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A Historical Survey of the Relevance of Music in Man's Philosophy

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A HISTORICAL SURVEY OF THE RELEVANCE OF
MUSIC IN MAN'S PHILOSOPHY

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
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by
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Chapter 1.

INTRODUCTION

Some concern with music in relation to man's well-being has been evidenced throughout history. Many philosophers have acknowledged that man's ethical and emotional well-being could be influenced by music. On the other hand, other philosophers have asserted that music had no meaning outside itself and therefore could have no significant impact on man. Some philosophers went further by contemplating the sociological implications of music as it relates to man's concept of self and his cognitive reality.

This study is the outgrowth of a response to Nietzsche's comment that "Life without music would be a mistake" (Nietzsche 81:6 Vol. 16). It is an attempt to examine the writings of philosophers from ancient to modern times regarding the value of music and its relevance to man's existence.

IMPORTANCE OF THE STUDY

A study of recurrent and unique philosophies from ancient to modern times supports the contention that music does make a qualitative difference in one's life. An understanding of the philosophical discussions of music and its effects on man may provide an insight into music's relevance in one's own life.

LIMITATIONS OF THE STUDY

Even though it is difficult to ignore the aesthetic and psychological consequences of music in one's life, the focus of this thesis is on the effects of music as it relates to one's ethics, emotions, and sociological perspectives. Works of recognized philosophers have been consulted for this study, and in addition, appropriate concepts of selected scholars and musicians have been included, particularly those of the twentieth century.

The treatment of information has been limited to those writings which provide valuable interpretations concerning the value of music to a concept of well-being and on the writings of thinkers who have formulated philosophical systems of ethical and moral judgments.

Chapter 2.

CONCEPTS OF MUSIC'S VALUE IN ANCIENT CHINESE PHILOSOPHY

A concern about the relevance of music as an influence on man's well-being was evidenced in the writings of ancient Chinese philosophers. A study of some of these writings reveals conflicting concepts. Some philosophers argued that music contributed to man's well-being, while others felt that it was a poor influence on one's character.

THE VALUE OF MUSIC AS A POWERFUL FORCE ON THE MIND

Strong Influence on the Mind

According to Confucius's (551-479 B.C.) philosophy, music was not only an expression of good or bad in the mind, but also music was a powerful influence on the mind for good or bad (Dawson 27:257). To Confucius music, whether internal or external, could affect one for good or bad. Moreover, Li Chi expanded this philosophy when he pointed out that early rulers were very particular about what kinds of music were condoned because of the strong effect music could have on the mind (Fung 40:342).

Several centuries later it was believed that the ancient music could have perfected and civilized the human soul, while the music of this time (eleventh century A.D.) actually was believed to cause imperfection and disorder. Ch'eng I (1033-1177 A.D.) explained that

the ancient people nurtured their feelings with music (Chu 18:219, 266). However, he felt that the music of his own time could not produce the feelings which were necessary for one to "be perfected by music" (Chu 18:266).

Ch-eng Hao (1037-1094 A.D.) theorized that the power of music made it possible for people to fully express emotions. However, he contended that there must be a measure of control in expression. Even when the music represented great joy and harmony, it must be performed with restraint (Chu 18:52).

Emotional Response

Li Chi seemed to think that one's emotional feelings corresponded to the particular emotional qualities of music. He wrote:

Hence when the mind is moved to sorrow, the sound is sharp and fading away. When it is moved to pleasure, the sound is slow and gentle. When it is moved to joy, the sound is exclamatory and scatters. When it is moved to anger, the sound is coarse and fierce. When it is moved to reverence, the sound is straightforward, with an indication of humbleness. When it is moved to love, the sound is harmonious and soft (Fung 40:342).

It was Li Chi's feeling that music derived from man's mind and that the mind responded to "external things". Therefore, it would seem that when one's mind had been influenced or stimulated to a particular emotional state, the music produced would characterize a particular emotional condition. In a similar trend of thought, Confucius wrote that when the "heart" had been affected from outside itself, it could find expression through musical sounds (Epperson 34:27).

Similar to Li Chi and Confucius, Hsun Tzu (313-238 B.C.) wrote in his Treatise on Music that when man feels joy or happiness he could express himself in musical sounds. In this way, Hsun Tzu

regarded music as a strong moral force which could prevent the mind from accepting evil influences (Fung 41:150).

Confucius and Hsun Tzu were among the early philosophers whose writings manifested the notion that music was necessary to one's well-being because of the pleasure and joy it produced. According to Confucius, when one had acquired the skills of music and allowed music to guide his mind, a propensity for happiness would follow which resulted in the development of the "Natural, correct, gentle, and sincere heart" (Dawson 27:263).

Function of Li

Confucius stated that the complete man must have a knowledge of both music and li. It appears li is somewhat similar to the Christian concept of God.

Great Ultimate consists of no physical form but consists of li, or principle in its totality. All actual and potential principles are contained in the Great Ultimate, so that the supply of new principles is never exhausted. The Great Ultimate is complete in all things as a whole, but it is also in each thing individually (Edwards 32:111, Vol. 2).

Confucius further stated that a knowledge of both music and li not only educated the intellect but also educated the emotions (Cree1 25:89).

Li Chi felt that music originated within the mind and that li was present as an external force on the mind. To him, both music and li should be kept simple so that balance and order between the two could be established (Fung 40:342-343).

THE VALUE OF MUSIC AS AN INDICATION OF THE CONDITIONS OF SOCIETY

Confucius believed that the production of music which was happy as well as calm indicated that society was in a peaceful state. On the other hand, when society was not prospering and in conflict, then music would be uneasy and agitated (Epperson 34:27). This concept of music reflecting the condition of society was explained in Confucius's philosophy of the five modes:

The mode of C is the symbol of the King; and the mode of D is the symbol of the minister; and the mode of E is the symbol of the people; the mode of G is the symbol of the affairs of the country; and the mode of A is the symbol of the natural world. When the first keys are arranged in order, we do not have discordant sounds. When the key of C loses its tonality, then the music loses its fundamental and the King neglects his duties. When the key of D loses its tonality, then the music loses its tradition, and the ministers become unruly. When the key of E loses its tonality, then the music is sorrowful and the people feel distressed. When the key of G loses its tonality, then the music is mournful and the affairs of the country become complicated. When the key of A loses its tonality, then the music suggests danger, and the people suffer from poverty. When all five keys lose their tonality and upset one another, we have a general discord, and the nation will not have long to live (Epperson 34:28).

It appears that Confucius thought each mode possessed a definite function in reflecting a particular aspect of society. When all the modes were discordant that particular society could not survive much longer.

MUSIC IS IRRELEVANT

Mo Tzu's (c. 470-391 B.C.) philosophical system expressed a philosophy that everything should be pragmatic. His philosophical system allowed for little emotion. He stated, "Joy and anger, pleasure and sorrow, love (and hate), are to be got rid of" (Creel 24:58).

Mo Tzu maintained music was impractical as it merely used one's time, money, and created nothing tangible (Creel 24:58). In addition he felt music would cause one to neglect his work. He agreed that music could cause momentary pleasure; however, a permanent beneficial effect was impossible. Ultimately he concluded that music was "merely an intellectual exercise, and to have music is wrong" (Fung 40:87, 89).

Chapter 3.

CONCEPTS OF MUSIC'S VALUE IN ANCIENT GREEK PHILOSOPHY

Ancient Greek philosophers also have recorded their concern for the relevance of music's effect on man's well-being. Perhaps there is some merit in pointing out that the ancient philosophers of China and Greece provided a foundation upon which later philosophers could base their propositions. Music seems to have been characteristically an ethical force in Greek philosophy. Originally, the word "music" occurred in Greek religion as being one of the nine Muses, and in time "became associated with Polyhymnia, the Music of 'many songs'" (Apel 5:548).

MUSIC AS A STRONG FORCE ON ONE'S CHARACTER

Music and Science

The writings of Pythagoras of Samos (sixth century B.C.) and other early philosophers indicate that they had a broader concept of music than is currently possessed by most people in twentieth century A.D. Pythagoras regarded mathematics as the "key to every secret of nature and of life" (Miller 76:43) and was concerned with scientific investigation of the earth and the universe. He formulated the principles of acoustics and music theory (Epperson 34:30). Upon examination of his writings it is apparent that he based his conclusions partially on the specific mathematical proportions of music, such as

intervals of pitch and the structures of various instruments (Miller 76:43). Pythagoras maintained that "by virtue of its numerical basis music is a force of moral value" (Epperson 34:30). In addition, he claimed that the combination of mathematics and music was "the heart of a comprehensive philosophical scheme embracing mind, matter, and the universe" (Janson 54:215). Like music, Pythagoras believed that the universe was based on numerical attributes and referred to this as "Music of the spheres" or "harmony of the universe". He was not merely referring to music in the physical sense, but was relating to an order or "tuning" (harmonia in Greek means tuning) of the universe (Janson 54:215).

Plato (427-347 B.C.) whose philosophical system tended to be idealistic, and spiritualistic, explained his concepts of "music of the spheres". In his Vision of Er, he stated that there were nine planets including the stationary earth. The motion of each sphere revolving around the earth produced a definite musical tone. Because Mercury and Venus were of a similar orbit they produced the same pitch. Altogether there were seven spherical tones. Plato contended that music had qualities of divine harmony since it imitated the motion of the universe (Carpenter 16:10). The Greeks did not make a distinction between the physical nature of music "number mysticism", or "physics of sound" but conjectured these proportions "served as a model for the balanced human personality" (Janson 54:215).

Ethical Influence

Apparently the idea that music had an ethical influence had been established quite some time before it became an actual part of

Greek philosophy. Not only was this evidenced in the early music of the Greeks, but also it was evidenced in mythology which included "musical magic" (Lippman 67:45).

Aristotle's (384-322 B.C.) philosophical treatise tended to be practical and realistic in the sense that an individual's experiences with music could be quite important to his character. Consequently, the act of listening to music may change one's soul. Furthermore, Aristotle seemed to believe that although music should be a pleasurable experience, it should result in moral improvement (Epperson 34:38).

Perhaps more conservative in his approach, Plato claimed that music should be censored because it could reach in to the inner parts of the soul (Painter 82:71-72). Plato charged that either the wrong type of music, or too much music would weaken one's character. At the same time he concluded that too much gymnastics could make one's character too fierce. For instance, Plato thought Sparta was too gymnastically oriented while in Athens there was too much music (Popper 86:52-53).

Emotional Importance

Because music seemed to reach within the inner parts of the soul, Plato felt that music should be rigidly censored since the sensuous effects of certain modes could be dangerous (Epperson 34:32). Unlike Plato, Aristotle argued that there was a certain value in all the modes and accepted modes of action and passion along with the ethical modes. According to Aristotle, the different emotional natures of each mode could be appropriate in different situations. Moreover

he explained that each person reacted more or less to each mode.

Aristotle stated in his Politics:

Even in mere melodies there is an imitation of character, for the musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the relaxed modes; another, again, produces a moderate and settled temper, which appears to be the peculiar effect of the Dorian; and Phrygian inspires enthusiasms . . . The same principles apply to rhythms; some have a character of rest, other of motion, and of these latter again, some have a more vulgar, others a nobler movement. . . There seems to be in us a sort of affinity to musical modes and rhythms, which makes some philosophers say that the soul is a tuning, others, it possessed tuning (Epperson 34:36).

In addition to the modes Aristotle concluded that rhythms affected one's well-being. He theorized that some rhythms were of a stable nature while others were of an emotionally unstable nature which could possibly have an immoral effect on one's well-being (Strunk 102:19).

Plato pointed out that one should listen to the proper kind of music. To him, the right kind of music was simple in nature because its effect on the soul was temperate. On the other hand, he felt complex music was a threat to man's well-being and could disease the soul (Epperson 34:32). The importance of music was considered within the context of "not that the good body improves the soul, but that the good soul improves the body" (Painter 82:71-72). The twentieth-century writer, Gordon Epperson, explained in The Musical Symbol that Plato seemed to be apprehensive about the power of music and stated, "the expressive capabilities of earthly music, however, are suspect; Plato distrusts its emotional power" (Epperson 34:32).

Music in Education

Both Plato and Aristotle recognized the importance of music in education; however, they present two different concepts of music's educational value.

Plato explained that music was of prime importance in education and should be carefully censored. He advanced the notion that the music of the young should be particularly virtuous since the child's character formed during the early years. Therefore Plato concluded it was necessary for the child to be accustomed to ethical music. Also, since the child was not able to judge what is preferable, the role of education was highly important (Davidson 26:319-320). Plato believed that a person properly educated would justifiably censure and reject all that was bad, and on the other hand, a person not properly educated would not be able to distinguish between good and bad (Painter 82:71-72). In order for forcefulness and gentleness in one's personality to be balanced, Plato believed children should have an equal balance of music and gymnastic education (Popper 86:52-53).

Aristotle explained that it was important for correct judgment to be learned. Aristotle believed that virtue could be attained through pleasurable experiences. Aristotle's philosophical writings seem to indicate that music was adaptable to the nature of the young; however, to him music was an added frill to make education pleasant. This seems to contradict his conclusion that the young needed to be educated in music because of its moral effect on the soul (Strunk 102:19). Aristotle explained that music was a part of education because it was a proper form of pleasure but that it lacked

applicability within a utilitarian context (as reading and writing) (Strunk 102:15). He recognized that music was perhaps not only for education but also "for intellectual enjoyment, for relaxation, and for recreation after exertion" (Epperson 34:34-35).

THE VALUE OF MUSIC IN SOCIETY

Greek thinkers were concerned with the value of music in society. One of these, Plato seemed to believe that music had a very direct effect on society. When music was not simple, or of the proper type, the cities became diseased. An indication of diseased cities, Plato concluded, was a dramatic increase in the number of law courts (Strunk 102:10).

Another Greek philosopher who believed music reflected the orderliness of society was Athaneus (second century A.D.). Perhaps somewhat reminiscent of some Chinese philosophers, Athaneus felt that when music was performed in a disciplined way then society would be orderly, and conversely, when performance customs of music deteriorated, so did the order of society (Strunk 102:55).

Both Aristoxenus and Athaneus believed that music performed for large audiences was extremely corrupt and immoral. It occurred to Athenaeus that it could be difficult to persuade the musicians of his time not to measure success in terms of the size of their audiences. He concluded that someone should restore the ancient customs of moral music (Strunk 102:54-55). Aristoxenus wrote of this feeling that large audiences were distasteful and the music profane.

In like manner we also, now that our theaters have become utterly barbarized and this prostituted music has moved on into a state of grave corruption, will get together by ourselves, for though we be, and recall what the art of music used to be (Strunk 102:54).

MUSIC AS A PLEASURABLE EXPERIENCE

Recalling Chinese philosophers, Aristotle's writings indicate that he regarded music as entertainment, amusement, as well as education. It was Aristotle's belief that music was one of the more pleasant experiences of life which might bring one happiness and necessary relaxation. He seemed to think that the need to relax was not only to ease the distress of work, but also to relieve the tension of striving for one's ultimate goals which few ever achieve (Strunk 102:17-18).

MEANINGLESSNESS OF MUSIC

Sextus Empiricus (end of second and beginning of third century A.D.) is believed to have been a Greek. He wrote in the fourth book of his treatise Against the Mathematicians that music consisted only of tones and rhythms which lacked connotative meaning or purpose. Music may have intrinsic value but the sensuous pleasures the listener may feel would be merely a disposition of his own mind (Hindemith 49:10). As a result of this notion, he denied argument that music held ethical powers and was a positive force in the educational process. Regarding Empiricus's philosophy, the twentieth-century composer, Paul Hindemith, said, "His philosophical system is so well founded that it could serve as a pretty strong justification

for our lowest-grade modern entertainment music" (Hindemith 49:10-11). Perhaps it is being suggested that music, any music, conveys no particular meaning and that it is the listener who makes meaning out of his particular musical experience. If this is the case there could not be a distinction between moral, or immoral music, or right or wrong music.

Chapter 4.

THOUGHTS ON MUSIC'S VALUE DURING THE EARLY CHRISTIAN ERA

During the early Christian era philosophers and other scholars exhibited a concern for the value of music in man's life. Some approached the value of music to man's well-being from a theological point of view while others assumed a philosophical position. Various thinkers tended to address or elaborate the precepts of previous philosophies.

CONCEPTS OF MUSIC'S FORCE IN MAN'S CHARACTER

The theological and philosophical approaches to the value of music to well-being have examined both similar and conflicting ideas concerning the value of music. The theological approach to the value of music seems to firmly establish the concept that music was related to praise of God. From the philosophical viewpoint it is evidenced that philosophers during the early Christian era believed music associated with moral value would appeal to one's reason.

Music Related to Universal Order

Selected early Christian philosophical writings indicate their writers apparently were concerned with music's relation to the universe. Order in music, St. Augustine explained, was not simply an evaluation made in the mind, but signified a realization of a

universal higher order. This realization included the principles of divinity which unified our souls (Hindemith 49:3-4).

Other philosophers also looked to the Greek concept of music and the universe. Like Pythagoras and Plato, Clement of Alexandria (second century A.D.) and Cassiodorus (c. 485-? A.D.) were convinced that music organized the universe. Clement believed it was the purpose of God to arrange the universe in musical order (Strunk 102:62). Similarly, Isidore of Seville (?-636 A.D.) held that music unified and bound together the entire universe. Furthermore, Isidore concluded that nothing could exist without music because of its relationship to the universe (Strunk 102:94).

Though some scholars do not recognize a particular philosopher, others credit Boethius for dividing music into three categories:

(1) musica mundana, (2) musica humana, and (3) musica instrumentalis.

Musica mundana referred to the unique order of the universe:

that which governs the heavens, time, and the earth. It causes the planets to revolve in their orbits. It moves the celestial spheres. Without such organizing harmony how would the cohesion of the entire earth be possible? (Hindemith 49:7).

Musica humana unified reason with tangible instincts or "harmony of the human soul", and musica instrumentalis referred to the actual sound and performance of vocal and instrumental music (Janson 54:215). Although the first two were apparently considered to be the most "respected" types of music, all forms adhered to the same mathematical laws which could be "tested" by musica instrumentalis (Janson 54:215).

Denunciation of Greek Mythology

In spite of an elaboration on the Greek concept of music and its relation to the universe, later philosophers attempted to give

concrete reasons why the mythology of Greek music was not beneficial to one's well-being. For example, Clement, a pagan Greek converted to Christianity, criticized mythology which he believed consisted of worthless pagan legends. According to Clement those who used music as a deceptive force propagated idolatry, mournful stories, and violence in religious observances. He concluded that the music for deceptive purposes not only "outraged human life" but also "held captive in the lowest slavery that truly noble freedom which belongs to those who are citizens under heaven" (Strunk 102:61).

Music Adds to a Meaningful and Moral Life

Clement of Alexandria seemed to believe that music could tame the authentic wild beast--man. Also, he stated that music could restore vitality to a meaningless existence. To him, the only worthy music took the name of God (Strunk 102:62). Writing in his De musica libri sex, St. Augustine (354-430 A.D.) seemed convinced that good music would improve each person. However, each person should assume the responsibility for improving his own soul and directing it towards what was ideal. He explained that music could be a catalytic power in this process since music could be transformed into moral strength (Hindemith 49:3-5). Cassiodorus and Issidore of Seville shared the view that music had a purifying effect which relieved distress and calmed one's emotions.

A proponent of the theological treatment, Cassiodorus believed that music was closely associated with one's religious convictions. If one lived a moral life he would have music; though if one did

wrong he was without music. Furthermore, he proposed that music was demonstrated in all actions of life (Strunk 102:88).

Boethius conveyed a philosophical approach to music in his De institutione musica. That is, one's intellect was superior to one's senses, and music must be of ethncal value so it could appeal to reason. Like Pythagoras, Boethius felt music was essentially mathematical, and similar to Plato, Boethius appeared idealistic in his approach to music. This can be illustrated by the twentieth-century writer, Portnoy, who wrote in The Philosopher and Musician that:

Boethius also concurred in the view that music had ethical value which could inspire men to higher learning and help bring them closer to the true reality by freeing them from the deceptive world of perpetual change (Portnoy 88:56).

Boethius felt that through music one might be more likely to revere the past as well as encourage one to strive for an understanding of reality.

Realizing that music could have a positive or negative influence on one's character, Boethius stated, "Music is a part of our human nature; it has the power either to improve or to debase our character" (Hindemith 49:7). Proper moral music, according to Boethius, appealed to reason and immoral music appealed to the senses. Although he seemed to believe that one had a tendency to listen to music which characterized his own nature, he added that everyone was susceptible to becoming corrupted by lascivious music (Portnoy 88:56-58).

Emotional Activity of Music

Boethius thought the mind was simply a passive receiver of the active qualities of music (Hindemith 49:7). In contrast, St. Augustine

explained that music was not merely a response to external stimulus but rather an internal action derived from the personal physiological nature of sound and the personal mental involvement of the mind with music. For example, he believed the mind could imagine, anticipate, and perceive the satisfaction of music (Hindemith 49:3-4).

To Cassiodorus the modes revealed moral values. To him, the Dorian mode affected chastity; like Plato, the Phrygian mode created anger; the Aeolian mode calmed the soul; Iastic (Hypophrygian) mode sharpened the dull awareness and directed one's immoral mind towards heavenly virtue; and finally, the Lydian mode pleasantly comforted the weary and troubled soul (Portnoy 88:59).

Several hundred years subsequent to the death of Boethius, Pope John XXII (who ruled from 1316-1334) quoted Boethius in defense of the simple ecclesiastical chants of the church. In reference to the complexity and distortion which caused confusion to the listener and resulted in contempt and immorality instead of devotion (Grout 44:117), Pope John said:

A person who is intrinsically sensuous will delight in hearing these indecent melodies, and one who listens to them frequently will be weakened thereby and lose his virility of soul (Portnoy 85:58).

Music in Education

Boethius, reflecting Greek philosophy, concluded that music was most important in education, since it developed one's mind and body. He felt that one should be exposed to music which appealed to the intellect in a moral sense but not to passions and physical desires. Boethius wrote that music was the highest discipline of the Quadrivium (Portnoy 88:57-58).

Theologically inclined, St. Basil (330-378 A.D.) believed that singing the Psalms tended to educate the soul. He compared this to the physician who smeared the cup of bitter medicine with honey to encourage the patient to take the medicine. St. Basil explained that what was unwillingly learned would not naturally stay in the mind or affect the soul, but what was easily learned with love and pleasure would remain firmly in the mind. He believed that much could be learned from the Psalms, such as friendship, resolving conflict, love, and unity. Furthermore, he revealed that the Psalms could assist the soul by eliminating demons, thus providing comfort and security (Strunk 102:65).

In accordance with St. Basil, St. John Chrysostom (345-407 A.D.) seemed to believe that God established the Psalms because people were having difficulty enduring the labor of reading the Scriptures. Those who had sung the Psalms could receive moral purification, the Holy Spirit, and the driving away of evil. Boethius, like St. John Chrysostom, explained that those who chose to sing songs of a lascivious nature would facilitate their own mental weakness and debasement (Strunk 102:67-69).

Chapter 5.

VALUE OF MUSIC DURING THE RENAISSANCE AND RELIGIOUS REFORMATION

The Renaissance was primarily concerned with a rebirth or awakening of arts and of learning. This was reflected in the growth of secular music and the expressions of individuals such as Martin Luther and the Protestant Reformation. Philosophers, theologians, and other scholars were concerned with the value of music to one's well-being. Through examination of their writings both philosophical and theological approaches to the significance of music are revealed. Most philosophers affirmed that music was a diversion from the difficulties of life while theologians associated music with glorification of God.

THE POWERFUL INFLUENCE OF MUSIC TO MAN'S CHARACTER

Moral Significance of Music

It was evident that the French poet, Pierre de Ronsard (1524-1585), felt there could possibly be moral significance in musical experience. In his writing Livre desmelanges (1560) he expressed that those who really enjoyed the pleasures of music were "themselves virtuous, magnanimous, and truly born to feel nothing vulgar" (Strunk 102:287).

From a theological point of view, Martin Luther (1483-1546) postulated that music could be used for the praise of God and that it became an expression of one's religious faith (Netti 80:7). Not only

did he feel music assisted in developing a feeling of piety, but also a mental discipline (typical of Greek philosophy) and moral educator (reminiscent of St. Augustine's philosophy) (Portnoy 88:111).

Furthermore, to Luther, it seemed that the person who had a love of music possessed qualities of virtue in his soul. In contrast, the person who did not care for music had a cold heart (Portnoy 88:108). Music, one of the greatest gifts of God, had a divine quality. Satan was distinguished as the enemy of music. Once this position was formulated, Luther stated that extreme temptation could be overcome with the aid of music since the devil could not exist in its presence (Barzun 9:180). Believing music had the power to alleviate evil, Luther placed music next to theology (Portnoy 88:108).

Emotional Impact of Music

In his Il Cortegiano (1528), Baldassare Castiglione (1478-1529) sought to provide evidence that music functioned as a diversion from the discomforts of life. This is revealed in his writings through a dialogue between a Count and Lord Gasper. The Count declared that without music there was no relief from distress of labor and personal conflict. In reply, Lord Gasper proposed that music served the vanity of women and could have harmful, effeminate affects on men. In defense of music, the Count stated that previous philosophers envisaged the soul, like the heavens, made of music which revived virtue in the soul and created happiness in the mind. In addition, the Count argued that those who did not derive pleasure from music did not have a sane mind (Strunk 102:282). Castiglione, among others, indicated that persons who did not enjoy music were likely insane.

Believing that music was for the praise of God, Henry Pecham (c. 1576-1642) also concluded that those who did not have a love for music had an ill nature (Strunk 102:331-332).

According to Luther, music stimulated all emotions of one's heart. Nothing else could so easily "make the sad merry, the merry sad, give courage. . . make the proud humble, and lessen envy and hate" (Portnoy 88:108).

Similar to Greek and Chinese philosophers, Luther also reasoned that there were significant religious connotations attached to the modes and individual notes of the scale. He wrote:

Christ is a kind Lord, and His Words are sweet; therefore, we want to take the sixth mode for the Gospel; and because Paul is a serious apostle we want to arrange the eighth mode of the Epistle. . . In music, the leading tone is the Gospel, the other notes the law, and as the law is softened by the Gospel, so the Gospel dominates the other tones and is the sweetest of voices (Portnoy 88:112).

Importance of Musical Education

It was Luther's conclusion that since music had many beneficial attributes, it was especially important that the young be exposed to good music. Furthermore, he stated that since the proper music would have a positive influence, the young would not be obsessed with immoral love songs (Strunk 102:341-342). Similarly, Vincenzo Galilei (1533-1594) a Florentine nobleman, contended that the person who had been taught "true music" since childhood would be the last to do wrong (Strunk 102:322).

A notion of the educational importance of music is also attributed to Thomas East who published The Whole Book of Psalms, With Their Wonted Tunes, in Four Parts (1592). The dedication and preface

emphasized that a Christian ascertained his duties from the Psalms. For example, the individual learned thankfulness and prayer, the tired were comforted, and the merry received guidance of their affections (Strunk 102:352-353).

SIGNIFICANCE OF MUSICAL PERFORMANCE TO ONE'S WELL-BEING

Luther realized that throughout Biblical history man used spiritual songs to praise the Lord. He explained this was particularly illustrated in the Psalms and Corinthians (Strunk 102:341). Luther wrote often of singing and encouraged the use of instrumental music in the church. He requested that the music should remain simple and aesthetically appropriate for worship (Portnoy 88:111).

Like Luther, John Calvin approached music from a theological perspective. Calvin accepted the tenet that music was a gift from God. Therefore, all people should sing the best songs, the Psalms, which were inspired by God. The Psalms were to be sung without accompaniment from the organ, since the organist might display his virtuosity and detract from the simple hymns. In the home, Calvin allowed simple polyphonic arrangements of Biblical texts. To Calvin, the only good music was that which enhanced a Christian manner of life. He appears to have been strongly opposed to the folk songs which made their way into the Mass of the Roman Catholic church. Calvin was convinced that folk songs could not possibly produce religious thoughts (Portnoy 88: 112-115).

Philosophical in his approach, Galilei seemed disappointed with even the best music of his time since it did not nurture virtue

in human nature that ancient Greek music had fostered. He concluded that "either music or human nature changed from its original state" (Strunk 102:306). Galilei was particularly critical of contrapuntal music of his time because it was neither effective to the listener nor expressive of the mind. Regarding vocal music he felt words were not expressed with the feeling they needed to be effective (Strunk 102:312).

Galilei cautioned that a musician should be of good character since his personality was demonstrated in his music and affected the character of the listener. He tended to deny that it would be possible for a musician to have a total vicious character, but even so, he thought a vicious musician could not inspire virtue in his listeners (Strunk 102:321-322).

SOCIOLOGICAL INFLUENCE OF MUSIC

Although the Calvinist philosophy asserts that music was a gift from God, it reflected a reserve and skepticism towards music. During the Reformation, the Calvinist philosophy, from a sociological perspective:

Influenced all Protestantism so that composers wrote music which would not detract from piety and devotion. . . Calvin's theological and musical beliefs nevertheless exerted a powerful pressure on the Lutheran world and eventually had a puritanic effect on the worship and music of the Lutherans themselves (Portnoy 88:114-116).

The Calvinists developed a growing antagonism to the Mass and organ, which eventually influenced the Lutherans. The Calvinists at best tolerated music and as time went on they came to regard it as a papist horror and abomination. Whereas the hymn alone with its secular text remained the unquestioned requisites of the Lutheran service, the Calvinists rejected even that and began to create their own hymns on the sole basis of the psalter (Portnoy 88:113).

Contrary to the preceding statement, the Calvinistic philosophy did not influence all Protestantism, especially the orthodox Lutherans who retained composed music sung by a trained choir, rather than by the congregation. It should be remembered that the Lutheran church retained music of the Catholic church, and in addition chorales which were of a secular origin during the Renaissance were adapted to a spiritual text (Bukofzer 12:79-80).

Chapter 6.

IDEAS CONCERNING MUSIC'S VALUE DURING THE SEVENTEENTH AND EIGHTEENTH CENTURY

During the seventeenth and eighteenth centuries philosophers and other scholars continued to analyze the value of music. Many of their interpretations reflected those of earlier philosophers. With the growth and ultimate dominance of instrumental music, it was evidenced in philosophical writings that there was concern and skepticism about this prominent medium of performance.

THE VALUE OF MUSIC AS A POWERFUL FORCE ON ONE'S CHARACTER

Music as a Reflection of the Universe

The ancient philosophical thought that music was a direct reflection of the universe was reinforced by Gottfried Wilhelm Leibniz (1646-1716). His conclusions were largely based on a knowledge of philosophy and mathematics. Since music was essentially mathematical the rhythm or numerical relationships were considered a manifestation of the universe. Subjectively, nothing was so pleasant as the beauty in the harmony of nature, and nothing more pleasant to one's senses than the harmony of music. Like many earlier philosophers dating back to Pythagoras and perhaps even earlier, Leibniz posited the notion that music was a reflection of the order, movement, and variety of the universe. In terms of a theological approach, Leibniz explained

that since God created the world with the best plan, man intuitively recognized this plan by combining pleasing harmonies through relationships of numbers (Portnoy 88:148-149). The philosopher Hegel was also concerned with the numerical relationships of music. The twentieth-century author, Epperson, explained that to Hegel the essence of music is rhythm, and to him music "has no independent existence in space" (Epperson 34:47). The fundamental rhythm of music--this aspect of number--is experienced within the hearer, not separated from him.

Ethical Importance of Music

During the seventeenth and eighteenth centuries one encounters both a philosophical and theological approach concerning the powerful force of music as a value in one's character. The composer Claudio Monteverdi (1567-1643), six years after becoming a priest, expressed some of his ideas concerning the value of music in the Preface to Madrigals of War and Love (1638). His is a philosophical point of view of music's value. Reminiscent of Boethius, he wrote "that music was given us either to purify or to degrade our conduct" (Barzun 9:217). Furthermore, he suggested that the goal of good music was to activate the soul through the use of contrast. From a theological standpoint, Henry Peacham (c. 1576-1642) wrote in his book The Complete Gentlemen (1622) that music was an immediate gift from heaven "which should be for the praise of God" (Strunk 102:331-332).

Drawing support from St. Chrysostum, Peacham was convinced that music had a real healing power which could not only rescue

melancholy spirits, but also could lengthen life. In addition, he referred to many children who had been relieved of stammering as a result of music's beneficial effect (Strunk 102:332-333). The scholar and clergyman, Robert Burton, (1577-1640) expressed a similar conviction of music's healing value in Anatomy of Melancholy (1621). Burton proposed that music could drive away diseases and cause the religiously devout to become more religious (Barzun 9:166). Moreover, music could possibly revive a person who was melancholy and "will drive away the devil himself" (Barzun 9:167). According to Burton music eliminated fear and cruelty; and caused rest. Nothing had so strong an effect on a person as "a cup of strong drink, mirth, music, and merry company" (Barzun 9:166).

Nearly a century later, the English clergyman and founder of the Methodist church, John Wesley, (1703-1791) advanced the doctrine that the power of music should affect the listener and activate different passionate qualities of the mind. The music of his time which appealed to the intellect rather than to one's emotional nature, caused him great concern.

Even though the German philosopher, Immanuel Kant, (1724-1804) considered music to be the lowest of the arts he reasoned that music constituted a strong and healthy psychological effect. Like Plato, Kant believed music could reach from the innermost parts of the soul into the body (Portnoy 88:157-159).

Emotional Value of Music

It was significant that the philosophers and scholars who lived in these two centuries were conscious of the emotional value of

music. The writings of Monteverdi revealed his belief that man had three essential emotional states which were characterized by anger, composure, and humility. These emotional states, he felt, corresponded to the high, low, and middle tones of the human voice. In addition, they correlated with the passionate, soft, and calm emotional qualities in music. Although he could not locate any musical example of the passionate quality, he referred to Plato's Republic wherein Plato described an agitated style which encouraged men in war (Barzun 9:217).

Displaying divided feeling towards music, the Dutch philosopher, Benedict de Spinoza, (1632-1677) stated that "Music is good to the melancholy, bad to those who mourn, and neither good nor bad to the deaf" (Portnoy 88:148). Somewhat similar to Spinoza's interpretation were the persuasions of the English physician and author, Sir Thomas Browne (1605-1682). In 1642 Browne wrote in Religio Medici that one listened to music that coincided with his particular harmonic nature and that those persons whose nature exhibits a quality of harmony will enjoy harmony. Some persons would find music to coincide with their harmonic nature in church music while others would achieve a profound sense of devotion and happiness in the so-called vulgar music of the tavern. No matter where one found music which was meaningful, Browne concluded, the divine quality which it symbolized would not be fully realized by the listener. Unlike Plato who said that the soul was composed of a harmony, Browne considered the soul harmonical and sympathetic to music (Barzun 9:196). In addition, Browne does not express the notion of earlier philosophers that music should be simple in order to affect one's emotions.

In the eighteenth century the French composer, Jean Philippe Rameau, (1683-1764) espoused music's emotional value in his Treatise on Harmony Reduced to its Natural Principles (1722). Rameau conceptualized different harmonies which caused different emotional responses in the listener such as sadness or happiness. However, this depended on the harmony of the music since its harmony, per se, could be sad or happy. Similar to Aristoxenus, Rameau assumed music could be judged only by hearing since "Our nature is satisfied by the ear, our mind by reason; let us then judge of nothing except through their cooperation (Portnoy 88:151).

Characteristic of the eighteenth-century Enlightenment was a concern for the individual. This is evidenced in philosophical treatises by authors who regarded music as a subjective and sensuous experience. For example, the German philosopher, Wilhelm Friedrich Hegel, (1770-1831) deemed that music appealed to one's subjective sense because hearing was a more impractical and contemplative sense than sight and touch (Edwards 32:448). Accordingly, the German writer and musician, Johann Mattheson, in his Forschende Orchester (1721), stated, "Music is an art perceived by the senses and thus, since it does not call on reason, belongs in the domain of feeling" (Lang 62: 585).

One of the most important philosophers of the Enlightenment was the French composer, critic, philosopher, and writer, Jean Jacques Rousseau (1712-1778). He reflected a positive attitude towards man and human nature during the Enlightenment. "The nature and the natural instincts of feelings of man were the source of true knowledge

and right action" (Grout 44:412). The twentieth-century writer, Portnoy, explained that Rousseau's approach to music involved an "imitation of nature" (Portnoy 88:152).

SKEPTICISM TOWARDS MUSIC

Skepticism Towards Instrumental Music

Although more instrumental music was composed and surpassed vocal music during the Enlightenment, there seemed to be skepticism among philosophers and writers concerning the growth of instrumental music. John Wesley stated that the expressive qualities of music could be found mainly in vocal music and not nearly to the extent in instrumental music. Because of this argument Wesley had little use for instrumental music. He concluded that instrumental music consisted of artificial, meaningless sounds, incapable of affecting the emotions (Routley 91:18). Rousseau gives us a negative thought when he explained further that instrumental music at its best was only an imitative kind of music. Speaking of instrumental music, Rousseau said that it "soon leaves the ears, and always the heart cold" (Portnoy 88:153). In addition, instrumental music could only produce general vague feelings and its only purpose should be to intensify the text of vocal music (Portnoy 88:153). Hegel also preferred vocal music as he, too, felt instrumental music was vague, indefinite, and further criticized it for being subjective.

Objection to Contrapuntal Music

Throughout history there has been a deep concern about a disregard or loss of value as music became more complex. Perhaps

because of its structured complexity, the contrapuntal style of composition distressed many philosophers who continued to support the Platonic concept that music should be simple. Rousseau, among others, believed music should be simple and "to sing two melodies at once is like making two speeches at once in order to be more forceful" (Grout 44:414-415). In addition, Wesley charged that contrapuntal vocal music was a "direct mockery of God" (Routley 91:18). Music was to be simple and was to be confined to the melody rather than the harmony. Wesley presupposed that contrast developed in the melody would appeal naturally to one's emotional propensities. If contrapuntal music could be destroyed and simple melodic music restored, Wesley believed that music could achieve an excellence greater than that of ancient times (Routley 91:19-22).

Concern About Style of Musical Performances

The prevalent style of performance during the Enlightenment was the gallant (light, elegant, simple style) and Empfindsamer Stil (sensitive style). The philosopher-composers were "well aware of the shortcoming and dangers of this type of music" and C. P. E. Bach remarked that "players who do not attract the sensitive soul of the listener merely stun his intellect without satisfying him" (Lang 62:588). It is said that every action brings a reaction, and this style of performance became associated with more emotional and complex music in the nineteenth century.

Chapter 7.

THE PHILOSOPHY OF MUSIC'S VALUE IN THE NINETEENTH CENTURY

Concern for the individual was characteristic of the philosophy of the eighteenth century. These ideas became firmly entrenched during the nineteenth century. Perhaps this is why musical style expanded its forms, emotional qualities, and made an attempt at realism. This is evidenced in philosophical writings of the nineteenth century by discussions and arguments concerning the subjective emotionalism of music. Furthermore, there are discussions which give evidence that music was an important value to one's well-being.

MUSIC AS A POWERFUL FORCE ON MAN'S CHARACTER

Ethical Impact

Since a concern with the well-being of each person's life prevailed during the nineteenth century, the Danish philosopher and theologian, Soren Aabye Kierkegaard, (1813-1855) advocated that music was the expression of real happiness and joy of human existence. He viewed music as a natural, spontaneous response to the world and its fantasy. Quite subjective in his approach, Kierkegaard seemed to believe that music was spiritually generated because it was force, life, movement, and constant unrest in one's spiritual being (Arbaugh 6:67).

The composer, Ludwig van Beethoven, (1770-1827) also had a profound feeling in relation to the value of music. He stated that "music, verily, is the mediator between intellectual and sensuous life" and "music is a revelation, a revelation loftier than all wisdom and all philosophy" (Sullivan 103:3-4). It seems that Beethoven's concept of music implies a unique and spontaneous experience which was a greater, and perhaps more important experience than "wisdom" and "philosophy."

From the standpoint of ethics, Kierkegaard had a rather conflicting philosophy of music. He asserted that music was neither good or bad, although one must eventually accept music in order to discover what was good and righteous (Arbaugh 6:67).

Arthur Schopenhauer (1788-1860) was a German philosopher who considered music to be the highest of the arts. He stated, "The effect of music is stronger, quicker, more necessary and infallible, it stands alone, quite cut off from all the other arts" (Davidson 26:108). Providing further support of his high regard for music, Schopenhauer remarked, "Music is the truest art, taking us most directly to those forms which are the essence, the true substance of all being. Music is the perfect, naked penance of the will" (Miller 76:21).

Like several earlier philosophers and scholars, Schopenhauer stressed that music was a deliverance from the pain and discomforts of life.

Friedrich Wilhelm Nietzsche (1844-1900) was a German philosopher who seemed to feel that music could transform the terror and absurdity

of one's existence into a state of mind with which one could contend. Music, he believed, had a reviving and healing quality (Epperson 34:81). The concept of value was elucidated in the disclosure: "What trifles constitute happiness! The sound of a bagpipe. Without music life would be a mistake. The German imagines even God as a songster" (Nietzsche 81:6, vol. 16).

With a hint of fatalism Nietzsche maintains that when the repulsive side of life is turned to music, an individual's expressive capabilities have broadened. He wrote:

And then the ugly side of the world, the one originally hostile to the sense, has been conquered for music; its power has been immensely widened, especially in the expression of the noble, the terrible, and the mysterious. . . (Nietzsche 81:195-196, vol. 6).

Moreover, he concluded that if music should return to its "correct feeling" by purifying and remolding itself through nature, then the souls of people would be turned towards love (Nietzsche 81:34, vol. 4).

Emotional Importance

Reiterating the dogmas of earlier philosophers, Hegel (1770-1831) expounded that music possessed a peculiar phenomena of expressing the many different feelings and nuances of emotion. Similar to Aristotle, Hegel proposed that more expressive than color were tones, and more ideal than seeing was hearing, because through music all our feelings could be experienced (Portnoy 88:167-168).

Schopenhauer has suggested many of the same ideas as Hegel but he introduces another approach to the significance of music in relation to one's emotions. According to Schopenhauer, music reflected the inner nature of one's self, which he called the will. Specifically,

music did not merely express a particular joy, pain, sorrow, or peace of mind, but conveyed the will itself and these qualities in themselves. Without conscious realization, a person experiences music on an unconscious plane. What follows is a restoration of pure intrinsic emotion (Davidson 26:108). Consequently, he concluded that music could communicate a true nature in all circumstances with accuracy and distinction. This is similar to the philosophy of Hegel and later Berlioz. Schopenhauer, however, expanded this thesis and concluded that if one attempted to reflect upon the feeling associated with a particular piece of music, he would find no connection between the music and what he experienced in his mind (Epperson 34:64). By listening to music, he concluded, one received a direct revelation even though it was not a conceptual form.

Nietzsche argued with Schopenhauer's concepts of music. Philosophically, Nietzsche made a distinction between phenomenon and essence in music. Unlike Schopenhauer, Nietzsche explained that the essence of music could not be equated with the will since the will was unaesthetic and could not be a part of any art form. He said, "Yet though essentially it is not will, phenomenally it appears as will" (Epperson 34:74). Furthermore, Nietzsche stated, "The will is the object of music but not the origin of it" (Nietzsche 81:35). One's emotional reaction to music was only a symbolization of one's feelings such as love, fear, and hate (Nietzsche 81:35). Nietzsche elucidated the unique value of music to one's emotional well-being when he wrote:

Music is the only means that such people have of observing their extraordinary condition and of becoming aware of its presence with a feeling of estrangement and relief. When the sound of music reaches the ears of every lover he thinks: 'It speaks of me, it speaks in my stead; it knows everything!' (Nietzsche 81: 227-228, vol. 9).

Similar to the approach proposed by Hegel, the French composer, Hector Berlioz, (1803-1869) believed that music represented an infinite number of emotions to the listener. An exception would be if the subject was supplied with a specific frame of reference prior to listening. He explained this idea by writing:

Is there, for example, any single, fixed manner in which we are affected by the sight of a forest, a meadow, or the moon in the sky? Assuredly not. . . Now music will easily express blissful love, jealousy, carefree gaiety, anxious modesty, violent threats, suffering and fear, but whether these feelings have been caused by the sight of a forest or anything else, music is forever incapable of telling us. And the pretension to extend the prerogatives of musical expression beyond these already spacious limits strikes me as wholly untenable (Barzun 9:249-250).

Furthermore, Berlioz explained that even when words were sung or spoken which aroused emotions by representing images, it remained an impossibility for music to represent an object that is inaudible and lacks rhythm. Even when music had words, it was still impossible to depict abstractions or material objects. He criticized those composers who had a mania for tone painting, (as heaven being sung on a high pitch, and hell in the low register). To Berlioz, this type of imagery was a limitation in expression as well as being petty and redundant (Barzun 9:251). Berlioz was not alone in his theory about words; Nietzsche, along with Berlioz and others, shared the criticism that words were not representative, but were merely an erotic state of mind (Arbough 6:69).

Similar to the ancient Greek philosopher, Plato, Hegel discussed music's penetration into the core of the soul. In addition, it was possible for the rhythmic quality of music to directly affect human emotion. Through this transformation the external objectivity of music was replaced with an emphasis on subjectivity (Portnoy 88:168). Hegel wrote that "the fundamental rhythm of music--this aspect of number--is experienced within the hearer, it is not separated from him" (Epperson 34:47). Because of the importance of rhythm, music "unlike the other arts, had no independent existence in space. . ." (Epperson 34:47). The rhythmical element, which to Hegel was mathematical, made music a part of the entire universe. Hegel's treatment of this concept appears to be in accordance with much earlier philosophies.

The German philosopher, Edward Hanslick, (1825-1904) postulated that the emotional quality of music could arouse some type of nerve activity. This nerve activity was caused by music leaving an impression on the auditory sense. He claimed that no philosopher had ever been able to explain the mystery of the physical impression of music transmitted into a definite sentiment in the mind (Epperson 34:123).

Nietzsche hypothesized that since music was a spacial art, it was attracted to many of one's senses but particularly to the muscular sense. Similar to Greek philosophy, Nietzsche believed music was a natural ally to gymnastics in the sense that music stimulated a physical reaction. Nietzsche did not underestimate the value of music in relation to one's emotions and wrote "Music is only the remnant

of a much richer world of emotional expression . . ." (Nietzsche 81:68, vol. 16).

MUSIC REFLECTING SOCIETY

A fatalism or nihilism appeared in much of Nietzsche's philosophy. This is especially illustrated in his analysis of the relationship between music and society. Unlike the tragic music of the ancient Greeks, Nietzsche believed that German music could develop a tragic, yet optimistic quality. For example, a strong man who realistically faces life would rejoice in conflict which threatened his strength and, ultimately, would destroy the weak (Davidson 26:200).

"Music is the last breath of every culture" wrote Nietzsche when explaining that the cultural decline of a country occurs when foreigners and foreign customs are emulated. He suggested that music would be the last cultural element to disappear from a country in the process of collapse (Nietzsche 81:74, vol. 14).

MUSIC IS ITSELF

The notion that music was incapable of expressing meaning was developed by earlier philosophers. Among the nineteenth-century philosophers who denied that music conveyed any meaning outside itself was German philosopher Johann Friedrich Herbart (1770-1841). Herbart argued that music was not metaphysical (Portnoy 88:168-169).

Hanslick also thought music could not convey a particular meaning since it consisted of tonal patterns which could not serve as a representation of a story or, even more objectively, he believed

music could not represent a particular emotional state (Portnoy 88: 175). Hanslick viewed music as a self-contained art which had no frame of reference outside its tones and rhythms. He reasoned that, when thematically developed patterns of sound were the content of music, music's content and form were identically the same since music has no content outside its tonal patterns.

Because musical melodies, ideas, and compositions represent only themselves and nothing logical, Hanslick reasoned that a composer composed only for the music itself. This had absolutely nothing to do with his personal life. As a result of this philosophy, Hanslick seemed to be quite opposed to the works of Richard Wagner (1813-1883) who fused music and drama in The Gesamtkunstwerk (Super or total art work) (Portnoy 88:175-176).

Chapter 8.

CONCEPTS OF THE VALUE OF MUSIC IN TWENTIETH-CENTURY THOUGHT

Philosophers and other scholars of today also have shown a concern about the value of music to one's well-being. Some express philosophical ideas while others were inspired by theological concepts relating to the value of music in one's life. Although contemporary scholars tend to reflect earlier philosophies, some have introduced treatises which are unique to the twentieth century. Perhaps due to the conflict and turmoil during this century, there seems to be a serious involvement with the sociological impact of music on the well-being of society.

THE VALUE OF MUSIC AS A POWERFUL FORCE TO ONE'S WELL-BEING

Not only are philosophers and scholars concerned about the consequences of music experience from an ethical and emotional view, but also they are considering the physical consequences of music.

Ethical Influence

One who was aware that man could find life a tremendous experience if he recognized the supportive quality of music is the composer, John Cage. He referred to musical experience as:

An affirmation of life--not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord (Cage 15:12).

He proposed that it was possible to live a satisfying and worthwhile life if one would not be anxious about personal hang-ups. Music can neither organize our disorder nor improve that which we can do nothing about. Cage identified music as an active force in one's well-being. He wrote:

The Purpose of Music. Music is edifying, for from time to time it sets the soul in operation. The soul is the gathering together of the disparate elements. . . and its work fills one with peace and love (Cage 15:62).

In 1926 Otto Meisner wrote, "Your need of music exists because you cannot live without it" (Miessner 75:9). He quoted the early twentieth century pianist, Jan Paderewski, to give support to his belief:

Music is the only art that actually lives. Her elements, vibration, palpitation, are the elements of Life itself. Wherever Life is, Music is also; stealthy, inaudible, unrecognized, yet mighty. . . The energy of the Universe knows no respites; it resounds unceasingly through time and space; its manifestation, rhythm, by the law of God keeps order in all worlds, maintains the cosmic harmonies. . . Everything utters Music, sings, speaks, yet always in its own gesture, according to its own particular hunger (Miessner 75:33).

Like many earlier philosophers, Miessner determined that music had a divine quality which governed the universe. A person who is "attuned with Music is to be at one with the Infinite" (Miessner 75:10). He intimated that everything in the Universe perfectly or imperfectly mirrored the laws of divinity.

Andrew Fraser explained in Essays on Music that music was the most universal, direct and ideal of the arts and, consequently, music was possibly the most positive force in relation to morality. Music never degraded the mind even though it could cause feelings of anxiety

and weariness. He commented, "Music can be moral and usually is; it can be unmoral, but rarely, if ever, immoral" (Fraser 39:8). Music often implied moral significance; however, it could be considered amoral.

The French philosopher, Jacques Maritain, (1882-?) afforded both philosophical and theological approaches regarding the value of music to one's well-being. In a metaphysical context he stated:

So music perhaps more than any other art gives an enjoyment of being, but does not give us knowledge of being; and it would be absurd to make music a substitute for metaphysics (Portnoy 87:186).

He indicated that music might give one "enjoyment of being" and metaphysics might give one "knowledge of being".

The writings of George Santayana (1863-1952) show a concern with the traditional Christian view of music. He wrote:

There is consequently in music a sort of Christian piety, in that it comes not to call the just but sinners to repentance, and understands the spiritual possibilities in outcasts from the respectable world (Santayana 94:320).

One of the important philosopher-theologians of this century was Paul Tillich. He questioned whether some artistic styles were essentially secular or religious. He concluded that no style could exclude one's artistic expression of concern with the ultimate. (Tillich defines religion as having a concern for the ultimate, or a state of being ultimately concerned.) He stated that:

The ultimate is not bound to any special form of things or experiences. It is present and may be absent in any situation . . . And the ultimate is present in those encounters with reality in which the potential perfection of reality is anticipated and artistically expressed (Tillich 104:69-72).

In addition, Tillich recognized an idealistic element in each work of art. When the idealistic element was predominant, that work of art was "religious in substance" (Tillich 104:73). He attempted to verify:

The ultimate is present in those experiences of reality in which its negative, ugly, and self-destructive side is encountered. It is present as the divine-demonic and judging background of everything that is. . . But in itself it is essentially adequate to express religious meaning directly, both through the medium of secular and through the medium of traditional religious subject matter (Tillich 104:72).

Tillich emphasized that the ultimate could be present in what one might assess as ugly and bad. Also, the ultimate could exist in either secular or religious forms.

Emotional Significance

Many learned persons during the twentieth century have shown that there is concern with the emotional impact of music on our lives.

Tillich explained that expression could conceivably distort what was real. He stated:

Expression disrupts the naturally given appearance of things. Certainly they are united in the artistic form, but not in a way which the imitation of the idealistic or even the realistic element would demand. . . That which is expressed in the 'dimension of depth' in the encountered reality, is the ground and abyss in which everything is rooted (Tillich 104:74).

The English-born conductor, Leopold Stokowski, (b1. 1897) considered individual differences in one's perception of music. Stokowski maintained some people could respond to its physical quality. Furthermore, it was possible for some people to respond to the intellectual aspects of music. According to Stokowski, each person was sensitive to music in his own peculiar and unique way. Since he

prescribed neither rightness nor wrongness in connection with varied reactions to music, Stokowski stressed the importance for each individual to respond to music in his own way. In this manner each individual could enhance his cognitive and emotional development (Stokowski 99:32, 35, 43-44).

Since he viewed the emotional range of music without limitations, Stokowski stated, "Music has infinite variety of emotional and spiritual experience" and, "music without soul would not be music" (Stokowski 99:24, 18, 21). This concept of soul in music and its endless effects on people was very difficult to understand and describe. He explained, "There are regions so elusive in our life of feelings, that only music can express such intangible and sublime visions of beauty" (Stokowski 99:21). He elucidated this notion when he wrote:

Just as we all have a body, mind, and spiritual side to our being, so music has its physical, mental, emotional and spiritual nature. These different sides of music are all wonderful in themselves when we enjoy them separately--when they are combined, our experience can be overwhelming (Stokowski 99:10).

In Emotion and Meaning in Music Leonard B. Meyer (of the University of Chicago) claimed that the individual's response to music was the result of a process of unconscious imagery:

Just as communicative behavior tends to become conventionalized for the sake of more efficient communication, so the musical communication of moods and sentiments tends to become standardized (Meyer 74:257, 267).

He offered three means by which music might be enjoyed:

The sensuous, the associative-characterizing, and the syntactical. And though every piece of music involved all three to some extent, some pieces tend to emphasize one aspect and minimize others (Meyer 73:34).

Meyer suggests some musical experiences may be only emotional, while others may be intellectual.

The twentieth-century composer, Paul Hindemith, (1885-1963) thought that music satisfied many different types of preferences for entertainment. Music possessed a kind of stability which could encourage one to "transform our musical impressions into a meaningful possession of our own" (Hindemith 49:6, 2). In other words, there was a unique quality of music which allowed a musical experience to become a real part of our being.

Considering the significance of music in relation to the myriad of possible emotional responses, the Black leader, Martin Luther King, wrote:

Everybody has the blues. Everybody yearns for meaningful existence. Everyone wants to love and be loved. Everybody likes to clap hands and be happy. Everybody longs for faith. In music, and especially in that overreaching category referred to as jazz, we are blessed with a means where all can be attained (King 58:37).

Carol Pratt (who was a professor at Princeton University) stated, "Music sounds the way the emotions feel" (Pratt 89:26). She hypothesized that most people were sensitive to the emotional qualities of music but that very few people felt the subjective emotion in a physical sense. In her opinion most listeners experienced music as an emotional appeal to the mind, not the body. Even though she recognized music had emotional significance in itself, Pratt denied that the listener would ordinarily experience the real physical emotions of music. For example, she claimed that one would not actually experience the tragedy of the second movement of

Beethoven's Second Symphony (Pratt 89:7-8). One might feel sadness in the music, although it was possible that one may not be emotionally affected by music at all.

From a different point of view, George Dyson in his book, The New Music, commented that the listener had a:

habit of relating it to external experience. To some its appeal lies undoubtedly in its power to suggest impressions which are associated with other activities of life or thought (Dyson 31:21).

Similarly, Alan P. Merriam stated in The Anthropology of Music that "A good deal of the discussion of music as a meaningful part of human existence has centered upon its role and function as a symbolic device" (Merriam 72:229).

An important woman philosopher, Susanne Langer, wrote in her book Philosophy in a New Key that there was a strong tendency today to treat art as a significant phenomenon rather than as a pleasurable experience which gratified the senses (Langer 64:175). She further explained her philosophy of music in relation to one's emotions:

If music has any significance, it is semantic, not symptomatic. Its "meaning" is evidentially not that of a stimulus to evoke emotion, 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. It is not usually derived from affects nor intended for them; but we may say, with certain reservations, that it is about them. 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 (Langer 64:185).

The earlier twentieth-century philosopher, Santayana, presented a somewhat different idea of the emotional significance of music. To him, music reflected the depth of humanity and articulated those expressions which could be accomplished by no other language. He

suggested that music's emotional range was appropriate on occasions where intensity existed; such as gaiety, prayerfulness, or sadness. Santayana said, "Emotion is primarily about nothing, and much of it remains about nothing to the end. . .the only bond between music and life is emotion; music is out of place only where emotion is absent" (Santayana 94:319).

Similar to Schopenhauer, Donald Butler's view of music was associated with one's will. He stated:

Music is the highest of the arts, for it is independent of the forms of Nature. Music is transfigured Nature and could exist to an extent without the natural order. The flow of tones in a Brahms Symphony, for example, expresses what is behind Nature, much as Nature expressed it, but without using any of the forms of Nature. Nature is an expression of the will and of ideas, but it is the kind of expression which necessarily employs the principles of individualism. Music is an expression of the Will which is free both of Ideas and the principle of individual forms. So it comes as close as anything can approach the objectification of the whole Will. . . It is the "copy of the Will itself." Seen in this light, the world described as embodied music is virtually as accurate a characterization as when it is described as embodied Will. So when a person loses his individuality in the enjoyment of tonal flow, the subtly beautiful creation of a master, he becomes closely identified with the essence of things, and with the whole undivided essence, and closely as is possible, while he still remains a creature of the natural order (Butler 13:180-181).

To the nineteenth-century philosopher, Schopenhauer, and the twentieth-century author, Butler, music is an expression of one's Nature or Will. Butler attempted to show when one is listening to music without concern for his own life, one could truly identify with Nature.

Physical Effect

Unique to the trend of thought of the twentieth-century are convictions, which are often supported by concrete evidence, that music affects one physically as well as emotionally and morally.

In Exploring the Musical Mind, Jacob Kwalwasser asserted that there is evidence that music has both emotional and physical effects on the listener. He stated that it was natural and routine for musical experience to have a calming or perhaps exciting influence on one's existence. Furthermore, he referred to substantial evidence that music is essentially not enjoyed for what it is, but rather for its physical implications. Kwalwasser cites evidence that music accelerates the breathing rate, increases blood pressure, and heightens bodily tonicity. In addition, he stated music could physiologically influence blood composition, chemistry, and distribution. Without physical consequences he felt music would be meaningless. "Without these physiological reverberations music would be quite ineffectual, physically and mentally" (Kwalwasser 60:162).

Carl Seashore, who has accomplished many experiments in the psychology of music, provides additional evidence that music affects man physically.

Experiments from various sources have shown that sound acts physiologically on nervous control, circulation, digestion, metabolism, body temperature, posture, and balance, hunger and thirst, and in general, the groundwork of pleasure and pain. . . man comes into the world tuned to music. The organism responds to sounds from earliest infancy (Seashore 97:2).

Unfortunately, there is evidence that music is promoting physical harm. Some authorities believed noise pollution was a serious detriment to our lives and environment. It is widely known that frequent and prolonged encounters with loud music can permanently damage one's sense of hearing. In a newspaper article by Alton Blakeslee, December 29, 1969, entitled "Pipe Down World; This Noise is Driving us to an Early Grave", he stated noise pollution was as dangerous to

human health as smog and tainted water. Blakeslee referred to Dr. Chauncey Leake at the University of California, who proposed the question of whether loud rock music can damage an unborn child, and perhaps cause mental retardation (Blakeslee 11:1).

SOCIOLOGICAL SIGNIFICANCE AND IMPLICATIONS OF MUSIC

Some of the twentieth-century music has been regarded by many individuals with disfavor, skepticism, and fear. It often seems difficult to recognize and accept the avant-garde or popular music for what it is. Perhaps this is because contemporary music tends to reflect the devastation and turmoil of our present human condition.

An anonymous writer wrote in Harper's magazine:

The Sixties are over; the worst decade in modern American history. And the malaise was reflected in music. It was a period of which musicians began to talk of the death of music much as theologians had been talking about the death of God (Music in the Round 78:40).

K. R. Popper disclosed in The Open Society and its Enemies (1963) his intense dislike for modern music since Wagner and, like some philosophers of many centuries before, his distaste for progress or "futurism" in music. But he implied that he opposed censorship and would not impose his particular likes or dislikes on others. He believed that "we can love and hate, especially in art, without favoring legal measures for suppressing what we hate, or for canonizing what we love" (Popper 86:230). Edward Dent wrote in the early 1900's that the "older" people seemed to be most comfortable with older styles of music because they view new ideas as a threat to their fundamental principles. Therefore, he concluded, they are fearful

and skeptical about innovations in music. In reference to the new music, Dent remarked it "requires not merely a new and unaccustomed intellectual effort; it demands a new outlook on life altogether" (Dent 28:4).

The contemporary philosopher, Karl Barth, in Protestant Thought: from Rousseau to Ritschi suggested another outlook concerning contemporary music:

Music which holds the universe in thrall, which reflects ideas in the form of feeling, which does not wish to be understood as beautiful, but as enchanting and only in a delirium, music which according to whether it moves one or not, reveals a kind of predestinated to blessedness or damnation. . . (Barth 8:62).

In accordance with this statement the avant-garde composer, Frederic Rzewski, contended that human beings naturally create for their own survival and at this time survival is being threatened. He wrote that:

In the last sixty years 100,000,000 people have been murdered by other human beings. This number exceeds the sum of all who have been known to live and die in the course of human history up to that time (Rzewski 92:91).

Rzewski believes it is the responsibility of the composer to communicate the dangers that man faces in his present existence. As a result, the composer must be extremely perceptive of his total environment.

George Rachberg provided additional insight into the dilemma of contemporary music:

Instead of recognizing the culture as a collective creative response to existence which defines and extends human consciousness, instead of apprehending culture as imaginative forms of human action which spring from the deepest concerns with the nature of human reality--that sense of being alive and being aware that we are alive--more and more it appears that people treat culture mainly as a social activity. . .to enrich their leisure moments

and suffuse their personal lives with a warm, pleasant aura. . .so long as we view culture chiefly as pleasant social activity, rather than the confrontation with powerful artistic images and visions related to contemporary experience, then it is inevitable that we will prefer the successes of the past to the uncertainties of the present, and the safety and comfort of already conditioned responses to the discomfort of unpredictable ones (Rachberg 90:54).

He felt that people essentially use music to fill leisure time and complement social functions rather than to further develop their "humanness".

An article in Source entitled "Is music being used for political or social ends" by John Cage summarized his feelings concerning music and society:

I am interested in social ends but not in political ends, because politics deals with power, and society deals with numbers of individuals and I'm interested both in single individuals and large numbers of or medium numbers or any kinds of numbers of individuals. In other words, I'm interested in society, not for the purpose of power, but the purposes of cooperation and enjoyment (Cage 14:9).

MUSIC IS INTRINSIC

Like the second-century philosopher, Empiricus, and the nineteenth-century philosopher, Hanslick, some discussions of recent years seem to indicate that music means only itself. This concept was illustrated by Whittle in an anecdote describing an unpublished, untitled composition played by Robert Schuman for a friend. After hearing the composition the friend asked what it meant. Schuman replied, "It means this" and played the composition again (Whittle 109:52).

Arnold Schoenberg (1874-1951) was a contemporary composer who advocated "arts for art's sake". He wrote:

One thinks only for the sake of one's idea. And thus art can only be created for its own sake. An idea is born; it must be molded, formulated, developed, elaborated, carried through and pursued to the very end (Hofstader 50:188).

Commenting on Schoenberg's statement Hofstader said, "absolute finality of spiritual truth by reason of which it serves nothing else but instead constitutes the end and meaning of existence" (Hofstader 50:188).

To the American composer, John Cage, sounds, like death, occur whether or not they were actually intended. This seemed to be the psychologically giving up of one's humanity and musically giving up of music. Actually, it is possible he felt that life and music would turn to nature where it might be understood that humanity and nature are a part of the world together and that nothing is lost but "everything is gained" (Cage 15:8). To him, sound was not concerned with anything that has come before it or after it, because it is itself and needs nothing outside of itself. Since sound exists in time there is no time for considering anything but the sound itself. In conclusion Cage said, "A sound accomplishes nothing! Without it life would not last out the instant" (Cage 15:14).

The late twentieth-century composer, Igor Stravinsky, (1882-1971) referred to music's self-containment:

I consider that music is by the very nature essentially powerless to express anything at all, whether a feeling, a state of mind, a psychological mood, a phenomenon of nature, and the like. Expression has never been an inherent property of music. That is by no means the purpose of its existence (Machlis 70:162).

Machlis in Introduction to Contemporary Music seemed to explain this idea by saying that Stravinsky considered the expressive quality in music to be merely an illusion. In addition, Stravinsky said,

"Unconsciously or by force of habit we have come to confuse with its essential being" and not an expressive illusion (Machlis 70:162).

Stravinsky explicated the phenomenon of music's existence:

The phenomenon of music is given to us with the sole purpose of establishing an order among things including above all an order between man and time. To be realized, it needs only a construction. Once the construction is made and the order achieved, everything is said. It would be futile to look for or expect anything else from it (Machlis 70:161).

To Stravinsky, music had some relationship "between man and time".

Yet, like Cage, Stravinsky hoped to relieve the listener from his own personal emotions and allow him to experience the tones of music for what they were. Stravinsky stated that music's emotion had:

Nothing in common with our ordinary sensations and our responses to the impressions of daily life. . .most people like music because it gives them certain emotions such as joy, grief, sadness, and images of nature, a subject for daydream or--still better--oblivion from everyday life. 'They want a drug--'dope'. Music would not be worth much if it were reduced to such an end. When people have learned to love music for itself, when they listen with other ears, their enjoyment will be of a far higher and more potent order, and they will be able to judge it on a higher plane and to realize its intrinsic value. . . People will always insist upon looking in music for something that is not there (Machlis 70:162).

Approaching the condition of existence as one of upheaval and disorder, Stravinsky writes that man is gradually losing his sense and understanding of proportions and values which might ultimately cause natural human laws to lose their equilibrium.

Chapter 9.

SUMMARY

Philosophical doctrines from ancient to present times provide evidence that their authors were concerned with the value of music in relation to man's well-being. Although the philosophers of each age presented individual interpretations of music's value, several philosophical ideas frequently recur. Scholars of each age considered music's (1) ethical, (2) emotional value, and some considered the (3) sociological aspects of music to man's well-being.

Chinese philosophers such as Confucius recognized that music could be a positive or negative influence on the mind. Li Chi felt one's emotions corresponded to emotional qualities of music. Confucius also believed music reflected current social conditions. Mo Tzu felt music was of no value to one's well-being. In general, however, Chinese philosophers agree that man usually created music as a reaction to external events which influenced his life.

Greek philosophers were particularly concerned with the ethical and emotional significance of music; Plato was rather conservative in his approach while Aristotle was more liberal. Similar to Chinese thinkers, the Greeks felt music reflected the order of society. Early Greek philosophy indicated a concern with the scientific aspects of music and considered music to be closely associated with universal order. Empiricus indicated that music had no meaning outside itself.

An early Christian philosopher, Boethius, stated that music encompassed ethical values since it appealed to one's reason. Others, such as St. Augustine and Clement of Alexandria postulated a theological view of music's ethical value. Some philosophers of this time emphasized music's emotional importance although Boethius felt music was an external action while St. Augustine felt it was an inner action.

The Renaissance and Religious Reformation was primarily concerned with music's ethical impact. Luther particularly felt music could assist in one's moral development. He also believed that music could activate all of one's emotions. Like Luther, Calvin stated that music was a gift from God; however, he was more restrictive than Luther in the performance of music. Galilei was a philosopher who felt the music of his time was emotionally ineffective.

During the seventeenth and eighteenth centuries there was an increased concern with the ethical significance of music. Similar to Boethius, Monteverdi felt that music could affect one for better or worse. Thomas Browne stated that people usually listened to music which corresponded to their particular nature. During the eighteenth century there was concern and skepticism towards musical performance. For example, Wesley and Rousseau were critical of instrumental music and considered it void of emotional depth.

Among the philosophers of the nineteenth century who considered the ethical importance of music were Schopenhauer and Nietzsche. Nietzsche contended music was necessary in order to tolerate life. Realizing that music had emotional value, Hegel stated that music

could express the many feelings of one's emotions. Nietzsche explained that a country was declining when it looked to foreign countries for its cultural survival. Herbart and Hanslick believed music had only intrinsic meaning.

Philosophers, theologians, and other scholars of the twentieth century have considered music an important part of one's well-being. Some went further than discussions of the ethical, emotional, and sociological impacts by treating the physical implications of music on one's well-being. Recurrent through history and into the twentieth century is the idea that music is only itself. Cage, Schoenberg, and Stravinsky are among those who feel that music has no significance outside itself.

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