

MUSIC: THE VISION OF HUMANITIES & SCIENCES

Miss. Amruta Vinayrao Kale¹, Prof.Dr.P.K.Kamble²

M.A.(Music),NET-JRF,B.ed.

Ph.D Research Scholar

¹*Govt. Vidarbha Institute of Sciences and Humanities Amravati*

Sant Gadge Baba University Amaravati, Maharashtra State, (India)

²*Govt. Vidarbha Institute of Sciences and Humanities Amravati (India)*

ABSTRACT

Music Humanities has awakened in person an appreciation of music in this era, it has helped them respond intelligently to a variety of musical idioms, and it has engaged them in the debates about the character and purposes of music that have occupied composers and musical thinkers since ancient times. Like Art Humanities, Music Humanities evolved from the Humanities & optional music and fine arts. Music is the art of combining sounds of varying pitch to produce a coherent composition that is melodious, harmonious, intelligible, and expressive of ideas and emotions.

The focus of Music Humanities is on masterpieces of Western art music in their historical and cultural contexts. The specific goals of the course are to awaken and encourage an appreciation of Western music, to help the student learn to respond intelligently to a variety of musical idioms, and to engage the student in the issues of various debates about the character and purposes of music that have occupied composers and musical thinkers since ancient times. As the person learns to become an adept, sensitive listener, his or her understanding of the history and value of this repertory will be enriched as well. The student will become actively involved in the process of critical listening, in the classroom, on his or her electronic equipment, and in some of the professional concerts that are part of the extraordinary richness of musical life.

Using a “great works” approach, the course will look at the changing genres and styles of music, examining composers’ choices and assumptions, as well as those of their patrons and audiences, as it moves chronologically from the Middle Ages to the present. The person’s critical perceptions and articulate responses to readings, and especially to music, will be eagerly sought.

Evaluative conditioning acknowledges a relational view of emotion and listener perception where emotion is not in the music but a relation in which music and listener stand to one another. The interplay of auditory, visual, and motor modalities is discussed in light of synchronization and the way music moves via emotional response.

Keywords : Humanities, Art, Sound, Person, Neuropsychology, Emotion

INTRODUCTION

Music therapy is based on its apparently universal impact on individuals through all the mechanisms involved in the processing of music listening in the brain. Research on the neuroscience of music sketched shows that

music listening activates the same brain regions than the processing of emotions and pleasure. Thus, if music has the ability to induce positive affective mood states, one can easily assume that it would be a powerful tool to increase wellbeing in the workplace, and by extension productivity. Music is one of the few phenomena that taps into almost every known area of the brain and most of the neuronal sub-systems, much more than language. One cannot narrow music down to the hearing of organized sounds as it also involves memory (if we listen to a piece that we already know), language (to understand or sing the lyrics of a song), movements (tapping our foot to the rhythm, clapping, snapping our fingers). If all these mechanisms triggered by listening to music seem trivial, what is less obvious is the way music influences our mood, as moviemakers or marketers well know and use. How is it that a certain song can make us cry and another feel joyful? There are both psychological and physiological responses to this question.

Learning by analogy is another potentially fruitful area for music. The groundwork for learning by analogy was laid by Evans [1968] and Winston [1979]. Learning by analogy uses procedures to compare the structural descriptions of two different phenomena to extract their pertinent similarities. It generates a structural model of the relationships between a pair of musical objects or their structural descriptions. Insights from the field of musicology (the study of the structure and history of music) also continue to be essential to psychology of music, on perception of melody, rhythm, and musical structure, and the emotional power of music. For example, in studying the power of music to 'express' emotions and its capacity to 'induce' emotional states in the listener, musicologists have addressed intriguing questions such as: musical structures give rise to emotions in listeners. Further, music come to have 'meaning' for the listener . A study of the basic theory of a practice involves bringing at least some of the underlying presuppositions to light as explicit principles, and subjecting them to critical examination. This is one of the ways that philosophical analysis is also an indispensable part of the psychology of music, bringing out certain presuppositions in the practices by which psychologists try to reach an understanding of music as a human phenomenon.

II.CO-RELATION BETWEEN MUSIC AND NEUROPSYCHOLOGY

Neuropsychology involves investigating changes suffered by an individual following injury, stroke, or neurosurgery necessary to preserve one's life, as in extreme cases of epilepsy, and then linking these changes postmortem to actual brain damage. Advancements in these studies led to the field now commonly known as cognitive neuropsychology, in which changes after brain damage are used to make inferences about the neural mechanisms underlying thought. Such an approach is often associated with the study of single cases, although as a research topic becomes more well established the proportion of group studies typically increases. Persons suffering brain damage (individuals or groups) are conceptualized as a 'treatment group' (the treatment in this case being brain damage!) and are compared to a control group comprising persons with similar backgrounds and of a similar age. Important to note that any listener, to some degree, can take part in 'analytical' listening. Although not all listeners are musically trained, most at least grasp sufficient basic patterns or relationships to feel an overall sense of coherence in a new piece of music, to form general expectations about what might come next, to feel somewhat puzzled or frustrated when the music strays dramatically from what they expected, to sense when a phrase (or a whole piece) may be nearing the end, and whether the phrase or composition comes to

a satisfying close or not. All the while, they are also organizing the incoming tones into some sort of meaningful array and into coherent units, such as melody and accompaniment, and separate phrases. This process may occur implicitly, without conscious awareness, but implicit or not our understanding of musical structure is integral to our experience of music. It is important to consider that the psychological definition of emotion is more nuanced than one might expect. Colloquially, the terms ‘emotion,’ ‘feeling,’ and ‘mood’ are often used interchangeably, but the standard definitions within psychology (though overlapping) are not interchangeable. In particular, emotions are thought to include feelings (a subjective experience, e.g., sorrow), but also to involve appraisals of a situation (e.g., one’s cat just died), to be focused on an object (the cat), and to be associated with physical expressions of the emotion (crying). It may well be the case that the ‘emotions’ associated with music are in fact emotions in the broader psychological sense (e.g., Juslin & Västfjäll, 2008) though an alternative proposal states that music elicits strong feelings but only generates emotions through extra musical associations (e.g., Konec’ni, 2008). In a more recent paper, Salimpoor et al. (2011) provide direct evidence for endogenous dopamine release during music listening in two distinct parts of the brain: one part (the caudate) is more involved during the anticipation of emotion, and another part (the nucleus accumbens) is triggered when the subject is at the peak of his emotional response (the musical chill). The authors underline the importance that anticipating an abstract reward such as listening to music can result in dopamine release. They suggest “these findings help to explain why music is of such high value across all human societies.”

III. IMPACT OF MUSIC ON EMOTIONS AND CULTURE’S

The link between *music and emotions* is more of an issue than ever before, and music research is increasingly focusing on understanding the complex characteristics of this interaction. After all, for a long time the fact that music has an emotional impact upon us was one of the greatest of enigmas, since fundamentally it only consists of inanimate frequencies. This is a topic something we do not usually think about in everyday life, and that is why an aura of the indescribable still hovers around music. The question as to how and why music can convey feelings seems to have a certain taboo to it — and interestingly enough, this is the case among musicians as well. Music is intriguing in part because it is simultaneously culture-specific and universal.

Blood and Zatorre (2001) show that emotional responses to music involve the same brain regions as emotional reactions associated with other stimuli. They research the field of music and emotion by observing reactions to pleasant as well as to unpleasant music (using dissonance to elicit negative reactions). Using brain-imaging techniques (PET scans) to map brain activities involved in the processing of music, they study the neural reaction to highly positive responses through what is known as “music chills” or “shivers-down-the-spine,” observed and documented by Panksepp (1995). Among other results, they show that the pattern of brain activity observed with music-induced chills is similar to the one associated with brain imaging studies on euphoria and pleasant emotions derived from the use of cocaine in cocaine dependent subjects. Listeners were sensitive to the intended emotion in the music from all three cultures and judgments of emotion were related to judgments of acoustic cues. For example, ratings of joy were associated with music that was fast in tempo and melodically

simple. Acoustic cues, such as tempo, complexity, and loudness, appear to be related systematically to expressed emotion.

Music's meaning is simultaneously constrained by and extends across cultures. A comparison to language is informative. As with music, linguists typically believe that the world's languages comprise different specific manifestations of a common core of more general principles. However, music is unlike language in that the meaning of a foreign language is largely inaccessible to a non speaker. By contrast, research suggests that music can communicate its intention to the unschooled listener. At the same time, the intention behind music is not fixed. Ultimately, it may be that music binds humanity together more effectively than does language, while at the same time acting as a vehicle for cultural diversity just like language does. There is a steady increase in the studies of the way listeners perceive the music of other cultures and, in particular, the way often through mere exposure, listeners have been enculturated or become sensitive to grouping, segmentation, and tonal and temporal regularities of their musical environment.

The Theory of Musical Equilibration which resulted is the first description of harmonic functions as the listeners' ability to identify with processes of the will; these processes run counter to the equilibration effects. There have only been a very few critical analyses of the emotional effect which has musical harmonies, This can be explained by the widespread concern that such hypotheses could make the speaker appear ridiculous. After all, before the Theory of Musical Equilibration, there was absolutely no way to provide a rational explanation for the emotional responses music evokes.

IV. CONCLUSION

Musical phenomena are not purely auditory but intimately related to movement and therefore multimodal. The study of music or at least the recognition of the links between music and happiness has a long tradition in religion, philosophy, biology and in various parts of medicine. It would have been surprising that this intellectual interest had not been matched with a similar interest in the community. There is indeed a long tradition of the use of music in marketing and this may be the ultimate proof of the relevance of music in manipulating moods. Picking the right music to play in any shopping environment is an art form with a simple bottom line. Many textbooks teach that music and happiness are related. Musicological accounts of diverse music have helped refine assumptions about music cognition.

In short, music produces reactions in a large number of regions of the brain, and increases the production of a large host of feeling good hormones and proteins, such as oxytocin (which is also released during orgasm), immunoglobulin (an antibody for fighting some infections, such as colds), melatonin (which activates sleep), norepinephrine (a neurotransmitter), epinephrine (a heart rate regulator), serotonin (which has a role in the regulation of the mood, and is today at the basis of several anti-depressants). It also reduces the level of cortisol which induces stress.

The present review has referred to examples of universals and diversity and has emphasized multimodal integration, cross-fertilization between music and language, and the importance of movement in musical perception and action. Music plays a key role, As the cost of brain imaging drops, these new techniques are

increasingly seen to provide a cost effective way of picking the right music to get consumers behave in the “right” way, at least from the sellers’ perspective. This raises obvious ethical questions that are particularly relevant because the populations at risk of being manipulated and influenced include young people. “Neuroscience research has shown that music training leads to changes throughout the auditory system that prime musicians for listening challenges beyond music processing. This effect of music training suggests that, akin to physical exercise and its impact on body fitness, music is a resource that tones the brain for auditory fitness. Therefore, the role of music in shaping individual development deserves consideration.” It is our hope that our study will serve as an impetus for observing the emotional impact of music and will contribute to a long-overdue revival of the respective areas of musicological research.

REFERENCES

- [1.] 1.Ariely, D. and G.S. Berns (2010), Neuromarketing: The hope and hype of neuroimaging in business, *Nature Reviews Neuroscience*, 11, 284-292
- [2.] 2.Brown, S., M. Martinez, and L. Parsons (2006), Music and language side by side in the brain: a PET study of the generation of melodies and sentences, *European Journal of Neuroscience*, 23, 2791–2803.
- [3.] 3.Eerola, T., T. Himberg, P. Toiviainen and J. Louhivuori (2006), Perceived complexity of western and African folk melodies by western and African listeners, *Psychology of Music*, 34, 337-371).
- [4.] 4.Kemper, K. and S. Danhauser (2005), Music as therapy, *Southern Medical Journal*, 98, 282
- [5.] 5.Sacks O. (2007), *Musicophilia*, New York: Knopf
- [6.] 6.Stravinsky, I. (1936), *An Autobiography*, London: Calder and Boyars.
- [7.] 7.BEN DANIEL, M. 1983. Automated transcription of music. B.Sc. thesis, Dept. of Electrical Engineering and Computer Science, M.I.T., Cambridge
- [8.] 8.Adachi, M., &Trehub, S. E. (1998).Children’s expression of emotion in song.*Psychology of Music*, 26, 133–153.
- [10.] 9.Gibson, J. J. (1979). *The ecological approach to visual perception*. Boston, MA:Houghton-Mifflin.
- [11.] 10.Trehub, S. E., & Thorpe, L. A. (1989). Infants’ perception of rhythm: Categorizationof auditory sequences by temporal structure. *Canadian Journal of Psychology*, 43,217–229
- [12.] 11.www.willimekmusic.de/music-and-emotions
- [13.] 12.Wikipedia. [Stichwort] *Subdominante*[<http://de.wikipedia.org/wiki/Subdominante>], 14.6.2011.
- [14.] 13.Willimek, Bernd. „Die Strebetendenz-Theorie.“*Tonkünstlerforum Baden-Württemberg*.
- [15.] 14.Kurth, Ernst. *Musikpsychologie*. 1930; ND Hildesheim: Olms, 1969.
- [16.] 15.Bharucha, J. J., Curtis, M., & Paroo, K. (2006). Varieties of musical experience. *Cognition*, 100(1), 131–172.