of varying the shades of quality of consonances and dissonances and subtle manipulation and variety of its rhythm wider the range of emotional expression.

In Hindustani music the drone gives its own tonality. The melodic laws of the raga impose certain restrictions so the mood remains same throughout. The repeated rhythmic cycle leads to the persistent maintenance of tension that is the peculiar rise and fall of emotion.

Aristotle says that music directly contains the essence of emotion, particular tunes produce particular form of excitement. The movement of music is actual movement of mind or impulses which arise when music is heard.

Longinus's¹⁰ view on sublime are noteworthy. He says,

10 Longinus., 'On the sublime', translated by H.L.Havel, Everyman's library, No.901.

"when a passage is pregnant in suggestion, when it is hard, may impossible to distract the attention from it, and when it takes a strong and lasting hold on the memory, then we may be sure that we have lighted on the true sublime".

An important problem in aesthetics is can ugly become beautiful in Art? The answer is the ugly cannot become beautiful; but imitation is admired if it has likeness. Beauty and to imitate beautifully are two different things. What is apparently ugly, but admirable in art, has something in it, which the trained perception can appreciate as beautiful. Imitation will make what it has seen, but imagination will make what it has not seen. Imagination is recognized as power of creating an adequate expression for intelligence and sentiment.

Modern western thinker like Prof.E.J.Furlong¹¹ have thought of imagination from philosophical point of view. William Blake had learned from Jacob Boehme and from old Alchemist writers that "imagination, was the first emanation of divinity, 'the body of God' ('the divine member') and he drew the deduction which they did not draw, that the imaginative arts were therefore, the greatest of Divine-revelation....."

I.A.Richards¹² writes about coleridge's views on

11 W.B.Yeats., 'Essays and Introductions', London, 1961, p.112.

12 I.A.Richards., 'Coleridge on imagination', London, p.86 and p.127.

imagination. "Projection of meaning into words" is itself an "imaginative process". Further he says, "imagination comes from the mind's response to nature".

Art is not a mirror of common perception, but an expression of something great or reasonable in sensuous form. Beauty comes to be regarded as a direct expression of reason in sense by way of aesthetic semblance only. All that symbolises in sensuous or material form, the laws or reasons eternally active in the world has a right to rank as beautiful. There must be some limit to the idea that all is beautiful which symbolises reason.

Identification of beauty with symmetry or unity in variety is broken down when beauty of art ceases to be subordinated to standards of ordinary reality. Plotinus disagrees with this. He says, "beautiful whole does not necessarily consists of parts which are beautiful in isolation. Something which are relatively simple appear to be beautiful, even taken by themselves". Music is a medium of expression. For Plotinus music is of course an audible symbol of inaudible harmonies. According to Aristototele music is a spiritual art. Symmetry is beautiful because symbolic of reason and divinity.

According to Leibnitz "music is counting performed by mind without knowing that it is counting". He further says,

"music is a felt relation to number, this is a plane case of 'reason in the form of feeling". It is assumed that what is beautiful to feeling is ultimately an expression of harmony.

Shaftsburg(1670-1713) writes that "the true purpose of art is to bring before the mind 'ideas' and sentiments in shapes drawn from sense-perception, the trained eye and ear being ultimate judges of what is beautiful or not.

Biologists and physiologists have accepted the fact that imagination is connected with brain. John C.Eccles¹³ says, "connections between cells are established by the synapses, specialized junctions, where the cell-membranes are established by the synapses, specialized junctions, where the cell-membranes are separated by cleft only 200 angstrom units across. At these synapses the transmitting cell secretes highly specific chemical substance whose high speed reaction carries the signal from one cell to the next the neuron is characteristically an 'all-or-nothing' relay. An impulse arriving across a synapse produces a very small and transient electrical effect, equivalent to .001 volt and lasting 01 to 02 second. It requires an excitation of about 10 times this voltage to cause the neuron to fire its discharge....."

13 John C.Eccles., "The Philosophy of Imagination," Scientific, American, Sept, 1958, p.141.

George Santayana¹⁴ has defined beauty as: "Beauty is constituted by the objectification of pleasure. It is pleasure objectified.

T.E.Hulme¹⁵ has clearly stated, "The source of pleasure felt by the spectator before the products of art is a feeling of increased vitality, a process which German writers on Aesthetics call empathy (Einfühlung)...in general terms we can say that any work of art we find beautiful is an objectification of our own pleasure in activity, and our own vitality. The worth of a line or form consists in the value of life which it contains for us."

The theory of objectification of feelings is more or less like that of empathy in which internal feelings are said to be projected or read into external objects which really excite the feelings so that feelings, as embodied in some sensuous form may be said to be objectified.

Croce¹⁶ emphasized the importance of imagination and sensationalism in music. He said, "If the attempt to define 'wit' and 'taste' usually resulted in intellectualism, it was easy to transform imagination and feeling and sensationalistic doctrines". "Nothing presents itself to the

14 George Santayana., 'The Sense of Beauty', New York, 1955, p.52.

15 T.E.Hulme., 'Speculations,' edited by Herbert Read, Routledge and Kegan Paul Ltd., London, 1960, pp.84-95.

16 Croce., 'Aesthetic', pp.201-203.

admirer of the beautiful to enable him to verify his cognition and satisfy himself that the object recognized is or is not that for which he takes it; and if imaginative knowledge pleases, it is not because it holds a special truth(imaginative truth), but because it creates objects which "though false are pleasing" : the painter makes not likenesses but images which, all resemblance apart, are pleasing to the sight; the poet awakens apprehensions, symptuous, novel, marvellous, splendid.

Addision identified the pleasure of the imagination with those produced by visible objects or the ideas to which they give rise. Such pleasures are not so strong as those of the senses nor so refined as those of the intellect. He groups together the pleasures experienced respectively in comparing limitations with the objects imitated, and in sharpening by this means the faculty of observation.