

CHAPTER-IV

FORM, FEELING AND MUSIC

PRAKASH

(A) HANSLICK'S VIEWS :

It is seen that the most powerful effects of music are attributed to physical excitement on the part of the listener. The power which music possesses of profoundly affecting the nervous system can not be ascribed so much to the artistic forms created by and appealing to the mind as to the material with which music works and which Nature has endowed with certain inscrutable affinities of a physiological order. Elements of music are sound and motion. Emotions more or less coexist with the act of contemplation. They are of aesthetic value so long as we remain conscious of the aesthetic origin of emotions so long as we derive pleasure solely from viewing a thing of beauty and according to Hanslick the thing of beauty is just this particular form.

Hanslick says that if the Supreme aim of music is excitation of feelings, let us see what happens if several pieces say of a gay and springtly character are presented, they will all impresses alike. The feelings of the listener assimilate only what these pieces have in common, but the special feature of each composition and the individuality of its artistic interpretation pass unnoticed.

According to Hanslick the attention of the listener is so greatly absorbed by the particular form and character of the composition which gives it the stamp of individuality. Hanslick points out that the habit of looking only for some abstract feeling instead of judging the concrete work of art is in any great measure practiced in music alone.

He further states that musical compositions belong to the class of spontaneous products of nature, the contemplation of which charms us without obliging us to enter into the thoughts of a creative mind, conscious of what it creates. Music is the most imperative and the most indulgent of all arts. We may drink in a melody, but not a picture.

The intrinsic interpretation of a piece of music is derived not from the material part properly so called, not from the rich variety of succession of sounds, but from their vague aggregate effect which impresses them as an undefinable feeling. This explains the unique position which the intellectual element in music occupies in relation to form and substance(subject). In view of Hanslick the sentiment pervading a piece of music is habitually regarded as the drift, the idea, the spirit of the composition; whereas the artistic and original combination of definite successions of sound is said to be the mere

form, the mold, the material garb of those supersensible elements. But it is the "specifically musical" element of the creation of inventive genius which the contemplating mind apprehends and assimilates. These concrete musical images, and not the vague impression of some abstract feeling, constitute the spirit of the composition. The form (musical structure) is the real substance (subject) of music, - in fact, is the music itself in antithesis to the feeling, its alleged subject, which can be called neither its subject nor its form, but simply the effect produced. Hanslick further continues and says, "that which is regarded as purely material, as the transmitting medium, is the product of a thinking mind, whereas that which is presumed to be the subject - the emotional effect - belongs to the physical properties of sound. Contemplation alone is the true and artistic method of listening.

In the opinion of Hanslick only that music can yield truly aesthetic enjoyment which prompts and rewards the act of thus closely following the composer's thoughts and which with perfect justice may be called a pondering of the imagination. Indeed without mental activity no aesthetic enjoyment is possible. It demands the keenest watching and the most untiring attention.

Hanslick further says that in the case of intricate compositions, this keen watching and untiring attention may become a mental exertion.

In the opinion of Hanslick, mental activity is a necessary concomitant in every aesthetic enjoyment and it very often varies considerably in several individuals listening to one and the same composition. He says, "to become intoxicated nothing but weakness is required, but truly aesthetic listening is an art in itself".

He argues that a composition that looks us in the face with the bright eyes of beauty would make us glad, though its object were to picture all the woes of the age. The untrained amateur and a Sentimentalist would ask whether the music is gay or mournful, whereas instructed musician inquires whether it is good or bad. The true aesthetic enjoyment depends upon the musical merit of the composition. Aesthetics as the science of the beautiful judges music only in the sense of art and can, therefore, take cognizance of nothing but those effects which, as products of the human mind, come within the scope of pure contemplation in consequence of the definite grouping of the primary factors.

About listening to composition, Hanslick says that the most essential condition to the aesthetic enjoyment

of music is that of listening to a composition for its own sake, no matter what it is or what construction it may bear. The moment music is used as a means to induce certain states of mind, as a accessory or ornamental, it ceases to be an art in a purely musical sense. Hence from an aesthetic point of view, music ought to be regarded as an effect rather than a cause, as a product rather than a producing agent. According to Hanslick, just as people confuse the elemental action of sound with music proper, they also fail to distinguish music from the principles of rhythm and euphony and from properties such as quiescence and motion, dissonance and consonance.

Now there are philosophers like Rousseau, Kant and Hegel who believe that music has no subject. But there are also many who believe that music has a subject. There are many terms which are used e.g. subject, matter, content, etc. Hanslick holds the view that "contents" in the true and original sense, is that which a thing contains, what it holds within. The notes of which a piece of music is composed, and which are the parts that go to make up the whole, are the contents in this sense. Nobody will accept this definition because of the word 'contents' (subject) which being usually confounded with the word "object". The 'contents' of musical composition raises the conception of an 'object' (subject matter, topic)

which later being the 'idea' the ideal element they represent to themselves as antithetical to the "material part" the musical notes. Music has 'no contents' thus understood. Kahlert^{1*} maintains that music admits of no "description in words".

Hanslick maintains that music consists of successions and forms of Sound, and these alone constitute the subject. He goes on to say that whatever be the effect of a piece of music on the individual mind, and however it be interpreted, music has no subject beyond the combination of notes. We hear, for music speaks not only by means of sounds, it speaks nothing but sound. Krüger - the opponent of Hegel and Kahlert strongly advocates that music has a 'subject'. Music supplies the motive force to plastic and quiescent forms.

In the discussion of connection between the question of subject in musical compositions and the relation of music to beauties of nature, the nature can provide no aesthetic model. A prototype of its mode of manifestation is no where to be met with. Music has no subject that can be taken hold of by the intellect.

The term 'subject' can be applied to an art product only if we regard it as the correlative of 'form'. The term 'form' and 'substance', supplement each other, and one can not be thought of except in relation to the other.

1* Kahlert., Aesthetik, p.380.

Wherever the 'form' appears mentally in separable from the "substance" there can be no question of an independent 'substance' (subject).

Hanslick explains that in music, substance and form, the subject and its working out, the image and the realized conception, are mysteriously blended in one undecomposable whole. This complete fusion of substance and form is exclusively characteristic of music, and presents a sharp contrast to poetry, painting and sculpture, in as much as these arts are capable of representing the same idea and the same event in different forms. In music no distinction can be made between substance and form, as it has no form independent of the substance. In all compositions the independent, aesthetically undecomposable subject of a musical conception is the theme, and by the theme, the musical microcosm.

Hanslick about 'form' says that what we call 'form' of a symphony, an overture, a Sonata, a chorus etc. is the architectonic combination of the units and groups of units of which a composition is made up; or, more definitely speaking, the symmetry of their successions, their contrasts, repetitions, and general working out. He further says that music is to be played, but it is not to be played with. Thoughts and feelings pervade with vital energy the musical organism, the embodiment of beauty and symmetry. The composer thinks and works; but he thinks and works in

sound, away from the realities of the external world. Those who admit it in principle deny and violate it when carried to its logical conclusions. They conceive the act of composing as a translation into sound of a given subject. Whereas the sounds themselves are the untranslatable and original tongue. If the composer is obliged to think in Sounds, it follows as a matter of course that music has no subject external to it itself, for of a object in this sense we ought to be able to think in words.

Though music possesses beauty of form without any extrinsic subject, this does not deprive it of the quality of individuality. According to Hanslick the act of inventing a certain theme and the mode of working it out are always so unique and specific as to defy their inclusion in a wider generality. These processes are distinctly and unequivocally individual in nature. There is individuality in the choice and working out of the various musical elements. Music has a subject, i.e. a musical subject, which is no less a vital spark of the divine fire than the beautiful of any other art. The indefinite emotions which at best underlie the other kind of subject do not explain its spiritual force. This spiritual force can only be attributed to the definite beauty of musical form as the result of the untrammelled working of the human mind on material susceptible of intellectual manipulation.

In the opinion of Hanslick, beauty must be supreme

rather than feelings. He says that the organ of contemplation from which the beautiful flows is not our emotional but our imaginative faculty. The imagination of the composer and the listener is most intimately associated with feelings and sensations. The feelings, are of importance both before and after the completion of the work, in respect to the composer first and listener afterward.

During the act of composing the composer is in that exalted state of mind without which it seems impossible to raise the beautiful from the deep well of the imagination. This exalted state of mind take the form more or less of the nascent structure, now rising like billows and now subsiding into mere ripples. With special reference to the creative action of the composer, it always consists in the grouping and fashioning of musical elements. The slowly progressing work of moulding a composition - which at the outset floated in mere outlines in the composer's brain - into a structure clearly defined down to every bar, without further preliminaries, into the sensitive polymorphous form of orchestral music, requires quiet and subtle thout.

Hanslick further adds that the function of the composer is a constructive one, analogous to that of the sculptor. Like him, the composer must not allow his hands to be tied by anything alien to his material, since he too, aims at giving an objective existence to his musical

ideal and at casting it into a pure form.

It is not the feelings but a specifically musical and technically trained aptitude that enables us to compose. Nothing great or beautiful has ever been accomplished without warmth of feeling. The emotional faculty is highly developed in the composer. A strong and definite pathos may fill his soul and be the consecrating impulse to many a work, but it can never become the subject matter, from the very nature of music, which has neither the power nor the vocation to represent definite feelings. Hanslick firmly believes that an inward melody, and not mere feeling, prompts the true musician to compose.

In his view composing of music is constructive in nature and, as such, is purely objective. The composer creates something intrinsically beautiful, while the inexhaustible intellectual associations of sound enable his subjectivity to reflect itself in the mode of the formative process. Every musical note having its individual complexion, the prominent characteristics of the composer, such as sentimentality, energy, cheerfulness etc., may, through the preference given by him to certain keys, rhythms, and modulations, be traced in those general phenomena which music is capable of reproducing. But once they become part and parcel of the composition, they

interest us only as musical features - as the character of the composition, not of the composer.

Hanslick stresses that it is not the actual feeling of the composer, not a subjective state of mind, that evokes a like feeling in the listener. If music evokes feeling, then the cause for this is something objective in music. And according to Hanslick, this objective something is the purely musical features of a composition. He says, "it is aesthetically correct to speak of a theme as having a sad or noble accent, but not as expressing the sad or noble feelings of the composer. It is certain that the individuality of the composer will find a symbolic expression in his works. Style should be understood in a purely musical sense. The act in which the direct outflow of a feeling into sound may take place is not so much the invention of music as its reproduction. From philosophical point of view a composition is the finished work of art, irrespective of its performance, should not prevent us from paying attention to the division of music into composition and reproduction whenever it contributes to the explanation of some phenomenon.

Hanslick gives the example of instrumental music. He says that the player has the privilege of venting directly through his instrument the feeling by which he is swayed at the time, and to breathe into his performance

passionate excitement, longing and joy. The mere physical impulse which directly communicates the inward tremor as the fingers touch the strings, as the hand draws the bow, or as the vocal chords vibrate in song, enables the executant to pour his inmost feelings. His subjectiveness makes itself directly heard in music. The work of a composer is slow and intermittent, whereas that of the player is an unimpeded flight; the former composes for an age, the player performs for the fruition of the moment. The piece of music is worked out by the composer, but it is the performance which we enjoy. The active and emotional principle in music occurs in the act of reproduction, which draws the electric spark from a mysterious source and directs it toward the heart of the listener. The player can give only what the composition contains, and little more than a correct rendering of the notes is demanded of him; he has merely to divine and expose the spirit of the composer, but it is the spirit of the player which is revealed in this act of reproduction. In the opinion of Hanslick the same piece wearies or charms us according to the life infused into its performance. He further adds that a state of mind manifests itself most directly in music when origination and execution coincide.

Though all arts have the power to act on our feelings music operates on our emotional faculty with greater intensity and rapidity than any other art. A few chords may give rise

to a frame of mind than a poem by a lengthy exposition. The action of sound is not only more sudden, but also more powerful and direct. The arts persuade us, but music takes us by surprise. The musical excitation of our feelings is often due to other than purely aesthetic factors. A purely aesthetic factor, appeals to our nervous system in its normal condition, and does not count on a morbid exaltation or depression of the mind. Music has the power to operate with greater intensity on our nerves than any other arts. Music exhibits the connection between mind and body.

The notion of awakening by musical means definite feelings such as love, sadness, anger, etc. which in their turn are to cure the body by salutary excitement, is certainly a plausible one. Hanslick says, "it is possible that certain emotions may bring about a favourable turn in bodily ailments, but it is impossible to call forth at will definite emotions by musical means". It is true, the patient listens to the sensuous rather than to the artistic part of the music. With "feelings" and "passions" aroused by music there always coexists a strong physical agitation. No musician can expect a scientific solution of this problem without making himself acquainted with the latest results of physiological research into the connection between music and the emotions.

We shall look into this question in the light of

Helmholtz's theory of consonance and the affinities of sound. The physiological process by which the sensation of sound is converted into a feeling, a state of mind, is unexplained, and will ever remain so. Physiologists know that what our senses perceive as sound is, objectively speaking, molecular motion within the nerve substance, and this is true of the nerve centers no less than of the auditory nerve. They also know that the fibres of the auditory nerve are connected with the other nerves, to which they transmit the impulse received, and that the organ of hearing is connected with the cerebrum and the cerebellum, with the larynx, the lungs, and the heart.

About the specific mode, however, in which music affects these nerves they know nothing, nor yet about the different ways in which certain musical factors, such as chords, rhythms, and the sounds of instruments operate on different nerves. Is a sensation of musical sound propagated to all the nerves connected with the auditory nerve, or only to some of them? With what degree of intensity? Which musical elements affect the brain more particularly, and which the nerves supplying the heart and the lungs? Shall we infer from this that certain musical factors, and particularly rhythmical ones, affect the motor and others the sensory nerves? Which affect the motor and which the sensory nerves? Is the Solar plexus, which is reputed to be pre-eminently the seat of sensation,

especially affected by music? The science of acoustics explains by the irregularity or regularity with which the sonorous pulses follow each other; again that several simultaneously occurring sounds produce now the effect of consonance and now that of dissonance is accounted for by the slow or rapid succession of beats. An aesthetic inquirer asks why one series of melodious sounds induces a feeling of sadness, and another equally melodious sounds a feeling of joy? Physiologists have no answer to this.

Hanslick explains this by saying that the cause of every motion which music arouses is chiefly to be found in some specific mode of nerve activity induced by an auditory impression. But how the excitation of the auditory nerves (which we can not even trace to its source) is transformed into a definite sentiment; how, in fine a sensation can become an emotion. This connection between mind and body remains a mystery.

Hanslick emphasizes that an interpretation of music based on the feelings can not be acceptable to art and science. The excitation of definite emotions by musical means has very little to do with aesthetics. An aesthetic prescription would have to teach the composer how to produce beauty in music, and not how to excite particular feelings in the audience. In view of Hanslick musical beauty alone is the true power which the composer wields.

Form, Feeling and Hindustani Music :

After studying the views of Hanslick on form, feeling and music, the subject is deeply studied here in the context of Hindustani music. Music is a language of emotion. Music does not symbolize actual emotions but the general forms of feelings. Refined music does not stop with mere generation of an emotion but it unites emotion with musical form and conquers its brute force. The artist not only enunciates the words clearly but also brings out the feeling contained in them by emotionally correlating the theme with the musical content.

Going back to vedic time different kinds of 'samagana' are known as vedic-music. 'Samveda' is the source of the origin of vedic-music. The vedic songs were pentatonic forms. 'Samaganas' had five vedic tones.

Ancient forms of Music :

The function of music is found to be purposive or motivated in all times in all ages. The music was adopted either for delightful creation of art and culture or as a means to acquire education. The vedic music was replaced by classical type of 'Jatigana'. In 400 B.C. in the newly collected and systematised form of the

'Ramayana' there is a mention of seven pure 'Jatigana' and they were added with seven types of 'Jatiraga', three registers like bass, medium and acute height of tones. These new type of seven 'Jatiganas' were added with seven basic 'Jatiragas' alongwith the collected materials of the Vedic music, 'Samagana'. Later eleven 'Jatiragas' evolved to give the shapes of eighteen 'Jatiganas', and these 'Jatiganas' are mentioned in Bharat's 'Natya shastra' composed in the 300 B.C. to 200 A.D.

During 19th - 20th Century, different functions of music with different plots, social, political and religious are observed. Music was also adopted for spiritual purpose in 10th and 11th century. Different types of classes of music evolved in different ages. Their forms, colours, and names may differ but we find in them a spirit of amity. New forms also evolved in different times. The old forms of music were replaced by new ones. New vision of creation and presentation gave different forms and changes in music.

The artistes of Hindustani music accepted such changes. The intuitive composers of different ages knew the secret of devising new things giving new 'prabandha songs, Dhrupada, Dhamar, Khayal, Thumri, etc. Regional folk-music was prevalent in common class people who did not care for any rule and regulation for composing and practising.

the form of simple music. The high way art - music was cultured by peoples of very fine test and this music was known as 'marga' or high class classical music. This art music was different from common simple regional music. From Matanga's 'Brihaddeshi(5th - 7th Century)', we know about sophisticated deshi-type of music. This sophisticated deshi-type of music was evolved from different regional songs and tunes. In Sarangdeva's 'Sangit Ratnakar' of 13th century, we find the definition of post-vedic marga-music. 'Gandharva' type of music was favourite to semi-divine Gandharva class of people, so this music was known as 'Gandharva Sangeet'.

'Bharat Muni' (3rd century B.C. to 2nd century A.D.) described Gandharva type of music as composed of Swar(note), tala(rhythm) and pada(literary composition). Seven notes were used in both 'Marga' and 'Deshi' music. The word 'Marga' and 'Gandharva' convey the idea of different classes, and 'deshi' type of common music was quite different from them in name, form and nature. 'Alpa' is a very ancient form of music. 'Prabandha' is known by its constituent four 'Dhatu's' or music parts which are 'udgraha', 'melapaka', 'dhruva' and 'abhog'. In the 'Dhrupad' style of singing the four music parts are 'sthayee', 'antara', 'sanchari' and 'abhog'.

Music prevailed through the ages but there was no definite form of music of prehistoric time of India. In vedic period some definite materials of music and some methods of singing of "Samagana" were used. Vedic music was systematised by definite scale of three octaves. Regarding form of the vedic scale, some say that the octave of vedic music is regarded as built up of two tetrachords. In Bharat's "Natya Shastra" different forms of music are found in scientific and systematic way.

Bharat has discussed about eighteen 'jatiragas', different 'gramaragas' and sixtyfour 'dhruva ganas'. The 'jatis' gave birth to different 'grama' and 'desi ragas' and they are the fore runners of all kinds of 'raga'. During the time of 'Bharat' (3rd century B.C.) 'raga-system' was prevalent in the form of 'jati' and 'grama'. After Bharat there are classico-regional forms which were called seven 'gitis', 'shudha', 'Bhinna' and 'sadharani', etc.

There were two kinds of song-forms then, one 'Giti' and other 'Gana'. The gitis like 'Shuddha', 'Bhinna' were sung with proper division of syllables which indicated duration of time between musical tones, whereas the 'ganas' like, 'jatiraga', 'gramraga' and 'dhruva' were used with 'ragas' only.

Then comes 'prabhandha' type of songs bound up with materials of 'Dhatu' or music-part of 'anga' like 'swara' 'pada' and 'tala'. It is two prime forms, 'nibaddha' and

'anibaddha' i.e. closed and open. The 'nibaddha' or closed form of songs were divided into three, 'prabandha' 'vastu' and 'rupaka'. The 'anibaddha' or open song-form was known as 'alapa'. This alapa-form of music is an elaboration of tones, which gives complete picture of the 'ragas', 'dhruva' meaning permanent value and grace, is a song full of vowels which generates great emotional sentiment. This form was considered sacred and it was renovated by Raja Mana Singh Tomar of Gwalior in 16th 17th Century. During Mansingh's time 'Dhrupads' were performed in different 'ragas' and 'raginis'. 'Khayal' form is purely imaginative and colourful. There are different opinions about its evolution: (1) Some say 'Khayal' evolved from Kaivada-prabandha, (2) it originated from 'rasaka' or ektali-prabandha, (3) it evolved from rupaka-prabandha, (4) it was created on the image of 'Sadharani-giti'.

In the opinion of Thakur Jaideva Singh khayal form is a natural development of 'Sadharani-Giti'. So 'Khayal' form was neither invented by Indo-persian poet Amir Khusro nor by Sultan of Jaunpur Hussain Sharqui. The khayal of slow tempo was designed and made popular by a noted Dhrupadist and Veenkar Niyamat Khan who was in the Court of Sultan Muhammed Shah in 18th Century A.D. Khayal already existed in some form at the time of Akbar in 16th-17th century and it was practised by Hindu and Muslim musicians

like Chand Khan, Suraj Khan and Baj Bahadur. There are lighter forms like Thumri, Dadra and Gazal etc. In South Indian Music, there are forms like Kriti, Varnam, Padam, Javli, etc. There are different forms of classical, devotional and regional types of songs of Bengal, Bihar, and Assam. These varieties differ from one another in manner of presentation. Our 'ragas' are the sophisticated versions of folk-songs of various regions.

From ancient classical literature of Sanskrit, we get seven pure 'jatiragas' with notes vital, dominant, subordinate, concordant and discordant, which are known as 'vadi' which speaks about the real form and spirit of a 'raga'. A 'varjya' swar destroys the form and spirit of a 'raga'. 'Vivadi' or hostile note is sometimes used to enhance the beauty, grace and specific characteristics of a 'raga'. For example 'Malkauns' drops 'pancham' and is therefore pentatonic, but 'pancham' used in 'Malkauns' creates grace and enhances its emotive value. In Pt. Damodara's 'Sangita Dharpana' of 16th-17th century, there is a mention that 'Malkauns' is heptatonic, it uses seven notes. Several 'ragas' have undergone changes e.g. in case of Bhairava, Bhairavi, Todi or Todika.

In 'Brihaddeshi' of 'Matanga', it is mentioned that tonal form of 'raga' 'Bhairava' is pentatonic. It is a known fact that 'Bhairavas' are the aboriginal tribes of the

Himalayas. Raga Bhairava is used to generate 'shanta' and 'karuna' rasa i.e. emotive feelings of calmness and softness. Pt. Somnath in 16th-17th century stated that the form of 'raga Bhairava' is 'heptatonic'. This clearly shows that the 'form' of the 'ragas' have changed in different ages.

Theodore fenney says that all music is an idealization of the natural language of passion. According to this theory, music is an extension of the primitive desire to communicate, and consequently, its whole artistic function is related to the communication of the human emotions and passions. The whole artistic function of music is the satisfaction of a purely aesthetic need. Melody evolved first then rhythm, as thym denotes thought and it is expression of a purpose and, therefore, it is included in intellectual side of music, and melody is almost the unconscious expression of the senses. Melody translates feelings into sounds, and therefore it is included in the sensuous side.

Initially there was rhythm, then after a long time melody come and recently harmony. But melody is more ancient than thym. Through melody are expressed sensation and feelings. Melody is a colourful sound, with the combination of tone or some tones, giving expression to emotion in sound. Even music in vedic time was full of emotion and

it transmitted different feelings. Vedic music is known as 'Samagana'. Music forms and music materials of the classical and other periods was evolved from prehistoric and vedic times, Musical forms of Hindustani music deal with different song forms of 'prabandha' classical or regional.

Seashore says that aesthetics is interwoven with different musical forms. Musical form is of primary importance to musician, to which musical medium, musical message and musical response play but a secondary role. In building musical aesthetics the artist creates graceful and colourful musical structures, so as to make the creation of his art fruitful.

The musical message is that of feeling, it is no other than aesthetic experience. It supplies ideation, impulse, greaving and wish or inspiration for creating music. It is found that composer or performer of music, who wishes to transmit his experience of feeling places himself in receptive mood, in which musical material takes the form that satisfies his mood spontaneously. The musical message appears as inspiration to the Composer or performer resulting his feelings into pure tone and tune. The musical material and form then take the shape of a stimulus for feeling of the beauties of tone.

Musical Response :

The hearing of music is a response to stimulus. Seashore says that it has been said that what a man shall see in a landscape depends on what he is, so in music.

It has already been mentioned about 'Nibanddha sangeet and Anibaddha sangeet'. Abstract music is generally known as 'anibaddha' sangit and concrete one as 'nibaddha sangeet'. As already stated the 'alap' is known as 'abstract music which gives an image of the raga'. The nature of concrete (nibaddha) music is to represent the physical form of music, alongwith its mental form. The nature of abstract music is to manifest music without the limiting adjuncts of rhythm and tempo. The abstract music manifests both the internal and external aspects of the ragas, whereas concrete music is manifested with its twin forms of melody and literary composition, (swara and sahitya). It also manifests with rhythm, tempo and other materials of music. Both abstract and 'concrete' forms evoke feelings. As has been mentioned 'Alap' is an abstract form of music. It gives an idea of some definite form of 'raga'. The views of Dr.S.K.Saxena² are noteworthy. He says, the note must have a shade of aesthetic suggestiveness. The 'swaras' must have elastic continuity. Every

2 Dr.S.K.Saxena(Article) Essentials of Hindustani Music and A Study of Form and Flow in Hindustani Music, in the Journal of Sangit Natak Akademi, No.16, Apr-June, 1970, pp. 33-38.

'raga' has a individuality, grammatical and aesthetic. The beauty of 'swar' can not be left out of our understanding of 'raga'. Same 'raga' sung by different singers but their aesthetic effectiveness varies profoundly. A 'raga' is supposed to have a specific emotive content to suit specific hour or season. A grave 'raga' is sung in vilambit or adagio and a sportive 'raga' is sung in Dhрут or Allegro. 'Ragas' which are in effect use more flat notes than the relatively joyous ones. Dr.Chetan Karnani³ writes about music in fendal atmosphere. He says, " formal elements were emphasised more than the genuine aesthetic content of the recital. In absence of notation, there was preponderant emphasis on 'Riyaz'. Mechanical perfection became the goal that most artists aspired for. Hence much of their music was barren. It was form without content, a complex musical thought without any feeling, illustrating the dictum that too much home-work kills inspiration and creativity". He further adds that "too much emphasis was laid on 'Riyaz', mechanical perfection. Earlier audience laid undue importance on 'Layakari'. They were interested more in the duel between the artist and the table-player than in the melody of a 'raga'. They did not care for emotion or poise". He has given an example of Nissar Hussain Khan of Sahaswan or Rampur Gharana. He

3 Dr.Chetan Karnani: 'Listening to Hindustani Music', Sangam Books, Orient Longmans Ltd., Bombay, 1976, pp.2-3

says, "A certain tenderness associated with 'abhogi' is conspicuous by its absence in his over-bold rendering of this 'raga', while in 'Gowardhani Todi', a difficult 'raga' there is no trace of any feeling".

There are many other examples which illustrate this point better. Abdul Karim Khan the Kirana school exponent laid great emphasis on sweetness of voice and systematic elaboration of a 'raga'. He himself had a sweet voice and he was a man of religious temperament. He identified himself with his music. He laid much emphasis on the aesthetic content of the recital. There was no rivalry between the artist and the accompanist. The artist tuned his spirit to the spirit of the raga. Many great artists like Bade Gulam Ali, Ustad Amir Khan and Pt. Bhimsen Joshi have cared greatly for aesthetic norms. They had genuine feeling for melody and ability to create the atmosphere of the 'raga'. Their performance was soulful and they sang with a sense of self-forgetfulness.

The artist should not go to the level of the audience and get mere popular applause, but they should bring the audience to their level. In the name of improvisation there is generally the boring repetition. Hindustani music is not static in character. There is much influence of Karnataka as well as western music. There is no less influence of our folk-tunes. Our 'ragas' are the sophisticated

version of our folk-tunes. Of different regions e.g. Pahadi of Shepherds of Kulu Valley. Other examples are Pt. Ravishankar's 'Rasiya' of Braj, and Kumar Gandharva's Malavati of Malwa region. Shri G.H. Ranade in his "Hindustani Music' its physics and aesthetics" says, "The northern way easily lends a gentle emotional character to the 'raga' and make it subtle yet reflective". Pt. Ravishankar in his 'My music: My life" says, "for instance, I may play 'raga' 'Malkauns' whose principal mood is 'veera' but, I could begin by expressing 'shanta and karuna' in the 'alapa' and develop into 'veera' and 'adbhuta' or even 'roudra' in playing Jor and Jhala". His statement postulates that 'Veera' 'rasa' inheres in 'raga' 'Malkauns'. His contemplative rendering of the notes of lower octaves evokes the sublime atmosphere in the best tradition of Hindustani Music.

Another example is that of Bade Gulam Ali's rendering of a composition in 'raga - Gunkali' set to Teentala. He evokes the devotional atmosphere associated with 'raga Gunakali'. In his 'Bhinna Shadaj' one finds serene atmosphere. Bade Gulam Ali sang 'Thumris' from heart and people's emotion could be seen.

Pt. Bhimsen Joshi, the dorjen of 'Kirana school' combines the romantic intensity of feeling with classical concern for form. In his 'khayal' in raga 'Maru Bihag',

the state of forlorn lover is depicted with unusual poignancy. His composition in 'raga' 'Multani' has the nostalgia of summer afternoons and pathos of the evening. His khayal in 'raga Lalit' immediately brings before mind the well-known painting of love-lorn maiden. In his composition 'Raina ka Sapna', he does not merely sing the note but depicts the theme musically. In his rendering of 'Malkauns' he rests at 'tarsa' and creates an effect of trance.

The essence of Hindustani Music is that it allows every artist to interpret a form (Khayal, cheeze, etc.) according to his own personality and mood. Ragas of Hindustani Music are the sophisticated versions of folk-tunes. But the classical Music has to observe some decorum about form and structure.

Another example may be given here of Kumar Gandharva's Bhajans of Kabeer give the feeling of a Yogi indulged in 'Kirtan'. The devotional element is amply found in his Bhajans. The purpose of the art is to rouse senses to various states of mind by evocation of rhythmic and melodic variations.

Music is itself the supreme beauty and value. It has a design applied to tones and tunes, made up of sweet, smooth and soothing sounds. Music is regarded great because it reveals the true form and feeling that lie in the depth

of every soul. Some call music as architecture in motion, some say it is plastic and well-defined art. No art is greater than music because music is the only medium through which man gets immediate touch with divinity and peace.

In the Dhrupada form the feeling contained in the poetry is a fine combination of poetry and rhythm. The poetic content is generally religious. In this context the views of Rabindranath Tagore⁴ are noteworthy. He has explained the relation between music and poetry. He says, "After giving importance to harmonic colour in Western music, impressionistic music emerged which had deep relation to impressionistic painting and symbolic poetry. Even the context of Hindi literature and in the tradition of arts we find closer contact between music and poetry, especially from 13th to 16th century. We had galaxy of musicians like Amir Khusro, Gopal Nayak, Swami Haridas, Baiju Bawra and Tan Sen who in their compositions presented a beautiful blend of music and poetry. 'Swara' and 'Tala' are the chief ingredients of music. It is said that poetry is music in the form of words, and music is poetry in the form of 'swara'. Music and poetry have their independent existence also. One can not exist without other. Music can successfully express feeling in the absence of

4 Rabindranath Tagore., 'Sadhana', London, 1961, pp.141-142

words of poetry. In the 'Tarana-style' of singing the musician creates a world of emotion by singing meaning words, like Tom, Tanana, Derena etc. This does not mean music without poetry or poetry without music can not exist. For effective presentation the combination of the two is essential. Rabindranath Tagore said, "Music is the purest form of art, and therefore the most direct expression of beauty.... Therefore the true poet seeks to express the universe in terms of music".

(B) LANGER'S VIEWS :

Every artist finds "life", "Vitality" or "livingness" in a good work of art. For a work to "contain feeling", as that phrase is commonly used, is precisely to be alive, to have artistic vitality to exhibit "living form". For a work to contain feeling is really to be an expressive form which articulates feeling. Certainly, works of art are not really organisms with biological functions. Pictures do not really pulse and breathe, Sonatas do not eat and sleep and repair themselves like living creatures, not do novels perpetuate their kind when they are left unread in a library.

We must consider, first, what feeling and emotion have to do with organic life; secondly, what are the characteristics of actual organisms, thirdly, what are the most general features of artistic creation by virtue of which the semblance of life is produced and finally, how this semblance empowers the artist to imagine and articulate so much of human mentality, emotion and individual experience as men of genius do in fact put before us.

Sentience - the most elementary sort of consciousness - is probably an aspect of organic process. Perhaps the first feeling is of free flow or interruption of vital rhythms in the creature itself, as the whole organism

interacts with the surrounding world. Sentience arises in vital functioning rather than form it. Life as such is sentient. Life as it is felt always resembles life as it is observed; and when we become aware of feeling and emotion as ingredients in a non-physical nexus, the mind, they still seem to lie close to the Somatic and instinctive level of our being.

An organism, which seems to be the most distinct and individual sort of thing in the world, is really not a thing at all. Its individual, separate, thing-like existence is a pattern of changes; its unity is a purely functional unity. But the integration of that functional whole is so indescribably complex and intimate and profound that self-identity of the most permanent material concretion, such as a lump of lead or a stone. It is clear therefore that human identity is always felt to lie not so much in bodily permanence as in personality. It is a functional identity, a pattern of physical and mental process, a continuum of activity.

The water fall when observed as a permanent form; and what gives any shape at all to the water is the motion. The water fall exhibits a form of motion, or a dynamic form.

Vital form is always dynamic. The most elementary feeling, therefore - one might say, the sheer sense of life -

is a sense of that dialectic of permanence and the change that governs the existence of every cell, every fibre in a living creature. That is the foundation of what Henry James called, "felt life".

The reason why so complex a network of events as the life of an individual can possibly go on and on in a continuous dynamic pattern is, that this pattern of events is rhythmic. According to Langer rhythm is something related to function rather than to time. An event is a change in the world having a beginning and a completion. A rhythmic pattern arises whenever a completion of one distinct event appears as the beginning of another. In a living organism practically all activities are rhythmically conditioned, sometime, interconnected not only by one chain of events but by many, functioning in many different rhythmic relationships at once e.g. the periodic rhythms of a tennis player, wheeling bird, and a modern dancer.

Living form, then is in the first place dynamic form and inviolable form. The law of living form is the dialectic of growth and decay, with its characteristic biographical phases.

In the higher organisms, secondary rhythms develop, specialized responses to the surrounding world, tensions

and their resolutions within the system: emotions, desires, attentive perception and action. Symbolic responses are given as the basis of imagination, memory reasoning and emotional excitement is superseded by the continuous personal life of feeling.

The principles of living form are dynamic, inviolable unity, organization, rhythmic continuity and growth. The principles must have their analogues in those of artistic creation.

Artistic form is a projection, not a copy consequently there is no direct correlation between the constituents of an organism and the elements in a work of art. Art has its own laws, which are laws of expressiveness. Its own elements are all created forms, not material ingredients. The expressive form, the work of art - has characteristics symbolically related to those of life itself. There are countless devices in the arts for the creation or enhancement of "living form".

The relationship between lines and motions of objects rests upon the natural laws of our perception. Swift motions are actually seen as motionless lines. Line expresses the motion of the object, though it is not physically a dynamic form like the circle made by the spinning dot.

Lines have another function too; they are divisions of space, contours that define volumes. Volumes are the stabilizing elements in our world. In virtual space, lines express both motion and rest; and as virtual space is a pure creation, the lines that articulate it create both at the same time. As space created by lines is ipso facto a temporal space, that is, a spatio-temporal form, which may be readily moulded to express the dialectic of permanence and change which is characteristic of life.

The basic principle of art, that artists and critics are forever talking about: organic structure, obviously, a picture or a poem does not really have organs and vital functions. But something about artistic structure exemplifies the principle of organization, too, though not in the same way that natural organisms do.

The artistic import is what painters, sculptors, and poets express through their depiction of objects or events. Its semantic is the play of lines, masses, colours, textures in plastic arts, or the play of images, the tension and release of ideas, the speed and arrest, ring and rhyme of words in poetry - what Hoeslin calls "Formen melodie" and "Gedanken melodie". Artistic expression is what these media will convey, the import of artistic expression is broadly the same in all arts as it is in

music - the verbally ineffable, yet no inexpressible law of vital experience, the pattern of affective and sentient being. This is the "content" of what we perceive as "beautiful form", and this formal element is the artist's "idea" which is conveyed by every great work. According to Walter Peter, "All art aspires to the condition of music". But this does not mean, however, that music achieves the aim of artistic expression more fully than other arts. Artistic mission of music is more visible because it is not obscured by meanings belonging to the represented object rather than to the form that is made in its image.

The Purity of Artistic Medium :

Langer described various aspects related to purity of art. Song is normally wedded to words. It probably began with the intonation of words, to make them more potent in prayer or magic. Throughout the history of music the importance of words has been asserted by one school and denied by another.

Words enter into music they are no longer prose or poetry, they are elements of the music. Their office is to help create and develop the primary illusion of music, virtual time, and not that of literature, which is something else; so they give up their literary status and

and take on purely musical functions. But that does not mean that now they have only sound-value. According to the theory of David Prall, the "aesthetic surface" of music is pure sound in orders of pitch, loudness, and timbre, and that in hearing music we perceive designs in the compass of this "aesthetic-surface", requires a little emendation if it is not to lose its significance in the face of some of the greatest musical endeavors - song, cantata, oratorio and opera. For what we perceive is not the aesthetic surface. What we hear is motion, tension, growth living form - the illusion of a many dimensional time in passage. The "aesthetic-surface" is something that underlies this illusion. If we assume an "aesthetic attitude" and try to perceive only the abstracted tonal elements, we really discount the forcible semblance in order to understand its sensory vehicle, such an interest commits us to the principle of treating words as pure phonemes, and leads into artificialities that increase in proportion to the freedom and power of vocal and dramatic music, for in the composer's imagination words simply do not figure as vowels held apart by consonants, despite the fact that intonation stresses their phonetic attributes, and gives these, too, possible independent functions in the audible structure.

The work is, as Prall says, composed of sounds; but everything that gives the sounds a different appearance of motion, conflict, repose, emphasis, etc., is a musical element. Anything that binds figures together contrasts or softens them, in short: affects the illusion, is a musical element.

Words may enter directly into musical structure even without being literally understood, the semblance of speech may be enough. The most striking illustration of this principle is found in plain-song. In such mediaeval chant the tonal material is reduced to the barest minimum; a single melodic line, small in compass, without polyphonic support, without accompaniment, without regular recurrent accent or "beat". Play such a line on the piano or on any melody instrument, it sounds poor and trivial, and seems to have no particular motion. But as soon as the words are articulated it moves, its wandering rhythmic figures cease to wander as they incorporate intoned speech rhythms, and the great Latin words fill the melodic form exactly as chords and counterpoints would fill it. The fact that the syllables supporting the tones are concatenated by their non-musical, original character into words and sentences, causes the tones to follow each other in a more organic sequence than the mere succession which

they exhibit in an instrumental paraphrase. It is not the sentiment expressed in the words that makes them all-important to Gregorian chant; it is the cohesion of the Latin line, the simplicity of statement, the greatness of certain words, which causes the composer to dwell on these and subordinate what is contextual to them.

The paucity of musical means requires the vividness and warmth that belong to the human voice. When words and voice are pitted without any tonic and dominant anchorage, without the mechanically fixed pitch that strings or pipes assure, there is an obvious danger of losing the artistic illusion altogether under the impact of personal utterance. Here the work demands something to assure its impersonality and objectivity; and in fact, it keeps these virtues mainly by the formalities of its performance. Choric song is a strong antidote to sentimentalism, because the expressions of actual feeling that threaten the musical illusion cancel each other out in group singing. A chorus, therefore, is always an impersonal influence. Musical expression depends on what the primary illusion can completely swallow up. The sense of words, the fervor of utterance, devotional duties, choric responses - these are all foreign materials, but in so far as they affect the image of time, either by assuring

its dissociation from actual experience, stressing its vital import, or furnishing genuine structural factors, they are virtual elements in a realm of purely musical imagination. Anything that can enter into the vital symbolism of music belongs to music, and whatever cannot do this has no traffic with music at all.

When words and music come together in song, music swallows words. Song is not a compromise between poetry and music, though the text taken by itself be a great poem, song is music. The principles of music govern its form no matter what materials it uses, from rattling gourds to holy names.

When a composer puts a poem to music, he annihilates the poem and makes a song. That is why sentimental lyrics may be good texts as well as great poems. The words must convey a composable idea, suggest centres of feeling and lines of connection, to excite a musician's imagination. Some composers, for instance Beethoven, are thus excited by great literature, others find a musical core in quite insignificant verses as often as in real poetry.

Eminent aestheticians have repeatedly declared that the highest form of song composition is a fusion of perfect poetry with perfect music. But actually a very powerful poem is apt to militate against all music.

There is a musical form anciently known as the "air", which begins with a text, but takes from it chiefly the pattern of metric accents to frame a simple, self-contained melody, which may be played without words or sung to any verses that follow its meter. The folk song and the hymn tune are examples of such abstractable vocal music. The air is characteristically neither sad nor happy; but the way it can take such specific colouring from the various words on which it may be carried shows how closely sadness and happiness, exaltation and rage, contentment and melancholy really resemble each other in essence. The same tune may be a drinking song or national anthem, a ballad or ditty. But even where words may be freely varied, they are assimilated by the tune as elements that make the music lighter or deeper, drive it forward or hold it back, soften it or slow it. A folk song played without words may be lovely, but it always sounds a little bit simple-minded. It is, in fact empty, incomplete. The articulation of the words, the element of utterance they contribute, is part of the music, without any literary appeal.

Francis Tovey wrote "I have not yet had an opportunity of producing any vocal music without words, such as Medtner's Vocal Sonata or Debussy's Sirenes, and so I have not gone into the interesting questions that arise when

the human voice thrusts all instruments aside, as it inevitably does, only to disappoint the expectation of human speech.

In so-called "art-song" there may be a conscious irony achieved when the same words are put to different musical phrases.

The fundamental principle of art which makes the transformation of a poetic line into musical thought possible is briefly but clearly stated in a article by Mano castelnuovo Tedesco³ wherein he says, "The poem must have an 'expressive core'; it should express a 'state of soul'". A certain 'margin' should be left for the music, to give utterance through almost symbolic musical means.

The principle of assimilation, whereby one art "swallows" the products of another, not only establishes the relation of music to poetry, but resolves the entire controversy about pure and impure music, the virtues and vices of program music, the condemnation of opera as "hybrid", versus the idea of the Gesamtkunstwerk.

There is no such thing as an "inferior" or "impure" kind of music. There is only good or bad music. There

Op.Cit. Vol.V "Vocal Music", p.1.

3 "Music and Poetry: Problems of a Song Writer",
"Musical Quarterly", XXX No.I(January,1944),102-111.

are different kinds - vocal and instrumental, lyric and dramatic, secular and religious, naive and cultivated - but no kind is "higher" or "purer" than any other. Langer does not agree at all with W.J.Henderson⁴ who says categorically: "Music unaccompanied by text is called absolute music, and this is surely the highest form of art".

Langer does not subscribe to the opinion of Paul Bertrand, that there are two opposed aims in music making, the one to create form, the other to express feeling, and that the first is the ideal of "pure", the second of "dramatic" music.

"It is universally recognized", says M.Bertrand, "that music, preeminently the language of feeling, may be expressed in two very different ways that are essentially distinct."

Pure music aims above all else at the aesthetic grouping of sounds; having no direct recourse to poetry it expresses feeling only in a way that is vague and general, undetermined by precision of language. Music holds sovereign sway.

Dramatic music, subordinates music to words, gestures, actions, largely absolving it of all concern as regards balance of form, seeing that poetry the language of intellect,

4 W.J.Henderson, What is Good Music? p.87.

intervenes in direct fashion, and music simply strengthens it by contributing all the power of expression it can supply.

The range of musical forms is enormous, as the diversity of vital experiences is enormous, taking, that can be presented only on 'grand scale, and also the profound unspectacular emotive life that demands subtle, intricate, self-contained, symbols, intensive and anything but vague, for its articulation. When music is strong and free it can "swallow" and assimilate not only words, but even drama. Dramatic actions, like the "poetic lore", become motivating centers of feeling, musical ideas.

The simple belief that all arts do the same thing in the same way only with different sensuous materials, has led most people to a serious misconception concerning the relationship of music to poetry and drama. If the procedures of the several arts were really analogous, a composer could only translate that form into its musical equivalent.

Mendelssohn explained "I can conceive music (for a poem) only if I can conceive a mood that produces it. Yet I can't imagine any other kind of music than this - not intensive, integral, poetic but accompanying, parallel, musical music; but I don't like that sort".

The expression "musical music" is puzzling at first glance; it becomes clear enough by comparison with the previous term "poetic". A song conceived "poetically" sounds not as the poem sounds, but as the poem feels; in the process of composition, individual words, images and actions merely present opportunities for the development of the composer's idea.

The measure of a good text, a good libretto, even a good subject for music, is simply its transformability into music; and that depends on the composer's imagination.

The principle of assimilation, whereby the words of a poem, the biblical allusions in a cantata, the characters and events in comedy or tragedy become musical element when they are musically used. If the composition is music at all, it is pure music, and not a hybrid of two or more arts.

The question of purity or impurity merit or demerit, of program music lies in the fundamental question: "How does the 'program' affect the making, the perception or the comprehension of the musical piece as an expressive form?" The answer to this query reveals the uses and misuses of the petit roman in their proper contrast.

Ever since music became an independent art, separate from intoned speech and danced rhythms, there has been

melody obviously suggested by natural sounds or movements, that might be called, in a general way, "program music".

The words of the Cantatas may have suggested tonal renderings by their emotive values, but what it all comes to is that those words, with all their religious or human significance, have been assimilated by a purely musical form, the matrix of the Cantata, from which the rhythmic and melodic figures that are their characteristic settings emerge with the same logic as the evolution of functional details in an organism.

Such composition is not "program music", but simply music. To a genuine tonal imagination everything that sounds harbors the possibility of tonal form and may become a motif, and many silent things, too, offer their rhythms as musical ideas. Anything is good out of which one can make a theme, a passage, a movement: the cuckoo's call that provides a canon, the bells that ring the bass of Easter music, the heart beat skillfully given to the violins in Mozart's seduction from the serail, or ideas of dramatic action and passion. All such ideas motivate the course of the music which develops by their suggestion.

As Mazart states "Music must always become music, and everything else that enters in must become music". According to Langer, this is the whole secret of "purity"

and the only rule that determines what is or is not relevant in music. Music may be "representational" in the sense of taking themes from bird songs, and marketplace calls, hoofbeats or heartbeats, echo-effects, dripping waters, or the motions of ships and machines. It may also "represent" the emotional connotations of words by the devices familiar to Bach and Buxtehude or with less convention, the rise and fall of passions enacted on the stage. But where music is really music, though idea of things or situations may underlie its forms such ideas are never necessary to account for what one hears, to give it unity, or - worst of all - to give it emotive value.

"Program music" in the strict sense is a modern vagary, the musical counterpart of naturalism in the plastic arts. The source of its wide popularity is that the unmusical can enjoy it, and in a mass-civilization, where audiences number thousands instead of scores of listeners, the majority are, of course, not really musical. Music affects most people, but not necessarily as art, just as pictures activate almost everyone's imagination, but only clear and intuitive minds really understand the vital import, while the average person reacts to the things depicted, and turns away if he can find nothing to promote his discursive thoughts or stimulate his actual emotions.

All the arts exercise a certain hypnotism, but none so promptly and patently as music. Something like it emanates from architectural works like the great cathedrals, Greek temples, and some especially impressive public places, such as museum halls that seem to enclose their treasures in a completely harmonious world. Architecture, however, can hypnotize the average person only through its greatest effects, whereas music exerts this power at almost all times. When one is half listening and thinking of something else, and one's emotions are engaged by the subject matter, they are enhanced by the mere sensuous background of music. Where thought and feeling are really determined by a problem under contemplation, the tonal forms convey no ideas at all. The whole function of the music then is something that is always involved in artistic presentations of any sort - the power of isolation. This is what makes mere "background music" facilitate some people's unmusical thinking and heighten its emotional tone. Because our ears are open to the whole world, and hearing, unlike seeing, requires no exclusive focus, aural impressions reach us without demanding our conscious attention. Perhaps that is why we can experience the hypnotic influence of music and stop there - stop short of any significant perception - in a way what we cannot do as readily with any other art.

Between real listening, which is actively thinking music, and not listening at all, like the student who solves an algebraic problem while the radio broadcasts a symphony, there is a twilight zone of musical enjoyment where tonal perception is woven into day-dreaming. This is probably the most popular way of receiving music, for it is easy and highly pleasurable, and aestheticians who regard any sort of pleasure as the purpose of art, and any enjoyment therefore as tantamount to appreciation, encourage the practice. Yet its effect on the musical mind is questionable. To the entirely uninitiated hearer it may be an aid in finding expressive forms at all, to extemporize an accompanying romance and let the music express feelings accounted for by its scene. But to the competent it is a pitfall, because it obscures the full vital import of the music noting only what comes handy for a purpose, and noting only what expresses attitudes and emotions the listener was familiar with before. It leads attention not to the music, but away from it - via the music to something else that is essentially an indulgence. One may spend a whole evening in this sort of dream, and carry nothing away from it at all but the "tired businessman's" relaxation - no musical insight, no new feeling, and actually nothing heard.

The reason nothing really musical remains is that in the process of daydreaming the music is assimilated to the

dream, just as in song, a poem is "swallowed" by music, and in opera the drama meets this fate. A dream is not a work of art, but it follows the same law; it is not art because it is improvised for purely self-expressive ends, or for romantic satisfaction, and has to meet no standards of coherence, organic form or more than personal interest. The result of listening to music in this way is the free creativity that belongs to adolescence, when sentiment is anchorless and demands prodigious amounts of fictive adventure. Perhaps it is natural and proper to that age to use music, too, primarily as a road to romance. But the whole process really takes one way from art in the direction of sheer subjectivity.

Feeling and Music :

Langer expressed her views about the relationship of feeling and music. She said, it is inevitable that the emotion which one really has in producing or contemplating an artistic composition should become confused with the content of the work, since that content is itself emotive. If there is feeling, and moreover the artist has more of a feeling than the spectator, would it not take a very careful thinker to refrain from jumping to the conclusion that the emotion embodied in the form is felt by the artist before he begins his work, is "expressed" in the process of creating as it might be in shouting or weeping, and is sympathetically

felt by the audience? Yet the "aesthetic emotion" and the emotional content of a work of art are two different things; the "aesthetic emotion" springs from an intellectual triumph, from overcoming barriers of word-bound thought and achieving insight into literally "unspeakable" realities; but the emotive content of the work is apt to be something much deeper than any intellectual experience, more essential, pre-rational, and vital, something of the life-rhythms we share with all growing, hungering, moving and fearing creatures: the ultimate realities themselves, the central facts of our brief, sentient existence.

"Aesthetic pleasure", then, is a kin to the satisfaction of discovering truth. It is the characteristic reaction to a well-known, but usually ill-defined, phenomenon called "artistic truth" - well-known to all artists, creative or appreciative, but so ill-defined by most epistemologists that it has become their favourite aversion.

The distinction between discursive and presentational symbols does not correspond to the difference between literal and artistic meanings. Many presentational symbols are merely proxy for discourse e.g. geometric relations may be rendered in algebraic terms. Artistic symbols, on the other hand, are untranslatable; their

sense is bound to be the peculiar form which it has taken. It is always implicit and can not be explicated by any interpretation. The tension which music achieves through dissonance, and the reorientation in each new resolution to harmony, find their equivalents in the suspensions and periodic decisions of propositional sense in poetry. Literal sense, not euphony, is the "harmonic structure" of poetry; word melody in literature is more akin to tone - colour in music.

An artistic symbol - which may be a product of human craftsmanship, or something in nature seen as "significant form" - has more than discursive or presentational meaning: its form as such, as a sensory phenomenon, has "implicit" meaning which is beyond primary imagination.

"Artistic truth" is the truth of symbol to the forms of feeling - nameless forms, but recognizable when they appear in sensuous replica.

In order to understand the "idea" in a work of art we must consider a state of having a new experience than like entertaining new proposition, and to negotiate this knowledge by acquaintance the work may be adequate in some degree. There are no degrees of literal truths but artistic truth, which is all significance, expressiveness articulateness has degrees; therefore, works of art may

good or bad, and each must be judged on our experience of revelations. Standards of art are set by the expectations of people whom long conversance with a certain mode - music, painting, architecture, or what not - has made both sensitive and exacting; there is no immutable law of artistic adequacy, because significance is always for a mind as well as of a form. But a form, a harmony, even a timbre, that is entirely unfamiliar is "meaningless", naturally enough; for we must grasp a Gestalt quite definitely before we can perceive an implicit meaning or even the promise of such a meaning, in it; and such definite grasp requires a certain familiarity. Therefore the most original contemporary music in any period always troubles people's ears. Many times some very wonderful music is lost because it is too extraordinary. It may even be lost to its composer because he cannot really handle his forms and abandons them as unsuccessful. But intimate acquaintance with all sorts of music does give some versatile minds a power of grasping new sounds; people so inclined and trained will have a "hunch", at least, they are dealing with true "significant form" though they still hear a good deal of it as noise, and will contemplate it until they comprehend it for better or worse. It is an old story of that Bach, Beethoven, and Wagner were "hard to hear" in their own time. Many people who can follow Rimsky-Korsakoff or Debussy as easily as Schumann, cannot

hear music in Hindemith or Bartok; yet the more experienced probably know, by certain signs, that it is there. As Hanslik⁵ states - "Artistic forms are exhaustible, too. Music that has fulfilled its mission may be outgrown, so that its style, its quality, its whole conception, palls on a generation that is ardently expressing or seeking to express something else".

The worst enemy of artistic judgement is literal judgement, which is so much more obvious, practical, and prompt that it is apt to pass its verdict before the curious eye has even taken in the entire form that meets it. Not blindness to "significant form", but blindedness, due to the glaring evidence of familiar things makes us miss artistic, mythical or sacred import. This is probably the source of very old and widespread doctrine that the so-called "material world" is a curtain between humanity and higher, purer, more satisfying truth.

To us intelligence is bound up with language, whose achievements are physical comforts, machines, medicines, great cities and the means of their destruction, theory of knowledge means theory of communication generalization, proof, in short: critique of science. But the limits of language are not the last limits of experience, and things

5 Hanslick, Vom Musikalisch - Schönen, p.57

inaccessible to language may have their own forms of conception, that is to say, their own symbolic devices. Such nondiscursive forms, charged with logical possibilities of meaning, underlie the significance of music, and their recognition broadens our epistemology to the point of including not only the semantics of science, but a serious philosophy of art.

Beauty of Art :

Langer has amply written about the beauty of art in general and music in particular. The basic question of distinction between a work of art from a mere artifact could be answered with a reply, "Its beauty", because artistic value is beauty.

In the words of a well-known critic, Mr. Clive Bell, "Significant Form" is the one quality common to all works of visual art".⁶ Professor L.A. Reid, a philosopher well versed in the problems of aesthetics, extends the scope of this characteristic to all art whatsoever. For him, "Beauty is just expressiveness", and "the true aesthetic form..... is expressive form".⁷ Another art critic, Mr. Roger Fry, accepts the term "significant Form", though he frankly cannot define its meaning. All the sensually logical conformities are the outcome of a particular feeling

6 Clive Bell., Art (1914) p.8.

7 L.A.Reid., A study in Aesthetics(1931) pp.43 & 197. Knowledge and Truth(1923) and "Beauty and Significance", Proceedings of the Aristotelian Society, N.S.XXIX(1928-29) pp.123-154.

or an idea. Langer accepts the term idea, for artistic expressiveness.

There is a strong tendency today to treat art as a significant phenomenon rather than as a pleasurable experience, a gratification of the senses. This is probably due to the free use of dissonance and so-called "ugliness" by our leading artists in all fields - in literature, music and the plastic arts. It may also be due in some measure to the striking indifference of the uneducated masses to artistic values. In past ages music and painting and even books were the pleasures of the wealthy. Now since everybody can read, visit museums, and hear great music at least over the radio, the judgement of the masses on these things has become a reality and has made it quite obvious that great art is not a direct sensuous pleasure.

Artistic activity, according to the psychoanalysis who have given importance to the composition aspect of music, is an expression of primitive dynamisms, of unconscious wishes, and uses the objects or scenes represented to embody the secret fantasies of the artist. It does justice to the emotional interest, the seriousness with which we receive artistic experience.

There are strong recommendations for the psychoanalytic theory of aesthetics. But Langer says that "I

do not think this theory throws any real light on those issues which confront artists and critics and constitute the philosophical problem of art. The theory makes no distinction between good and bad art". Psychoanalysts investigate only the impulse which drives people to create. It can look only to a hidden content of the work and not to what every artist knows - the perfection of form, which makes this form "significant" in the artistic sense.

Music is preeminently non-representative, even in its classical productions, its highest attainments. It exhibits pure form not as an embellishment, but as its essence. German music from Bach to Beethoven have practically nothing but tonal structures before us : no scene, no object, no fact. If the meaning of art belongs to the sensuous percept itself apart from what it represents, then such purely artistic meaning should be most accessible through musical works.

This is not to say that music is the highest, the most expressive, or the most universal art. Sound is the easiest medium to use in a purely artistic way. We should not make hasty generalization - of assuming that through music we are studying all the arts, so that every insight into the nature of music is immediately applicable to painting, architecture, poetry, dance and drama.

Helmholtz, wundt, stumpf, and other psychologists based their inquiries on the assumption that music was a form of pleasurable sensation, and tried to compound the value of musical compositions out of the "pleasure-elements" of their tonal constituents. This gave rise to an aesthetic based on liking and disliking, a hunt for a sensationist definition of beauty, and a conception of art as the satisfaction of taste. This description of psychological approach does not explain all the factors of emotions and significant form.

Another kind of reaction to music seems more significant: that is the emotional response it is commonly supposed to evoke. The belief that music arouses emotions goes back even to the Greek Philosophers. Use of music in tribal society, the lure of the African drum, the clarion call, and "Pibroch" calling armies or clans to battle, the world-old custom of lulling the baby to sleep with slumber songs give us information about music and emotions. The legend of the sirens is based on a belief in the narcotic and toxic effect of music, as also the story of Terpanter's preventing civil war in sparta, or the Danish King Eric, who committed murder as a result of a harpist's deliberate experiment in mood-production. Langer strongly disagree with the above beliefs and says that - "To my knowledge, not a single authentic record of any specific change of disposition or intention, or

even the inhibition of a practical impulse in any person by the agency of music, this belief in the physical power of the art has come down to modern times. Music is known, indeed to affect pulse-rate and respiration, to facilitate or disturb concentration, to excite or relax the organism, while the stimulus lasts, but beyond avoking impulses to sing, tap, adjust one's step to musical rhythm, perhaps to stare, hold one's breath or take a tense attitude, music does not ordinarily influence behaviour. Its somatic influences seem to affect unmusical as well as musical persons and to be, therefore, functions of sound rather than of music.

The proposition that music arouses emotions in the listener does not seem off hand, like a fantastic or mythical assertion. In fact, the belief in the affective power of music is respectable enough to have led some very factual minded modern psychologists to conduct tests for the emotional effects of different compositions and collect the reported data. The results showed that most people connect feelings with music and believe they have the feelings while they are under the influence of the music, the quick, lifting tunes are said to make one feel "happy or like dancing" and funeral marches sad. The whole inquiry really took for granted what Charles Avison,⁸ a British musicologist and organist said without experimental

⁸ Charles Avison., "An Essay on Musical Expression" (1775), pp.3-4.

evidence in 1775: that the force of sound in alarming the passions is prodigious and by the musician's art, we are by turns elated with joy, or sunk in pleasing sorrow, roused to courage, quelled by grateful terrors, melted into pity, tenderness and love, or transported to the regions of bliss, in an ecstasy of divine praise.

The terms "pleasing sorrow" and "grateful terrors" present something of a puzzle. If music really grieves or fratens us, why do we listen to it? According to Avison the sorrows and terrors of music are not our own, but are sympathetically felt by us. There are certain sounds natural to joy, others to grief or despondency, others to tenderness and love; and by hearing these, we naturally sympathize with those who either enjoy or suffers.

But if we are moved by sympathy, with whom are we sympathizing? Whose feelings do we thus appreciate? The obvious answer is: the musicians. He who produces the music is pouring out the real feelings of his heart. Music is his avenue of self-expression, he confesses his emotions to an audience, or - in solitude - just works them off to relieve himself. In an age when most performers offered their own compositions or even improvisations, this explanation of music was quite natural.

Rousseau, Marpurg, Mattheson, Bach were all convinced that "since a musician cannot otherwise move people, but he be moved himself, so he must necessarily be able to induce in himself, all those affects which he would arouse in his auditors; he conveys his feelings to them, and thus most readily moves them to sympathetic emotions". The composer is, indeed, the original subject of emotions depicted, but the performer becomes at once his confidant and his mouthpiece. He transmits the feelings of the master to a sympathetic audience.

In this form the doctrine has come down to our day, and is widely accepted by musicians and philosophers alike. From Rousseau to Kierkegaard and Croce among philosophers, from Marpurg to Hausegger and Riemann among music critics but above all among musicians themselves - composers, conductors, and performers - we find the belief very widely disseminated that music is an emotional catharsis that its essence is self-expression. Beethoven, Schumann, Liszt, to mention only the great, have left us testimonials to that effect. Moreover, it is the opinion of the average sentimental music-lover that all moving and poignant music must translate some personal experience, the longing or ecstasy or despair of the artists. Most musical amateurs will accept without hesitation the statement of Henri Prunieres, who says categorically that whatever feelings

a composer may convey, "we may rest assured that he will not express these sentiments with authority unless he has experienced them at some given moment of his existence".⁹ Most likely they will even go so far as to agree that, in the case of a theme which Beethoven used ten years after he had first jotted it down, "It is probable that such a theme, translating an impression of keenest sorrow, came to him during a day of suffering".¹⁰

The self-expression theory, which classes music with "such expressions as 'oh-oh' or at a higher level lyrical verses," as Carnap says, is the most popular doctrine of the significance and function of music.¹¹ Even our leading psychologists subscribe to this conviction. "To be a successful, the musician must carry his audience on a wave of emotion of ten bordering on the point of ecstasy". This from Carl Seashore who provides himself on his strict investigation of facts, not "the rehashing of semiscientific knowledge under the name of philosophy in aesthetics". It explains in a very plausible way the undeniable connection of music with feeling, and the mystery of a work of art without ostensible subject-matter; above all, it brings musical activity within the compass of modern psychology - behaviouristic, dynamic,

9 "Musical Symbolism", Musical Quarterly XIX 1933, I.18-28

10 Ibid., p.21

11 Psychology of Music, 1938, pp.174 and 377.

genetic, or what not.

Yet the belief that music is essentially a form of self-expression meets with paradox in a very short order; philosophically it comes to a stop almost at its very beginning. For the history of music has been a history of more and more integrated, disciplined and articulated forms, much like the history of language, which waxes important only as it is weaned from its ancient source in expressive cries, and becomes denotative and connotative rather than emotional. According to Langer, we have more need of, and respect for, so-called "pure music" than ancient cultures seem to have had.¹²

The laws of emotional catharsis are natural laws, not artistic. Verbal responses like "Ah!" "oh-oh" are not creations, but speech habits.

Yet it may well be argued that in playing music we seek and often find, self-expression. Even Hanslick, to whom the emotive meanings in a composition were anathema granted the possibility of relieving one's feelings at the Keyboard, and anyone who has a voice or an instrument can verify the relief of musical outpourings, from his own experience. He choose the piece because it seemed to "express" his condition and feelings.

12 Edward Hanslick., VOM MUSIKALISCH SCHÖNEN 5th Ed.-1876; 1st Ed. 1854, p.103, also Ferruccio Busoni, Entwurf einer neuen Aesthetic der Tonkunst (1907), p.5.

The great variety of interpretations which different players or auditors will give to one and the same piece - differences even of such general feeling contents as sad, angry, elated, impatient - make such confidence in the author's intentions appear somewhat naive. Langer state the fact that we can use music to work off our subjective experiences and restore our personal balance, but this is not its primary function. Were it so, it would be utterly impossible for an artist to announce a program in advance and expect to play it well; or even, having announced it on the spot, to express himself successfully in allegro, adagio, presto and allegretto, as the changing moods of a single sonata are apt to dictate. Such mercurial passions would be abnormal even in the notoriously capricious race of musicians!

If music has any significance, it is semantic, not symptomatic. Its "meaning" is evidently not that of a stimulus to evoke emotions, nor that of a signal to announce them; if it has an emotional content, it "has" it in the same sense that language has its conceptual content symbolically. Music is not the cause or the cure of feelings, but their logical expression; though even in this capacity it has its special ways of functioning, that make it incommensurable with language, and even with presentational symbols like images, gestures and rites.

Many attempts have been made to treat music as a language of emotions. Riemann,¹³ for instance, declared with perfect confidence that musical aesthetics may and must accept the laws of logic and the doctrines of logicians as given.

The assumption that music is a kind of language of genuine conceptual content, is widely entertained, though perhaps not as universally as the emotive-symptom theory. The best-known pioneer in this field is Schopenhauer; and it has become something of an accepted verdict that his attempt to interpret music as a symbol of the irrational aspect of mental life, the will, was a good venture, though of course his conclusion, being "metaphysical", was quite bad. However, that may be, his novel contribution to the present issue was certainly his treatment of music as an impersonal, negotiable, real semantic, a symbolism with a content of ideas, instead of an overt sign of somebody's emotional condition.

In pure instrumental music without dramatic action, there may be a high emotional import which is not referred to any subject, and the glib assurance of program writers that this is a composer's protest against life, cry of despair, vision of his beloved, or what not, is a perfectly

13 Hugo Reimann, Die Elemente der musikalischen Aesthetik (1903) p.8-3

unjustified fancy; for if music is really a language of emotion, it expresses primarily the composer's knowledge of human feeling, not how or when that knowledge was acquired.

Langer accepts the views of Wagner, who states :
"What music expresses, is eternal infinite and ideal; it does not express the passion, love or longing of such-and-such an individual on such-and-such an occasion, but passion, love or longing in itself and this it presents in that unlimited variety of motivations, which is the exclusive and particular characteristic of music, foreign and inexpressible to any other language".

This passage states quite clearly that music is not self-expression, but formulation and representation of emotions, moods, mental tensions and resolutions - a "logical picture" of sentient, responsive life, a source of insight, not a plea for sympathy. Feelings revealed in music are essentially not "the passion, love or longing of such-and-such an individual", inviting us to put ourselves in that individual's place, but are presented directly to our understanding, that we may grasp, realize, comprehend these feelings, without pretending to have them or imputing them to anyone else. Just as words can describe events we have not witnessed, places and things

we have not seen, so music can present emotions and moods we have not felt, passions we did not know before. Its subject-matter is the same as that of "self-expression".

A composer not only indicates, but articulates subtle complexes of feeling that language cannot even name, let alone set forth; he knows the forms of emotion and can handle them "compose" them. We do not "compose" our exclamations and jitters.

According to Bach, if artist wants to move his audience, he must be moved himself by conveying his feelings to them and most readily moving them to sympathetic emotion. On the contrary, Busoni¹⁴ states "just as an artist, if he is to move his audience, must never be moved himself if his artistic appreciation is not to be degraded to mere human sympathy.

Emotions are treated now as effects, as causes as contents of so-called "emotive music". Wagner who stated explicitly the abstractive, generalizing function of music in depicting feelings, there is plenty of confusion. In describing his own 'furor poeticus', he presents himself as expressing his personal sentiments and upheavals. In 'oper und Drama' he says that operatic music must express

14 Busoni., Entwurf einer neuen Aesthetik der Tonkunst
Quoted from Gatz, op.cit., p.498.

the sentiments of the speaker and actor. He refers to the tragic fate of Beethoven as an inability to communicate his private feelings, his sufferings, to the curious but unmoved listener who could not understand him.¹⁵

Hanslick wrote his famous little book *Vom Musikalisch-schönen*, which attempted to blast the growing romantic conception of a "language of music" he found himself called upon to combat not only the use of onomatopoeia, the hoofbeats of Wagner's riding Valkyries and the thunder peals that announce the wreck of the Flying Dutchman, but also the production, exhibition, or symbolic representation of emotions - the moon and tremolo of the orchestra, the surging outbursts of Tristan and Isolde. Against all these alleged "expressive functions" of music the great purist mustered his arguments. Vehemently he declared that music conveys no meanings whatever, that the content of music is nothing but dynamic sound-patterns ("tönend bewegte Formen")¹⁶ and that "the theme of a musical composition is its proper content".¹⁷ But especially the true Wagnerian aim - the semantic use of music, the representation of emotive life - aroused his opposition.

"It is no merely fencing with words," he declares at the very outset, "to protest most emphatically against

15 Ibid., p.172

16 Hanslick, *Vom Musikalisch-schönen*, p.45.

17 Ibid., p.136

the notion of 'representation,' because this notion has given rise to the greatest errors of musical aesthetics. To 'represent' something always involves the conception (vorstellung) of two separate, distinct things, one of which must first be given, by a specific act, an explicit relation of reference to the other"¹⁸ Music, in his estimation, can never be used in this degrading fashion.

Langer stressed that we must look at music from the purely logical standpoint as a possible symbolic form of some sort.

Wolfgang Köhler, the great pioneer of Gestalt Psychology uses the language of musical dynamics to express psychological phenomena, on the basis of their formal analogy, so D'Vdine makes movement the prototype of vital forms and thus reduces all the arts to "a kind of dance" and so the musicologist Von Hoeslin likens dance, plastic art, thought, and feelings to music by reason of that same analogy. The fundamental relationships in music, he says, are tensions and resolutions and the patterns generated by these functions, are the patterns exemplified in all art, and also in all emotive responses. Whenever sheet contrasts of ideas produce a reaction, wherever experiences of pure form produce mental tension, we have the essence

18 Ibid., introd., p.Viii.

of melody; and so he speaks of 'sprachmelodien' in poetry and Gedankenmelodien in life.¹⁹

More naturalistically inclined critics often mediate the comparison between the forms of music and those of feeling, by assuming that music exhibits patterns of excitation occurring in the nervous tissues, which are the physical source of emotion,²⁰ but it really all comes to the same thing.

The upshot of all these speculations and researches is, that there are certain aspects of the so-called "inner life" - physical or mental - which have formal properties similar to those of music - patterns of motion and rest, of tension and release of agreement and disagreement, preparation, fulfillment, excitation, sudden change, etc.

Langer states that the first requirement for a connotative relationship between music and subjective experience, a certain similarity of logical form, is certainly satisfied. Furthermore, there is no doubt that musical forms have certain properties to recommend them for symbolic use. The purely structural requirements for a symbolism are satisfied by the peculiar tonal phenomenon we call "music".

19 J.K.V.Hoeslin, *Die Melodie als gestaltender Ausdruck seelischen Lebens* (1920).

20 Both Köhler and Koffka subscribe to this notion of the physiological picture, "of which we see, according to them, not some external duplicate.

Dr. Kurt Huber has traced the successive emergence of expressive factors in the apprehension of the simplest possible tonal patterns - bare pitch patterns of two to three tones, stripped of all contextual elements of timbre rhythm, volume etc., by their uniform production on an electrical instrument in timed succession and equal strength. The subjects were instructed to describe their experiences in any terms they chose by their qualities, relations, meanings, emotional character, somatic effects, associations, suggestions or what not. They were asked to report any images or memories evoked, or, failing such experiences, simply to convey their impressions as best as they could. Huber's experiments were conducted with simple material and lack of specific instructions which are actually much more significant and more capable of systematic arrangement than the emotive value statistics. They may be briefly summarized as follows :

- (1) The lowest stage of tone-apprehension yields merely an impression of tone-colour of the whole tonal complex.
- (2) Imagination of an event does not occur without an impression of tonal movement.
- (3) The most primitive factor in the perception of tonal movement is a sense of its direction. This is according to S.K.Langer "constitutes the point

of departure of that psychological symbolism of figures (psychische Gestalt symbolik) which we encounter in the tendency to relate musical motives to sentiments".

- (4) The apprehension of a width of tonal interval is independent of this sense of direction; and "all spatial symbolism in the interpretation of motives has its roots in this impression of intertonal distance."
- (5) The idea of a musical step requires a joint perception of tonal distance and direction.
- (6) Impressions of consonance, dissonance and relatedness require the notion of a musical step, or progression (simultaneous tones were not given; the inquiry rested on melodic elements).
- (7) Tones taken as related may be referred to a tonic, either chosen among them or "understood," i.e. imaginatively supplied by the auditor.
- (8) Tone determines the feeling of modality.
- (9) A subjective accent may simply fall upon the tone which is harmonically more important as the hearer has organized the interval.

- (10) Subjective rhythmatization, when it occurs, is built upon mental accentuation.

Huber distinguishes between such purely temporal measure and "musical rhythm," which latter results from the internal, fonal organization of the motif.

Philosophers and critics have repeatedly denied the musical symbolization of emotion on the ground that, as Paul Moos puts it "pure instrumental music is unable to render even the most ordinary feelings such as love, loyalty or anger, unambiguously and distinctly, by its own unaided powers".²¹

Langer states that the forms of human feeling are much more congruent with musical forms than with the forms of language, music can reveal the nature of feelings with a detail and truth that language cannot approach.

Any tonal structure to a specific and speakable meaning would limit musical imagination, and probably substitute a preoccupation with feelings for a whole-hearted attention to music. "An inward singing," says Hanslick, "and not an inward feeling, prompts a gifted person to compose a musical piece. Therefore, it does not matter what feelings are afterward attributed to it, or to him,

21 Paul Moos., *Die Philosophie der Musik*(1922). p.297.

his responsibility is only to articulate the "dynamic tonal form".

It is a peculiar fact that some musical forms seem to bear a sad and a happy interpretation equally well. Music can actually reflect is only the morphology of feeling: and it is quite plausible that some and some happy conditions may have a very similar morphology. This insight has lead some philosophical musciologists to suppose that music conveys general forms of feeling, related to specific ones as algebraic expressions are related to arithmetic; a doctrine put forward by Moritz Hauptmann and also by Moritz Carriere. These two excellent thinkers saw in music what most aestheticians failed to see - its intellectual value, its close relation to concepts, not by reason of its difficult academic "laws", but in virtue of its revelations. If it reveals the rationale of feelings, the rhythm and pattern of their rise and decline and intertwining, to our minds, then it is a force in our mental life, our awareness and understanding, and not only our affective experience. Even Hanslick granted this logical analogy between music and emotions;²² but he did not realize how much he had granted. Because he considered nothing but conventional denotation as "meaning," he insisted that music could not mean anything.

22 Op.Cit., p.26.

The explanation that music as a high abstraction, and musical experience as a purely logical revelation, does not do justice to the unmistakably sensuous value of tone, the vital nature of its effect, the sense of personal import which we meet in a great composition every time it is repeated to us.

Langer analyzed Hanslick's approach and states it as : Hanslick, who admitted only the formal similarity of music and emotive experience but denied the legitimacy of any further interpretation, and those authors who realized that formality, but took it for the nature of musical meanings rather than of musical symbols, were very close to a correct analysis.

Music has all the earmark of a true symbolism, except one: the existence of an assigned connotation. It is a form that is capable connotation, and the meanings to which it is amenable are articulations of emotive, vital, sentient experiences. Music that is invented while the composer's mind is fixed on what is to be expressed is apt not to be music for music at its highest though clearly a symbolic form, is an unconsummated symbol. Articulation is its life, but not assertion; expressiveness, not expression.

According to Langer, "nothing can prevent our falling back on mental pictures, fantasies, memories when we cannot

directly make subjective sense out of music in playing or hearing it. A program is simply a crutch. It is a resort to the crude but familiar method of holding feelings in the imagination by envisaging their attendant circumstances. It does not mean that the listener is unmusical, but merely that he is not musical enough to think in entirely musical terms. He is like a person who understands a foreign language, but thinks in his mother tongue the minute an intellectual difficulty confronts him".

To a person of limited musical sense, such ideation seems the most valuable response to music, the "subjective content" which the listener must supply. People of this persuasion often grant that there may also be an appreciation of pure beautiful sounds, which "gives us pleasure"; but we can understand the music better when it conveys a poetic content.

The real power of music lies in the fact that it can be "true" to the life of feeling in a way that language cannot; for its significant forms have that ambivalence of content which words cannot have.

Langer states that music is revealing where words are obscuring, because it can have not only a content, but a transient play of contents. It can articulate

without becoming wedded to them. The physical character of a tone, which we describe as "sweet" or "rich" or "strident", and so forth may suggest a momentary interpretation, by a physical response. The imagination that responds to music is personal and associative and logical, tinged with affect, tinged with bodily rhythm, tinged with dream, but concerned with a wealth of formulations for its wealth of wordless knowledge; its whole knowledge of emotional and organic experience, of vital impulse, balance, conflict, the ways of living and dying and feeling. Not communication but insight is the gift of music; in very naive phrase, a knowledge of "how feelings go". "Music has to fulfill its mission whenever our hearts are satisfied (Langer).

Music has its special, purely auditory characters, that "intrinsically contain certain properties which, because of their close resemblance to certain characteristics in the subjective realm, are frequently confused with emotions proper".²³ But "these auditory characters are not emotions at all. They merely sound the way moods feel. Until symbolic forms are consciously abstracted, they are regularly confused with the things they symbolize. This is the same principle that causes myths to be believed and

23 Pratt., 'The Meaning of Music', p.191.

names denoting powers to be endowed with power, music is our myth of the inner life - a young vital, and meaningful myth of recent inspiration and still in its "vegetative" growth.

Langer concludes about the principles of arts as: "The more you study artistic composition, the more lucidly you see its likeness to the composition of life itself, from the elementary biological patterns to the great structures of human feeling and personality that are the import of our crowning works of art; and it is by virtue of this likeness that a picture, a song, a poem is more than a thing - that it seems to be a living form, created, not mechanically contrived, for the expression of a meaning that seems inherent in the work itself; our own sentient being, Reality".

About imagination, Prof. Percy Brown says, "Works of art are the works of imagination. Imagination is the power of seeing things as they really are. Imagination is of two types, creative and receptive or in other words it may be called productive and reproductive. Creative or productive imagination is constructive and it is abstract in Character.

According to Prof. Buck, the artist who feels and can translate his feelings into words or musical notes or

themes are constructive and has creative imagination. Reproductive imagination is reconstructive. You may reproduce the notes through voice or play on your instrument and you may 'like' it, but it is not till you have recaptured the feeling, which urged the composer to compose.

In the work of art, four elements are necessary, they are medium, technique, form and subject matter in art. The material used varies as we pass from one art to another. It also varies within any one field. The material or medium enters into total effect, but it alone does not determine the aesthetic response. Technique includes the method of artistic execution as a particular formal arrangement. Aesthetic experience is enriched by skill. Form has to do with arrangement and order of various parts. A melody is an arrangement of tones. There is rhythm, tempo, harmony etc. Subject matter is that which the work has to deal with, that includes words, poetical pieces. These materials give shapes and infuse life in the work of art.

Susanne Langer says that works of art are symbols or 'iconic signs' of emotions. They do not directly express the artist's experienced emotions but rather his apprehension of the nature of emotions. A work of

art is a symbol which does not symbolize anything other than itself, but which reproduces in its own structural form, the structure or pattern of feeling and emotion.

Value in Music :

According to plato the highest value is 'good'. Prof. Nicolai Hartmann says that values are essences. In Indian Philosophy, it is super-sensible knowledge which is called 'God-intuition'. In Indian philosophy value is a prime thing and it consists of the principles of "dharma", "artha", "kama" and "moksha". Among the four "moksha" is the highest value. But the value of an object lies in the satisfaction of desire, or broadly, in its fulfillment of interest. Pleasure is often defined as the satisfaction of the will, and displeasure as the dissatisfaction of the will. According to Hegel, the concept of value is involved in the self-realization of the finite spirits. Kant thinks about value in its supreme aesthetic sense.

Aesthetics tries to fix the meaning of words that we use about objects of art and beauty. With special reference to Hindustani music, the following conclusions can be formulated.

(i) 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. The form of a work of art is not abstractable.

In Hindustani music 'sama' is aesthetic centre in Rhythm.

'Vadi' is aesthetic centre in classical music.

'Bandish' is our word for form. ?

(ii) The aesthetic meaning of content is what appears organized and form means that how it is organised in a work of art.

In Hindustani music swinging emphases of a Trital theka is played by an expert drummer are quite different from 16 matras and grammatically fixed accents and sections as seen moveless in books.

In Indian context what is being played is content and how it is being played is form. Form is superior to content. Form is aesthetically generator of content. ?

(iii) 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. ?

Laya is a durational aspect of our music.

Form in Hindustani Rhythm may be said to stand for the idea that definite number of beats, aided by specific 'bols', some emphases and the 'sama' whether marked or suggested is seen organized either directly into a cycle, or in general or at least eventual conformity with the specific character and extent of a cycle.

- (iv) Rhythmic pattern can be explained in Hindustani context. The form of rhythm is not always experienced as being occurrent, or flowing though some actual process is always there. 'Theka' is unchangeable support.

- (v) Whatever appears or is imagined as organised in rhythm-cycle or rhythmic pattern, either directly or in felt references of a particular speed, may be regarded as the content of the Rhythm.

Beats, bols and various emphases are only the raw materials of the rhythm. It is only when they appear organized as a cycle or a pattern they can be said to form the content of Rhythm. Laya or musical duration too must be regarded as a vital part of the content of rhythm. The

content of the rhythmic factor includes a felt reference of the basic rhythm cycle. Speed is mere element of rhythm only when it actively contributes to specific character of the cycle pattern.

Thytm is essentially non-representational. Its materials are mnemonic. Syllables in laya, not words with meaning. It does not describe or depict anything.

- (vi) Gestalt principle of contrast, continuity, and similarity are also applicable in Hindustani music.

'Sama' is a focal beat, from it we begin and to it we turn again completing a cycle, which makes the rhythmic cycle and in that sense organized.

We can give illustrations of some Tala for explanation. If 'Pashto Taal' is played at 'madhyalaya' it seems internally sparse, so it is played at quick speed.

Aesthetic character of 'Theka' means perceptible organized quality.

- (vii) According to Reid, 'Objectification of feeling is embodiment of value in Arts'. Embodiment will be true to perceptual clarity which is essential for rhythm and value is interest in object.
- (viii) Form of a rhythm is not articulateness but its skillfully accentuated quality, therefore, quick playing of Theka is aesthetically condemnable because its accents tend to get blurred.
- (ix) In Hindustani music, Layakari is very essential. It is based on rhythm as a measure. The basis of layakari is a flow that affirms as it slides and slides over what it affirms. Discreteness within or against continuity is the very breath of Layakari.

Layakari is the temporal representation of the diverse as articulating, vivifying, variegating and manifesting, but by no means exhausting or disrupting the original continuum.

Layakari minds self involvement with a flow. That in dance is posture of beauty but imbued with life providing initial needful transmutation of the merely physical into the aesthetic. In

dance movements, soft, gliding, continuous wavy, "full" and subtle is a layakari. A 'That' brings out the continuity or the flow of laya rather than discreteness of matras.

- (x) An Amad is a pattern which emphasizes the manner of gaining access to the 'sama'. Regarding the aesthetic effect of sama, it can be said that its aesthetic effect is that of pattern gathering inner accents closely yet clearly knit, its beauty of design. The orientation approach underlines the pivotal quality of sama. The sama is aesthetically central and fount of value. Here it does not merely have a specific location in the timing-cycle, but has to appear as determining the beauty of that which encompasses it. Sama should appear not merely as a last stroke but as the logical culmination of a self evolving movement. Sama should not merely come but emerge. This aspect of rhythm contradicts the viewpoint of Hanslick.
- (xi) In Hindustani music 'sangat' is the essential part of the performance. The meaning of sangat is giving company to or being alongwith.

Sangat is a ready inter-twinning. It is essential to heighten the beauty of music through contiguity and similarity as the Gestalt Psychologists would put it.

Rhythm is an art, it must be creative too. Whether a tabla-player is creative or not can be judged by the kind of sangat he provides to musician or dancer.

- (xii) Automotive and articulate symmetry of pure pace is considered important in music. In Indian music we have a symmetrical and rhythm-cycles also. But aesthetics of mnemonic syllables has hardly received any alteration in the west.

The western concept of Aesthetics connotes the idea of the Beautiful whereas the Indian aesthetics, connotes rasa-bhava tatva. In both the concepts deep feeling of pleasure is realized. Prof. Norman Gulley says, "Thus the reason why a particular thing is beautiful is said to be that it participates in the beautiful itself. It is the 'presence' of the form which makes it beautiful. Here the nonsensible form was compared with the sensible form, which was recognized by Plato as 'copies' or 'images' or the non-sensible form, the

source of the idea of the beautiful and this beautiful was according to Plato the aesthetic itself.

In East the concept of beautiful is quite different. Philosophers considered aesthetic as the supersensible divine feeling, and 'rasa' or emotional sentiment and mood (bhava) are the medium of the feeling. 'Rasa' is 'sthayibhava' characterized by blissful consciousness. Pandit raja Jagannath says that 'rasa' is the blissful state of consciousness itself from which the covering lid of ignorance, desire and wordly distractions has been removed.

Just as the concept of Indian and Western aesthetics is different, so also the concept of Indian and western psychology. Western psychology is an empirical study of Psyche in its conscious and unconscious aspects. Indian psychology recognizes four states of consciousness. They are susupti (sleeping), swapna (dreaming), jagrat (awakened state) and turiya (super conscious). Sleeping and dreaming states are included in the subconscious. Hindu psychologists are interested in the study and development of the total mind than in the direct functions separately. Indian psychology was devised and developed as a means to attain the tranquil peace of mind in the total absorption in higher consciousness or 'samadhi'.