

ABSTRACT

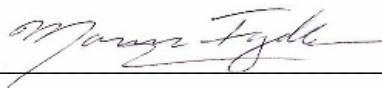
From Self to Society to Divinity: A Relational Ontology of Music

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Since ancient times, the ontology and formation of human consciousness have been widely debated topics, and scholars have agreed that art is crucial in both expressing and forming consciousness across cultures. Within this conversation, modern academic disciplines have engaged in the study of music, endeavoring to address music's complexity and its action upon various spheres of consciousnesses. However, most of these discussions focus on only one of these aspects, to the exclusion of others. In this thesis I synthesize these multiple approaches, drawing from research across disciplines to demonstrate how music's unique properties set it apart from the other arts in expressing and forming human consciousness. This will include examination of music and its connection with developing individual consciousness; signifying and strengthening collective consciousness; and mediating between the individual and the collective spheres of consciousness. Although each of us has our own background with music, a comprehensive understanding of music and its relation to the self, society, and spiritual consciousnesses is invaluable; its relational ontology allows us to experience an integrated perspective of all humankind.

APPROVED BY DIRECTOR OF HONORS THESIS:

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FROM SELF TO SOCIETY TO DIVINITY:
A RELATIONAL ONTOLOGY OF MUSIC

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CHAPTER ONE

Introduction to the Relationship between Music and Consciousness

Introduction

Throughout the ages, philosophers and scholars of various disciplines have observed the effect music has on humans, and questioned the means by which music presents a structured yet subjective means of interaction between the artistic subject and the human consciousness. In contrast to other arts that can be re-viewed, re-read, or re-watched, music cannot be experienced until it is given life by the performer; music is real only in the present moment, in the performance of each individual and their relation to the collective performance atmosphere. No matter what field of study or career path one chooses, music is apt to influence one's life in some way; incorporating diverse audience members such as successful businessmen, high paced doctors, busy teachers, and even the self-employed, people find ways to incorporate music into their daily lives.

Although recording technology can preserve musical sounds and structures, music can only be experienced in the present moment, simultaneously able to bring out one's individual subjectivity as well as encourage and reinforce the sense of communal consciousness. Moreover, music brings a remarkable means of motivation in movement from a sense of individual consciousness to collective consciousness, both societal and spiritual. Music is truly unique among the arts through its influence upon consciousness.

Even though we all rely on consciousness in our day to day lives, people from many disciplines have struggled to describe and define its exact medium and components. Scholars have long debated questions like these: What is consciousness? Do

we all have different types of consciousness depending on our identity and experience? Does consciousness change depending on culture? What is the best artistic medium to convey consciousness?

These types of questions encourage us to find more holistic forms of analysis as well as new, effective means of understanding and communicating different types of consciousness. These “spheres of consciousness,” defined in detail in the following chapters, refer to the idea that different experiences of consciousness emerge depending on context and materials encompassed, and that there are distinct but overlapping spheres of consciousness for the individual, the collective, and the transcendent.

In this introductory chapter, we will explore this topic of music and consciousness and the two entities’ ultimate intertwinement. Using information from psychology, sociology, aesthetics, philosophy, and music history, I will present scholarly perspectives of consciousness, the relation of arts and consciousness, and music’s unique means of conveying meaning, which makes it unique among the arts. Before directly delving into this examination, I will give a brief explanation of why I chose this topic and how the following research may be helpful and practical for daily life.

Overview of the Research Process

Personal Perspective and Reasons for Research

Personally, I felt called to research this relation between music and consciousness due to my sensitivity to and personal relationship with music. Although I have participated in many different forms of education, including homeschool, summer school, public school, teaching, and private university, in all these environments music has not ceased to delight me and incite my curiosity. Even through my decision to study multiple

disciplines in my undergraduate education, music continues to charm and stretch me; to encourage me to understand the ultimate purposes of who we are, and how our occupations can be ultimately entwined into universal harmony.

As I have experienced in my interdisciplinary education, each discipline has its own calling, and a purpose important to humanity. Even though each discipline provides its distinctive, indispensable contributions to the world as we know it, music in particular is unique and invaluable. At first glance, music may seem to be solely for entertainment, aesthetic training, or pleasure. However, through repeated involvement, deeper experience, and academic study, one will find access to the limitless horizon of music. As will be further examined in Chapter 2, music is one discipline that requires great power of multitasking, of using many parts of the brain and combining all these skills into one presentation of art that unfolds in real time. As advocated in the field of music education, music is an important addition to any field of study, because of its ability to find and use greater connection among disparate fields, and create unity among separate details and events.¹

Through my experience as a dancer from elementary school through senior year of high school, I became sensitive to the relation of dance with movement and its means of expressing emotion. As a dancer, one whose movement is conjured and originated from the structure and effects of music and its power to move others in storytelling and emotion,, I grew to become even more sensitive to the emotional effects of music and curious about its relation to our neurobiology. I wondered how my musician friends had

¹ Norman M. Weinberger, "Music And The Brain," *Scientific American* 16, no. 3s (September 2006): 36–43, 36.

such a different perspective of music. Yes, the practice of music requires high discipline and work ethic, but how did different performance contexts bring about such different understandings of the ontology of music?

Moreover, through my experience working as a high-school camp counselor and giving various pieces of advice for participants in the art of music-making, I learned that everyone had an individual, subjective response to music. However, by means of the various contexts of ensemble playing and being an audience member in many concerts and events, I also knew that some responses and understandings were collective in nature, and that music could serve as an emblem of a given culture and strengthener cohesion within the specific groups highlighted in the event and the audience's membership.

Lastly, my experience in summer programs and worship activities coupling music and faith, music and worship, and various other relations between music and the divine opened my eyes to the strong relation of music link between music and the transcendent forms of consciousness, and made me want to examine the mechanisms whereby one may be moved to a feeling of higher realms and of even articulation of witness of the divine or transcendent. I had heard that art was the means of communication most able to influence consciousness, to communicate and encourage conscious growth. But many other questions remained: how did music have such a strong connection among disparate spheres? Why was music able to both create and transcend boundaries, simultaneously deepening the individual, broadening the collective, and connecting both with the realm beyond?

After my further study of music as a one who has completed the undergraduate music major curriculum, I found inspiration to research music and its multitude of

effects, meanings, and structures. Each discipline has its own perspective on music, and I wished to find a means to create a metanalysis and a means to explore music's relational ontology. Even though music is just one artistic medium of communication, its simultaneous depth and breadth of impact is immeasurable. Not only does it signify different cultural practices and bring to life old spiritual and ideological climates; it conducts us to high feelings of entrainment and connection with others, and lifts us to higher realms through its ability to embody and activate universal, collective elements within us. I wished to understand this unique artistic medium more fully and to pursue the questions that had accumulated over the years not only as a music student, but as a psychologist, a scholar, and a recipient of the consciousness of humanity.

The perspective put forth in this thesis is distinctive in that it does not belong to any one discipline; yet examining the relation of music and consciousness provides a means to form both a tight cohesion of ideas and a means of communicating my own experience and understanding of music shaped by my education and perspective. Even though no thesis presents a final word on any discipline's research, I hope the structure and incorporation of many perspectives in the examination that follows will allow a wider, interdisciplinary audience to deepen their understanding and find something relatable to their perspective and personal history.

Through examining music's relational ontology from the perspective of human consciousness, I hope that each reader may come closer to the gem of ultimate understanding, and, through this, achieve closer proximity to one's ultimate purpose and how this purpose may be holistically integrated into the life and opportunities that are around us. Through the understanding of consciousness and music's unique relation to it,

we may understand more fully who we are and who we are meant to be. Such a comprehensive understanding of music and its relation to the self, society, and spiritual consciousness allows to experience an understanding beyond personal experience or intradisciplinary education, to find, through music's relational ontology, an integrated perspective of the social, physical, and spiritual forces linking all humankind.

Methodology of the Research Process

For the research process, I followed the major conversations relating music and consciousness over time. Focusing on 33 core sources from the six core disciplines of aesthetics, philosophy, sociology, psychology & neuroscience, and ethnomusicology, I used a snowballing interrogation as examination of one source led to others within the conversation. This allowed me to outline the major considerations of the topic within each discipline, resulting in a total 191 sources used, including secondary sources. These 191 sources can be further divided into 50 in psychology and neuroscience (including subdisciplines of therapy & counseling, personality psychology, and social psychology), 30 in philosophy, 22 in ethnomusicology, 20 in music history, 16 in aesthetics, 14 in sociology, 3 in anthropology, and 2 in communication studies, while the remaining 34 sources can be attributed to interdisciplinary studies.

This process allowed me to understand fully the discussion of music and consciousness, exploring the continuation and wide-ranging connections within the conversation. The various disciplines were combined to create my own synthesis, addressing each voice important in the subject as recognized by fellow authors and found independently through reading. Now, before starting the discussion and music and

consciousness, we will examine a brief history and introduction to the ideas of consciousness and its relation to art.

Defining Consciousness

History of the Study of Consciousness

According to the Stanford Encyclopedia, “questions regarding the nature of consciousness have likely been asked for as long as there have been humans.”² Since ancient times, humans have presented different perspectives and solutions to the ontology of consciousness and what exactly consciousness means to our human identity. This concept is so significant to our understanding of humanity that it has been deemed “an expert topic in the world of the sciences” and influences human culture as consciousness is reflected in the innate idea of mankind and “lifestyle philosophies.”³

As will be more thoroughly investigated in Chapter 4, *Musical Transcendence: Mediating Individual and Collective Consciousness*, both shamanic practices and tribal rituals demonstrate the interest of the prehistoric cultures on the reflection of consciousness. Even in times of preliteracy, forms of spirituality and animism surfaced indicating reflection and interest regarding the nature of consciousness.⁴ Although the process of reflection was active early on, those before the Homeric era did not experience

² Robert Van Gulick, “Consciousness,” ed. Edward N. Zalta, *The Stanford Encyclopedia of Philosophy*, 2018, accessed March 16, 2020, <https://plato.stanford.edu/archives/spr2018/entries/consciousness>.

³ Johannes Wagemann, “The Structure-Phenomenological Concept of Brain-Consciousness Correlation,” *Mind & Matter* 9, no. 2, Imprint Academic (2011): 185–204, 185.

⁴ Robert Van Gulick, “Consciousness.”

themselves as unified internal subjects of their thoughts and actions; even during the Classical era and its flowering of theories from thinkers like Plato and Aristotle, there was no ancient Greek word existed that corresponded the present-day understanding of the word “consciousness.”⁵

Consciousness of society and humankind in the West continued to shift with the advancements in culture, technology, research, and insight. It is likely that the Reformation’s emphasis on the idea of “conscience” as “an inner source of truth” was significant in developing the idea of “consciousness” towards the modern Western reflective view of self.⁶ Significant works of literature and the arts parallel the evolution of the idea of consciousness, slowly becoming more structured, more complex, and pointing towards reflection and new means of individuality. William Shakespeare’s *Hamlet* and its great markstone as a pointer towards the question “What is man?” and “What does it *mean* to be man?” clearly points to the great evolution of consciousness and the increasingly greater emphasis on its components of reflection and understanding.

By the time of the seventeenth century and the early modern era, ideas of consciousness reverted to a focus solely on the mind, and stayed within this territory until the late nineteenth century.⁷ In 1637, Descartes formulated a clear, formalized system of thinking about the mind summarized with the statement *Cogito, ergo sum*, “I think,

⁵ Ibid.

K. V. Wilker, “Is consciousness important?” *British Journal for the Philosophy of Science*, 35: 223-43, 1984. Quoted in Robert Van Gulick, “Consciousness.” For Greek conceptions of consciousness.

⁶ Robert Van Gulick, “Consciousness.”

⁷ Ibid.

therefore I am.”⁸ According to Descartes, the mind and body would be thought of in terms of *dualism*, with two separate essences of the physical machine of the body (*res extensa*) and the realm of the imagination, beauty, and art in the mind (*res cogitans*); shown in his statement “by the word ‘thought’ (*pensée*) I understand all that of which we are conscious as operating in us,” his definition of thought incorporated reflective consciousness and self-awareness.⁹ This connection between consciousness and self-awareness would strengthen as time went on.

Toward the end of the seventeenth century, John Locke also agreed that consciousness was essential to thought as well as identity; his contemporary G.W. Leibniz similarly offered a theory allowing some thoughts to fall into the realm of the unconscious, advancing the first theory to differentiate between awareness and self-awareness.¹⁰ In the beginning of the nineteenth century, the newly founded discipline of psychology started examination of consciousness. This early approach pursued by the likes of David Hume, James Mill, and John Stuart Mill continued to dissect consciousness into different layers, based on increased consciousness starting from the *tabula rosa*, progressing to experiences, and arriving at memory associations.¹¹ In 1787,

⁸ Judith O. Becker, *Deep Listeners: Music, Emotion, and Trancing* (Indiana University Press, 2004), 4.

⁹ Descartes, *Principles of Philosophy*, 1640. Quoted in Van Gulick, “Consciousness.”

¹⁰ Ibid.

¹¹ Van Gulick, “Consciousness.” For narrative of history of consciousness in the 19th century. Christopher Macleod, “John Stuart Mill,” in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, Fall 2018. (Metaphysics Research Lab, Stanford University, 2018), <https://plato.stanford.edu/archives/fall2018/entries/mill/>. For detailed description of John Stuart Mill and the ideas of consciousness common to the time.

Immanuel Kant asserted the need for a rich mental and intentional organization for an adequate presentation of experience and phenomenal consciousness; *phenomenal consciousness* “could not be a mere succession of associated ideas, but at a minimum had to be the experience of a conscious self situated in an objective world structured with respect to space, time, and causality.”¹²

As time went on, different perspectives continued to develop depending on region and nationality. In the European, particularly German philosophers, a greater emphasis in larger structure arose, with the work of philosophers and researchers such as Edmund Husserl (1913, 1929), Martin Heidegger (1927), and Maurice Merleau-Ponty (1945) who expanded the idea of consciousness into the bodily and interpersonal.¹³ Introspective methods focusing on the abilities of self-analysis and the variety of inner states available to the individual continued to dominate in the beginnings of modern scientific psychology in the mid-nineteenth century, as seen in the work of Wilhelm Wundt, Hermann Helmholtz, William James, and Alfred Titchener.¹⁴

In the early twentieth century, greater study of consciousness was placed in scientific study. Schools such as behavioral psychology and its emphasis on physical cause-and effect, Gestalt psychology and its emphasis on the present moment, and cognitive psychology with its concept of structured mental tools and processing dominated

¹² Van Gulick, “Consciousness.”

¹³ Ibid.

¹⁴ Carolyn Burdett, “Introduction: Psychology/Aesthetics in the Nineteenth Century,” *19: Interdisciplinary Studies in the Long Nineteenth Century* 0, no. 12 (June 2, 2011), accessed April 12, 2020, <http://19.bbk.ac.uk/article/id/1657/>. For different examples of introspective consciousness.

Van Gulick, “Consciousness.” For placing these developments in larger historical context.

early twentieth century understandings of consciousness.¹⁵ With the return of the study of consciousness in the 1980s and 90s, there appeared great resurgence of research to answer the age old questions of consciousness and its components.¹⁶ Specialty journals such as *Psyche* (est. 1874), *Consciousness and Cognition* (est. 1992), and *The Journal of Consciousness Studies* (est. 1994), emerged to announce the new findings regarding consciousness; professional societies such as the Association for the Scientific Study of Consciousness (ASSC); and annual conferences such as “The Science of Consciousness.”¹⁷ Researchers continue to make great discoveries in their endeavors to solve age old questions of consciousness and its relation to humanity.

As we see from this overview, many academic disciplines which have developed in past centuries had some intrinsic value to the study of consciousness, whether directly or indirectly. Since the beginning, consciousness has been an interdisciplinary topic of study; for a deeper understanding, multiple perspectives must be advanced and combined. The interdisciplinary history with the act of defining and exploring consciousness gives helpful context for the versatility of consciousness and the importance of exploring it.

¹⁵ Kurt Danziger, “Review of Control: A History of Behavioral Psychology.,” *Canadian Psychology/Psychologie canadienne* 40, no. 3 (1999): 272–273, . For the relation of *Behavioral Psychology* to the development of consciousness research.

William Woodward, “Gestalt Psychology,” *Encyclopedia of Philosophy and the Social Sciences*, 2013, 1-2. For the relation of *Gestalt Psychology* to the development of consciousness research.

John R. Anderson, *Cognitive Psychology and Its Implications* (Macmillan, 2005), 7-10. For the relation of *Cognitive Psychology* to the development of consciousness research.

¹⁶ D. C. Dennett, *Consciousness Explained*, Boston: Brown and Company, 1991. Quoted in Van Gulick, “Consciousness.”

¹⁷ Van Gulick, “Consciousness.” For summary of the historical development of consciousness in the 20th century.

Max Velmans, *The Science of Consciousness* (Routledge, 2003), accessed April 12, 2020, <https://www.taylorfrancis.com/books/e/9780203360019>, 1. For establishment and other information regarding *The Journal of Consciousness Studies* and *Consciousness and Cognition*.

“About Psyche,” accessed April 12, 2020, <http://psyche.entclub.org/about.html>. For dates, origin, and overview of the themes of *Psyche*.

Contemporary Perspectives on Consciousness

Structural Analysis. Today, there is still much diversity in opinions regarding consciousness and its exact ontology and definition. Rocco J. Gennaro explains, “Explaining the nature of consciousness is one of the most important and perplexing areas of philosophy, but the concept is notoriously ambiguous.”¹⁸ The *Stanford*

Encyclopedia of Philosophy further describes consciousness in the following words:

The words “conscious” and “consciousness” are umbrella terms that cover a wide variety of mental phenomena. Both are used with a diversity of meanings, and the adjective “conscious” is heterogeneous in its range, being applied both to whole organisms—creature consciousness—and to particular mental states and processes—state consciousness.¹⁹

Chalmers goes on to say that this “hard problem” of consciousness is the fact that “there is nothing that we know more intimately than conscious experience, but there is nothing that is harder to explain...some have been led to suppose that the problem is intractable, and that no good explanation can be given.”²⁰ The depictions and components of consciousness do contain much variety, but according to the *Stanford Encyclopedia of Philosophy*’s metanalysis, two separate perspectives may provide a clear demonstration of the depth and breadth of current agreement in the understanding of consciousness.

¹⁸ Rocco J. Gennaro, “Consciousness | Internet Encyclopedia of Philosophy,” *Internet Encyclopedia of Philosophy*, n.d., accessed April 12, 2020, <https://www.iep.utm.edu/conscious/>.

¹⁹ D. Rosenthal, “Two concepts of consciousness,” *Philosophical Studies*, 49:329-59, 1986. Quoted in Van Gulick, “Consciousness.”

²⁰ David J. Chalmers, “Facing Up to the Problem of Consciousness,” *Journal of Consciousness Studies* 2, no. 3 (1995): 200–219, 200.

In the first paradigm, an animal, person, or any cognitive system may be regarded “conscious” through their employment of a variety of senses; that is, through their employment of skills they have. The perspective gives the option of the six possible perspectives centered around the skills of *sentience*, *wakefulness*, *self-consciousness*, *what it is like*, *subject of conscious states*, or *transitive consciousness*.

First, *sentience* entails its capability of “sensing and responding to its world”; second, *wakefulness* describes the use of an alert, waking state; third, *self-consciousness* discusses those who are both aware and *aware that they are aware*, rare in animals and young children.²¹ Thomas Nagel articulates a fourth perspective on consciousness with his criterion “*what it is like*” exploring the idea that an organism is conscious if it presents the skill of having a subjective means to perceive the surrounding world.²² Fifth, the *subject of conscious states* describes consciousness as defined by possessing what is defined as a “consciousness state”, with each states’ definition varying by observer and opinion; lastly, *transitive consciousness* describes organisms’ ability to be conscious of various things, with its conscious being directed at something specifically.²³ These skills are perspectives in which to understand consciousness based on the skill paradigm.

In the second paradigm, the idea of conscious may also be described through the possession of states; this differs from the skill paradigm because it focuses more on the

²¹D. Armstrong, “What is consciousness?” in *The Nature of Mind*, Ithaca, NY: Cornell University Press, 1981. Quoted in Van Gulick, “Consciousness.” For the skill of sentience.

Van Gulick, “Consciousness.” For presentation of *wakefulness* and its difference from *sentience*. P. Carruthers, *Phenomenal consciousness*, Cambridge: Cambridge University Press, 2000. Quoted in Van Gulick, “Consciousness.” For the idea of *self-consciousness* and its selective recipients.

²² Van Gulick, “Consciousness.”

²³ Ibid.

act of experience, not the action behind experiencing. The *Stanford Encyclopedia of Philosophy* identifies six major state options for these consciousness states: *states one is aware of*, *qualitative states*, *phenomenal states*, *what-it-is-like states*, *narrative consciousness*, and *access consciousness*.

To start, there are *states one is aware of*, “a mental state one is aware of being in” involving “a form of *meta-mentality* or *meta-intentionality* in so far as they require mental states that are themselves about mental states...unconscious thoughts and desires in this sense are simply those we have without being aware of having them.”²⁴ Secondly, *qualitative states* involve different qualities of awareness, of perceiving reality through different perspectives; this is subject to disagreement.²⁵

Thirdly, *phenomenal states* incorporate most of the “spatial, temporal and conceptual organization of our experience of the world and of ourselves as agents in it” and in this way has some similarities with qualitative states, in so far as different types of consciousness are used for different activities.²⁶ Fourthly, *What-it-is-like states* is similar to Nagel’s “*what it is like*” sense of consciousness, described by a specific perspective distinctive of each individual and its usual experience; fifthly, *narrative consciousness* relates to the notion of the “stream of consciousness” and an organism’s “...narrative of episodes from the perspective of an actual or merely virtual self...to equate the person’s consciousness mental states with those that appear in the stream.”²⁷ Lastly, *access*

²⁴ D. Rosenthal, “Two concepts of consciousness.” Quoted in Van Gulick, “Consciousness.”

²⁵ Van Gulick, “Consciousness.”

²⁶ Ibid.

²⁷ Van Gulick, “Consciousness.” For *what-it-is-like* states.

D. C. Dennett *Consciousness Explained*. Quoted in Van Gulick, “Consciousness.” For the concept of *narrative consciousness*.

consciousness deals with “intra-mental relations...a matter of its availability to interact with other states and of the access that one has to its content”; if the activity’s information is rich and available of use.²⁸

Through the state paradigm, these six notions of consciousness present different perspectives on how an organism achieves the state consciousnesses. Although there are differences in each perspective, they do overlap and provide possibilities of meta-states.²⁹ Even though they may fall short of giving a comprehensive view of the variety of living experience, these two paradigms are invaluable in understanding.

Consciousness as an entity. In regards to consciousness as an entity, while the noun “consciousness” may be directed to embody each of these perspectives or states, some view consciousness as “the abstract reification of whatever property or aspect is attributed by the relevant use of the adjective ‘conscious’”; and in this way each depiction of “consciousness” may contribute different demands on the ontological status of consciousness.³⁰ Like the concept of “life” is not generally regarded as “something distinct from living things...[or a] vital force that gets added into living things”, “consciousness” may not be regarded as a separate entity with meaning beyond the things that are described as “conscious.”³¹

In contrast to this nominalist view, some scholars regard “consciousness” in a more materialist view, similar to the perspective of electromagnetic fields, “as real and

²⁸ Van Gulick, “Consciousness.”

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

independent parts of our physical world...concrete constituents of reality and not merely as abstractions or sets of relations among particles.”³² In this realist perspective, “consciousness” is regarded as an aspect of reality revealed in states and different organisms, a greater entity than “the abstract nominalization of the adjective ‘conscious’.”³³ Even though this perspective has declined in popularity, it provides a good example of the great variety of the concepts of consciousness.³⁴ Although no canonical view of consciousness yet exists, the great diversity of the concept bears witness to the depth and unlimited significance of consciousness. In the discussions that follow, we will see the subsequent importance of music the arts—music in particular—to the inducement and expression of consciousness.

Art and Consciousness

Definition of Art

Now that we have examined an overview of the variety of theories used to understand consciousness, let us begin our exploration of the relation between art and consciousness. It will be helpful to understand the history of art’s relationship with conscious experience before examining the unique relationship between music and consciousness. Although, like “consciousness,” definitions of art have evolved through

³² Ibid.

³³ Ibid.

³⁴ Ibid.

history, this thesis will use the definition by Tolstoy, one of the first to seriously consider the definition of art and, later, to inspire the discipline of aesthetics:³⁵

[Art is] To evoke in oneself a feeling one has once experienced, and having evoked it in oneself, then, by means of movements, lines, colors, sounds, or forms expressed 'in words, so to transmit that feeling that others may experience the same feeling-this is the activity of art. . . . Art is a human activity, consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them.³⁶

As Tomenko-Lytle summarizes, according to Tolstoy art incorporates expression and reception of the same feeling through artistic tools such as colors, movements, sounds, words, etc.³⁷ In contrast to Eugène Véron's earlier definition of art as the manifestation of the expression of human emotion, Tolstoy emphasizes the need of reception by the beholder.³⁸ Although language and other mediums may contain intrinsic power, the creation of art is always inextricably connected to the urge of communication.³⁹

Anthropological observations from art history regarding the inextricably social nature of art, as seen in ethnologist Ernst Grosse's comment "an individual art is nowhere demonstrable" and aestheticist and sociologist Yrjö Hirn's declaration "without a

³⁵ Elvina Tomenko-Lytle, "Transcendence, the Numinous and the Sublime in the Communal Experience of Music" (Ph.D., Fuller Theological Seminary, School of Theology, 2008), <https://search-proquest-com.ezproxy.baylor.edu/docview/304394358/abstract/8A46459DCFE14A89PQ/5>, 42.

³⁶ Tolstoy, *What Is Art? and Essays on Art*, tr. by A. Maude, (Vol 18 in Tolstoy Centenary Ed.), 1897, 123. Quoted in Israel Knox, "Tolstoy's Esthetic Definition of Art," *The Journal of Philosophy* 27, no. 3 (1930): 65–70, 65.

³⁷ Tolstoy, *What Is Art?*, New York: The Bobbs-Merrill Company, Inc. Publishers, 1902, 41. Quoted in Tomenko-Lytle, "Transcendence," 42.

³⁸ Gary R. Jahn, "The Aesthetic Theory of Leo Tolstoy's What Is Art?," *The Journal of Aesthetics and Art Criticism* 34, no. 1 (1975): 59–65, 61.

³⁹ Israel Knox, "Tolstoy's Esthetic Definition of Art," *The Journal of Philosophy* 27, no. 3 (1930): 65–70, 66.

public—in the largest sense of the word—no art would ever have appeared” similarly explain the communicative and receptive aspect of Tolstoy’s definition.⁴⁰ In other words, Tolstoy’s definition of art as the “...infectious communication of emotions...expression for the sake of communication” seems the best for our purposes.⁴¹ In this view, art can be seen as encompassing literature, popular art, visual art, dance, theatre, music, and other mediums, as long as it incorporates the expression and communicative function. This idea of art and especially its communicative and power of infecting such that creators and viewers experience the same feeling will be very helpful in understanding the following discussions.

Art, Consciousness, and Humanity

From ancient times, art and consciousness have been linked. Both science and philosophy state that “perceptions of art are able to reveal something fundamental about the nature of conscious experience.”⁴² Even though sometimes people view art as an opposite trajectory from determinate projects like science and philosophy, art often poses

⁴⁰ Ernst Grosse, *The Beginnings of Art* (New York : D. Appleton and company, 1914), <http://archive.org/details/beginningsofart00grosuoft>, 50. Quoted in Knox, “Tolstoy’s Esthetic Definition of Art,” 67. For the impossibility of individual art.

Y. (Yrjö) Hirn, *The Origins of Art; a Psychological & Sociological Inquiry* (London : Macmillan and Co., limited; New York, The Macmillan Company, 1900), <http://archive.org/details/originsofartpsyc00hirniala>, 25. Quoted in Knox, “Tolstoy’s Esthetic Definition of Art,” 68. For the necessity of public in creation of art.

⁴¹ Knox, “Tolstoy’s Esthetic Definition of Art,” 65.

⁴² Robin Hawes, “Art & Consciousness Studies: Catching Ourselves in the Act of Perception,” in *Consciousness, Theatre, Literature and the Arts 2011* (Cambridge Scholars Publishing, 2011), 125–139, accessed March 16, 2020, https://www.academia.edu/12105803/Art_and_Consciousness_Studies_Catching_ourselves_in_the_act_of_perception, 2.

the questions that are later answered through these more determinate means, and foreshadows the discoveries of science.⁴³

Particularly, art can be seen to represent the relationship between consciousness and humanity. Art has long been entwined with the human notion of “the relation of mind and world”; it is intimately related to what it means to be human and the means of communicating this.⁴⁴ According to Dissanayake, “Art making is an innate human tendency, so much so it has been argued that, like speech and tool making, this activity could be used to define our species.”⁴⁵

Moreover, art is so close to the essence of being human that it is often used in therapy, as a means to regain one’s sense of humanity and well-being.⁴⁶ Record of such practice is available since 1922, with German psychiatrist Hans Prinzhorn’s *The Artistry of the Mentally Ill* and its examination of art production in asylums across Europe, encouraging psychological evaluation and pursuing of viable options in art-human relationship.⁴⁷ Attention to art was used as information to find our patients’ mental

⁴³ Hawes, “Art & Consciousness,” 10. For the opposite trajectory of art and science and simultaneous posing of questions by art.

Leonard Shlain, *Art and Physics: Parallel Visions in Space, Time, and Light*, New York: William Morrow & Co, 1991. Quoted in Drewry and Johannes Kohler, “Art, Attention, and Consciousness,” 53. For art and its foreshadowing scientific discovery.

⁴⁴ Robin Hawes, “Creativity and Consciousness: The Ontological Foundations of Art” (presented at the *Transmission: Hospitality* Conference, Sheffield Hallam University, 2010), 1–9, 10. For relation of art, mind, and world.

⁴⁵ Dissanayake, Ellen. *Homo aestheticus: Where art comes from and why*, New York: Free Press, 1992. Quoted in Randy Vick, “A Brief History of Art Therapy,” in *Handbook of Art Therapy*, ed. Cathy A. Malchiodi (New York: Guilford Press, 2003), 5–15, accessed March 17, 2020, https://www.academia.edu/8449655/Handbook_of_art_therapy?auto=download, 6.

⁴⁶ Randy Vick, “A Brief History of Art Therapy,” 6.

⁴⁷ MacGregor, *The discovery of the art of the insane*, Princeton, NJ: Princeton University Press, 1989. Quoted in Randy Vick, “A Brief History of Art Therapy,” 6.

problems, as a reflection of the patient's' inner consciousness.⁴⁸ Various psychologists have presented theories on art and its specific relation to the unconscious; according to Le, there is much support of a "profound, undeniable relationship between art and human's cognitive structure and unconscious life."⁴⁹ Thus, art's relation with consciousness makes it an ideal medium for understanding humanity.

Another aspect of art's relationship with human consciousness is its ability to put one in deeper touch with one's true self. Through art we can "begin uncovering the true character of consciousness as an 'embodied' and 'environmentally embedded' phenomenon" – to find true consciousness as experienced by the individual.⁵⁰ The means by which art brings us closer to the inner self is found by three main ways. First, artistic activity parallels the individual development of cognitive structure; children's drawings and artistic production closely follow their developmental processes as identified by the cognitive development stages of Jean Piaget.⁵¹ As evidenced in play therapy and other examination of children's drawings through time, their artistic output parallels their

⁴⁸ Judith Rubin, *Introduction to art therapy: sources & resources*, New York: Routledge – Taylor & Francis Group, 2010. Quoted in Le, "Art in Relationships," 1.

⁴⁹ Duy Le, "Art in Relationships with Human Consciousness and the Unconscious.," in *Develop a Supplementary Program Based on Art Therapy to Promote Positive Relationships between Kindergarteners & Their Parents* (presented at the Art Therapy in Preschool Education, National College of Education, Ho Chi Minh City, Vietnam, 2015), 24–30, accessed March 16, 2020, https://www.researchgate.net/publication/303460045_Art_in_relationships_with_human_consciousness_and_the_unconscious, 24.

⁵⁰ Hawes, "Art & Consciousness," 7.

⁵¹ Lisa Moshini, *Drawing the line: Art Therapy with the Difficult Client*, New Jersey: John Wiley & Sons, Inc, 2005. Quoted in Le, "Art in Relationships," 3.

progress through the stages of tertiary circular reactions, the conceptual period, use of classification, reduction of egocentrism, and entrance of formal operations.⁵²

In addition, development of consciousness leads to important formation towards a self, through increased self-understanding and self-analysis. Artistic output and artistic viewing strengthens cognitive components such as self-reflection and the *theory of mind*, the understanding of the self or another being's patterns of action.⁵³ Moreover, art houses connection with the unconscious motivations, thoughts, or desires of humans, just as some believe dreams are thought to contain symbols to increased self-knowledge.⁵⁴ In this perspective, art acts as mediator between the person and their unresolved problems within.⁵⁵ Freud even suggested art as the means of reconciliation in "the conflict between the unconscious and the requirement of reality."⁵⁶ In one's interaction with art, one becomes more familiar with the consciousness of the self, and this consciousness's specific relation to the essence of humanity.

Art and Subjective Consciousness

⁵² Moshini, *Drawing the line: Art therapy with the Difficult Client*. Quoted in Le, "Art in Relationships," 3-4.

⁵³ Nicholas Humphrey, "Consciousness As Art," *Scientific American Mind* 26, no. 3 (April 9, 2015): 64-69, 67.

⁵⁴ Moschini, *Drawing the line: Art therapy with the Difficult Client*. Quoted in Le, "Art in Relationships," 5.

⁵⁵ Ibid.

⁵⁶ Eliana Gil, "Art and Play Therapy with Sexually Abused Children," in *Handbook of Art Therapy*, ed. Cathy A. Malchiodi (New York: Guilford Press, 2003), 152-167, accessed March 17, 2020, https://www.academia.edu/8449655/Handbook_of_art_therapy?auto=download, 156.

Another distinctive relation of art and consciousness is art's ability to help understand the place of subjectivity in the problem of consciousness. Art's subjectivity is thought to be the means to best understand the age-old problem of "how physical matter can give rise to subjective experience."⁵⁷ In a neurological perspective, subjectivity would be created through each person's distinctive neural patterns through concepts are defined.⁵⁸ In the quantum field, this is similar to the idea that "atoms or the elementary particles themselves are not as real [...] [but] form a world of potentialities or possibilities rather than one of things or facts."⁵⁹ Reality is full of possibilities, and one's experience is determined by the neuronal structures created through interaction with the environment and past experience.

According to Hawes, the brain uses a "projection" function to impose a certain understanding of reality onto the outside physical world for evolutionary survival.⁶⁰ In this process, the brain can center on stimuli most relevant to create "objects" of prior understanding, hereby allowing for superior negotiation of the environmental flux.⁶¹ The drawback of this mechanism is that the continuous development of new conception is inhibited by our previous personal and cultural experiences, with the rational mind filling in the environment from memory of probable "objects" instead of actually perceiving the

⁵⁷ Ibid.

⁵⁸ Ibid, 2.

⁵⁹ Manjit Kumar, *Quantum: Einstein, Bohr and the Great Debate About the Nature of Reality*, Cambridge: Icon Books, 2008, 262. Quoted in Hawes, "Creativity and Consciousness," 2.

⁶⁰ Hawes, "Creativity and Consciousness," 2.

⁶¹ Ibid.

present environment.⁶² However, the need for creative developing of new conceptions is relieved through art.⁶³ Art continually challenges us to see things in a new perspective, and find connections among components beyond their past “object” form.

Specifically, philosophers suggest art brings to the surface the “hidden discord between our ‘internal’ conceptions of the world and the nature of the world ‘in itself’.”⁶⁴ This theory suggests that the distinction between appearance and reality creates one’s own subjective experience, and allows the experience of sensation.⁶⁵ Zeki, a neurobiologist explains that art attempts to overcome the disjoint caused by experience never meeting expectation, through creating the perfect ideal of the world.⁶⁶ Art’s depiction varies with culture, and so it is free from ‘object-meaning’ that is so common in direct sensory experience; in this way, art allows us to retain some of the fluidity needed for a perception closer to conceptual status.⁶⁷

Art’s status as a way to bring the individual closer to the true nature of the world is supported by philosophical ideas as well. For example, philosopher Martin Heidegger has said that art is “a happening of truth...the opening up of world.” According to Heidegger, in order to understand one’s world, one must “..understand what,

⁶² Perry Hinton, “Implicit Stereotypes and the Predictive Brain: Cognition and Culture in ‘biased’ Person Perception,” *Palgrave Communications* 3, no. 1 (October 2017): 17086, 2.

⁶³ Hawes, “Creativity and Consciousness,” 2.

⁶⁴ Ibid.

⁶⁵ Maurice Merleau-Ponty, “The Intertwining—the Chiasm,” *The Visible and the Invisible*, ed. by Claude Lefort, tr. by Alphonso Lingis, Evanston, ILL.: Northwestern University Press, 1968, 130–55. Quoted in Hawes, “Creativity and Consciousness,” 3.

⁶⁶ Zeki, *Splendours & Miseries of the Brain*, Chichester: Wiley-Blackwell, 2009. Quoted in Hawes, “Creativity and Consciousness,” 3.

⁶⁷ Ibid.

fundamentally, there is or the ‘ontological’ aspect of world, [through] the revelatory activity of the work of art.”⁶⁸ As will be referenced in Chapter 3, Schopenhauer claimed that music was the only art that could offer access to the world of true understanding; that because music moves the perceiver directly, without need of representation, the perceiver is brought into direct access: “the world as it is in itself” removed from faulty perceptual and conceptual conditions.”⁶⁹

Psychological researcher Nicholas Humphrey articulates a similar idea as well. As an illusionist, he believes consciousness to be a “stage trick” of the brain; in other words, the brain uses symbols to represent our contact with reality, but that these experiences can and often do not actually exist in the outside world.⁷⁰ However, he suggests that consciousness could be viewed as one’s own personal art made by the brain.⁷¹ These “illusions” offered as the depiction of reality painted by the brain have many similarities to art, due to their subjective presentation of the outer data and facts. In this perspective, these depictions are “an artistic *re*-presentation of the facts.”⁷²

In this perspective, art and consciousness become so densely interrelated that one cannot exist without the other. Consciousness can range from the basic level of sensation

⁶⁸ Quoted in Hawes, “Creativity and Consciousness,” 4.

⁶⁹ Schopenhauer (1844), *World as Will and Representation*, tr. E. F. J. Payne, 2 vol, New York: Dover Publications nc, 1967, 409. Quoted in Robin Hawes, “Creativity and Consciousness: The Ontological Foundations of Art” (presented at the *Transmission: Hospitality* Conference, Sheffield Hallam University, 2010), 1–9, 4.

⁷⁰ Nicholas Humphrey, “Consciousness As Art,” *Scientific American Mind* 26, no. 3 (April 9, 2015): 64–69, 67–68.

⁷¹ Humphrey, “Consciousness As Art,” 66.

⁷² Ibid.

inherent in other animals, to an artistic experience in human beings.⁷³ As Picasso said, “art is a lie that makes us realize truth”.⁷⁴ Moreover, psychological growth occurs from development of the artistic demonstration of sensation gained through this subjective depiction of the data of outer reality; the extent to which a person can experience the richness of reality is dependent upon the sense of self.⁷⁵

As Humphrey explains it, there is an evolutionary advantage of the artistic expression of consciousness. This advantage is the same as the flair of peacock feathers, which seem at first glance to be superfluous and disadvantageous: the advantage of seduction, of raising the status in the eyes of the perceiver.⁷⁶ In the words of Humphrey, “the evolutionary function of brain art is nothing less than to induce you to fall in love with yourself...not necessary to your perception of the outside world, but...enlarge your sense of who you are...your self-worth, your joy in life, your fear of death.”⁷⁷ Thus, artistic consciousness is a strong asset to extending your conscious life.

In addition, Gregory Bateson has presented much interdisciplinary research regarding the place of art in society, and its relation to other forms of human communication. Initially a biologist and anthropologist, he is known for creating new perspectives of interdisciplinary research, focusing on systems of communication and

⁷³ Ibid, 67.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Ibid.

metalanguage of different mediums.⁷⁸ In his comprehensive synthesis of research, Bateson similarly argues that art is essential to human survival because of its ability to integrate different parts of the self, and even enhance connection with community.⁷⁹

Advancing this perspective, multiple examples from the anthropological and psychological literature show how detrimental the lack of artistic consciousness can be. Humphrey gives an example of a woman with a form of “blindsight” — vision without conscious perception — who became suicidal due to her sense of damaged self.⁸⁰ Therefore, art is intrinsically related to subjective experience and the subjectivity of consciousness in many ways. Not only does art bring to attention possible differences between perception and true reality; in the formation of individual consciousness, the brain may actually follow the artistic process of creation itself, and in this way strengthen the connection of consciousness and life.

Art And Its Contribution To Other Disciplines’ Studies Of Consciousness

Lastly, art is seen as being so integral to human consciousness that art has become quite useful in advancing the study of consciousness within many other disciplines. As stated before, both science and philosophy state that “perceptions of art are able to reveal

⁷⁸ Daniel Puig, “Gregory Bateson and his Criteria of Mental Process as a Tool for Musical Composition with Guided Improvisation.” (n.d.), accessed April 12, 2020, https://www.academia.edu/2036029/Gregory_Batesons_criteria_of_mental_process_as_a_tool_for_musical_composition_with_guided_improvisation, 1.

⁷⁹ Thomas Turino, *Music as Social Life: The Politics of Participation*, Chicago studies in ethnomusicology (Chicago: University of Chicago Press, 2008), 13.

⁸⁰ Humphrey, “Consciousness As Art,” 67.

something fundamental about the nature of conscious experience.”⁸¹ Art often poses questions that sciences answer, foreshadowing and guiding scientific discovery.⁸²

In his book *The Psychology of Art*, Lev Vygotsky articulates, “poetry or art is a special form of thinking, after all leading to results similar to scientific knowledge [...], but in different forms. Art is only different from science in its method, in the way of experiencing and perceiving.”⁸³ Moreover, he dubs art as the gate into perception: “psychologists by default consider every artwork as a stimulus system which is consciously organized to achieve ‘aesthetic reaction’. By analyzing the structure of the stimulus, we reconstruct the structure of the response.”⁸⁴

In addition, the relatively new discipline of neuroaesthetics relies on art as a means of understanding perceptual processes.⁸⁵ Art’s encouragement of greater insight allows the uncovering of hidden processes and structures integral to the discovery in philosophy and science.⁸⁶ This is due to art’s ability to put experience before preconceived words and

⁸¹ Robin Hawes, “Art & Consciousness Studies: Catching Ourselves in the Act of Perception,” in *Consciousness, Theatre, Literature and the Arts 2011* (Cambridge Scholars Publishing, 2011), 125–139, accessed March 16, 2020, https://www.academia.edu/12105803/Art_and_Consciousness_Studies_Catching_ourselves_in_the_act_of_perception, 2.

⁸² Hawes, “Art & Consciousness,” 10. See for the opposite trajectory of art and science and simultaneous posing of questions by art.

Leonard Shlain, *Art and Physics: Parallel Visions in Space, Time, and Light*, New York: William Morrow & Co, 1991. Quoted in Drewry and Johannes Kohler, “Art, Attention, and Consciousness,” 53. For art and its foreshadowing scientific discovery.

⁸³ Lev Vygotsky, *The Psychology of Art*, MIT Press, 1971. Quoted in Le, “Art in Relationships,” 2.

⁸⁴ Vygotsky, *The Psychology of Art*. Quoted in Le, “Art in Relationships,” 2.

⁸⁵ Ibid.

⁸⁶ Hawes, “Art & Consciousness Studies,” 9.

ideas of reality, encouraging epistemological discoveries.⁸⁷ Art and its capacity to “catch us in the act of perception” allows art to be invaluable in its intimate relation to consciousnesses, in so far as that it may be used as the spearhead of further research and practice of consciousness discovery and human ontology.⁸⁸

In the perspective of consciousness philosopher Alva Noë, consciousness is understood through the lens of human experience. Because of this, we should expand the breadth of experience by exploring the world around us, with the richest opportunities found in art.⁸⁹ Art tries to convey the act of experience, even though many times we are left with a depiction of “What” instead of “how.”⁹⁰ As articulated by Wrathall, “the work of art tries to elicit movements *of* the body and *in* the body of the viewer in such a way that the meaning of a thing or situation can emerge [...] his aim was showing us *how* we see in natural perception, rather than *what* we see when we’re attentively looking.”⁹¹ The movement to “depicting ‘the experience of reality’” inherent in modern art since the paintings of Cézanne demonstrates this purpose.⁹² Reflection of universal elements such as our movement, activity, orientation embodiment, space-occupancy, and temporal relation to the world add to the feeling of experience, not merely depiction of objects.⁹³

⁸⁷ Ibid.

⁸⁸ Ibid, 11.

⁸⁹ Alva Noë, “Experience and Experiment in Art” 7, no. 8–9, *Journal of Consciousness Studies* (2000): 123–35, 123, 128.

⁹⁰ Noë, “Experience and Experiment in Art,” 124, 128.

⁹¹ Mark Wrathall, “The Phenomenological Relevance of Art,” in *Art and Phenomenology*, J. D. Parry ed, Abingdon, Oxon: Routledge, 2011, 224. Quoted in Hawes, “Art & Consciousness Studies,” 7.

⁹² Hawes, “Creativity and Consciousness,” 4.

⁹³ Paul Crowther, *Phenomenology of the Visual Arts (Even the Frame)*, Stanford: Stanford University Press, 2009, 25. Quoted in Hawes, “Creativity and Consciousness,” 4–5.

In this goal, art is more impactful than normal perceptual or visual experience.⁹⁴ Artistic experience allows awareness of “different aspects of emotional life, explor[ing] their limitation on perception and response” while viewing and creating artwork.⁹⁵ Similarly, our process of living is what makes the world: “art gives us the opportunity to ‘witness’ the nature of our perceptual engagement with the world; that the conceptual truths of space and time, and our conscious experience are, in fact, constructive ‘processes’. That is to say, we are not objects in, or separate from, the world, but rather, are ‘in ourselves’ the process that constitutes the world.”⁹⁶

In the perspective of Heidegger, “the task [of art] [...] is to ‘see the enigma’, not to ‘solve’ it.”⁹⁷ Art brings to attention many aspects of human consciousness that would otherwise be overlooked, whether it be perception, meaning, or epistemology. And as Ben Drewry and Johannes Kohler remark, no matter what developments and discoveries of consciousness occur, even to the point of creating consciousness copies with artificial intelligence or a state of sickly predictability, art reminds us of consciousness as a “continuing a process of becoming.”⁹⁸

Clearly, art is intrinsically related to consciousness in many ways. For many questions related to human nature, subjectivity, and cross-disciplinary research, art is

⁹⁴ Hawes, “Art & Consciousness Studies,” 8.

⁹⁵ Le, “Art in Relationships,” 3.

⁹⁶ Hawes, “Creativity and Consciousness,” 5

⁹⁷ Julian Young, *Heidegger’s Philosophy of Art*, 2004, 166. Quoted in Hawes, “Creativity and Consciousness,” 5.

⁹⁸ Ben Drewry and Johannes Kohler, “Art, Attention, and Consciousness: An Experiment in Experiential Painting,” *University of Kentucky Journal of Undergraduate Scholarship* 5, no. 12, Kaleidoscope (2006): 48–58, 53.

invaluable. Art has a unique relation to consciousness as the best means to explore and express the human self, and such an interdisciplinary perspective should be used for further examination of any of the arts and their distinctive relation with consciousness. Though art generally is significantly tied to human consciousness, music in particular has an even more unique relationship. Now we will explore consciousness and its specific relation to music, as first founded by the field of aesthetics and music's creation of meaning and communication.

Understanding the Relationship of Music and Consciousness through Aesthetics

Aesthetics' Exploration of Art as the Reflection of Consciousness

Definitions of aesthetics have evolved over time, as the definition of art and the culture in question changed and found new ways of artistic examination. Generally, aesthetics is considered the discipline studying the process and judgement of art, and the nature of conceiving and conceptualizing beauty. In Kant's early eighteenth-century philosophical consideration of aesthetics, he explains it as a judgement striking a balance between intellectual analysis and feeling as well as disinterested and emotive perception, combining to form a proposition both contingent and necessary.⁹⁹ Aesthetic judgement also often varies depending on the philosophy it originates from and the type of object in

⁹⁹ Robert L. Zimmerman, "Kant: The Aesthetic Judgment," *The Journal of Aesthetics and Art Criticism* 21, no. 3 (1963): 333–344, 333.

question, as exemplified by Kant's three categories of judgments of the agreeable, judgments of beauty/taste, and judgments of the sublime.¹⁰⁰

In the early twentieth century, psychologist and aestheticist Robert Ogden furthered the definition of aesthetics to incorporate more scientific principles.

According to Ogden, *aesthetics* is a *science* that incorporates specific possibilities:

In so far as Aesthetics is a science it must deal discerningly with those products of behavior which are aesthetically or undiscerningly conceived and carried out. Aesthetics, therefore, like any other science, is critical. Its distinction rests in this, that its data are not themselves discernible items, like genes or atoms, but are instead rhythms and designs in which a special regard for their wholeness must always be had. When it comes to a discernment of partial patterns of behavior and their occasion, the aesthetician must either turn over his problem to a special science in which it can be adequately handled, or he must borrow from this source enough relevant information to warrant his conclusions. Aesthetics is of necessity a border-line science, which does not always know its own boundaries. Yet with its highly special criterion of feeling one's way through to a desired end, it has an indubitable field of operation which is a major concern neither of psychology nor of any natural science.¹⁰¹

In the time of Ogden, the concept of *science* was much more expansive than our present conceptions, coming to focus as “a crucial aspect of human knowledge and human relations...the forefront of social controversy, issues related to race, religion, gender, class, imperialism, and popular culture.”¹⁰² It was only after various inventions such as the atomic bomb and psychedelic drugs that science became more centered in the sense of

¹⁰⁰ Hannah Ginsborg, “Kant's Aesthetics and Teleology,” in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, Winter 2019. (Metaphysics Research Lab, Stanford University, 2019), <https://plato.stanford.edu/archives/win2019/entries/kant-aesthetics/>.

¹⁰¹ Robert Morris Ogden, “A Definition of Aesthetics,” *The Philosophical Review* 42, no. 5 (1933): 500–510, 506.

¹⁰² Jacob Darwin Hamblin and William Earl Burns, *Science in the Early Twentieth Century: An Encyclopedia* (ABC-CLIO, 2005), xiii.

measurement, bodily functions, and cause-effect relationships that we now recognize today.¹⁰³ In this perspective, we can see the idea of Ogden as aesthetics as a science as much farther reaching; an understanding of *aesthetics* as a discipline relying on exact observation and analysis, while keeping its place as an intersection of multiple disciplines and a humanitarian foundation of investigation and evaluation. This understanding is what will be used in our following exploration of *aesthetics* and its relation to art and music.

In aesthetics' journey towards greater understanding in artistic judgement and experience, the discipline has developed a distinctive understanding of the relation of consciousness and art. In fact, its duties of being a specific "...kind of judgment, a kind of attitude, a kind of experience and a kind of value" are inherent to one's understanding of consciousness and the subjective perception arising from it.¹⁰⁴ The artist's work is inherent to the experience of consciousness, both individually and collectively.

As is widely known in the disciplines of literature, philosophy, and other humanities, writers and artists express through their writing, art, or music their commentary on the concerns of society at the time they were living. Although each period differs with regards to the specific relation between artist and society, the artist maintains his/her place as communicator between various individual concerns and collective audience.

¹⁰³ Hamblin and William Earl Burns, *Science in the Early Twentieth Century*, xiii.

¹⁰⁴ James Shelley, "The Concept of the Aesthetic," in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, Winter 2017. (Metaphysics Research Lab, Stanford University, 2017), <https://plato.stanford.edu/archives/win2017/entries/aesthetic-concept/>.

The 20th century movement of expressivism most clearly demonstrates this intimate, communicative relationship between art and consciousness, and art's ability to communicate the experience of consciousness itself. According to aesthetic philosopher Gordon Graham, "expressivism observes that the connection between the artist and the audience evokes in them the same emotion that the artist felt in being inspired. Expressivism supposes that there is something intrinsically valuable communicated and co-experienced in the arousal of emotion."¹⁰⁵ Leo Tolstoy, a member of the expressivist approach and the first writer to seriously consider the nature of art from this perspective further explains this, stating

The activity of art... is the capacity of an individual to receive another person's expression of feeling, and to experience that same feeling oneself...a relationship exists between the person who created the work of art and those who experience it. The activity of art takes place when a person receives through sight or sound another person's "expression of feeling" and is "capable of experiencing the emotion" that moved the person who expressed it.¹⁰⁶

Tolstoy emphasizes the connection between art, artist, and society, and art as the means of transmitting consciousness.

According to philosopher F.W.J. Schelling, art is a bridge between different realms of consciousness, even to the high spheres of divinity: "that which constitutes the informing of the infinite into the finite, expresses itself within the work of art primarily as sublimity; the other, that which constitutes the informing of the finite into the infinite, as

¹⁰⁵ Gordon Graham, *Philosophy of the Arts: An Introduction to Aesthetics*, (New York: Routledge, 2000), 24-30. Quoted in Elvina Tomenko-Lytle, "Transcendence, the Numinous and the Sublime in the Communal Experience of Music" (Ph.D., Fuller Theological Seminary, School of Theology, 2008), <https://search-proquest-com.ezproxy.baylor.edu/docview/304394358/abstract/8A46459DCFE14A89PQ/5>, 42.

¹⁰⁶ Tolstoy, Leo, *What is Art?*, (New York: The Bobbs-Merrill Company, Inc. Publisher, 1960), 41. Quoted in Elvina Tomenko-Lytle, "Transcendence", 42.

beauty...only in *art* is the object itself sublime.”¹⁰⁷ Dale Jacquette goes so far to say that “...it is in art that consciousness realizes its infinite potential in a concrete production, which unavoidably exceeds the limits of even the artist’s ability to fully grasp its implications.”¹⁰⁸

Music and Communication

Musical Multimedia. Music is best suited for this transmission of consciousness through its distinctive means of communication. Some may object by bringing up the subjective nature of music, arguing that music cannot be the best conveyor of consciousness because it lacks concrete expression and definite declaration that is so common to literature and any medium involving words. However, music does contain many different elements to advance its power of communication, which actually leads to greater potential and possibility than an art based on a single medium, such as literature or painting.

As musicologist Vera Micznik emphasizes, it is precisely the incorporation of many mediums of communication that gives music its unique communicative power.¹⁰⁹ Music is available to objective embedment of meaning, through incorporation of words and the intrinsic rhetoric of musical language. Following the history of society and the progress of rhetoric, music has kept use of musical rhetorical devices, such as the

¹⁰⁷ Friedrich W.J. Schelling, *The Philosophy of Art*, trans. Douglass W. Stott, (Minneapolis: University of Minnesota Press, 1989), 84, 90. Quoted in Elvina Tomenko-Lytle, “Transcendence,” 52-53.

¹⁰⁸ Dale Jacquette, “Idealism: Schopenhauer, Schiller, Schelling,” in *The Routledge Companion to Aesthetics*, eds. Berys Gaut and Dominic McIver Lopes, 83-95 (New York: Routledge, 2005), 53. Quoted in Elvina Tomenko-Lytle, “Transcendence,” 53.

¹⁰⁹ Vera Micznik, “The Absolute Limitations of Programme Music: The Case of Liszt’s ‘Die Ideale,’” *Music & Letters* 80, no. 2 (1999): 207–240, 209.

persuasive form and repetition of the Baroque ritornello, the rich chromatic harmonies of the Romantic period expressing subjective emotion, or the atonal aleatoric compositions communicating twentieth century individuality.¹¹⁰ The rhetorical tools follow the objective rhetoric of words and emphasize the possible objective structures of musical meaning.

In particular, the Romantic period and its contrast between programmatic and absolute music highlights the objective possibilities in the creation of musical meaning. Programmatic composers emphasized the representative power of music found through text or stories, explaining the clarity found through this combination.¹¹¹ They also argued in music's ability to deepen meaning; instead of mere text or acting, the musical depiction of the text or story helped the listener understand and participate in the transmission of meaning. Music's relation to words and other objective messages allows the composer many layers of communication to reach the audience, through both objective, analytic description and subjective, tonal depiction.¹¹² Music's tonal language can deepen the specific meaning of words, poetry, pictures, dedications, and titles.

Unique Powers of Musical Communication. While music is clearly capable of communication, it does so in a way that differs markedly from language. According to the research in the field of the ecology and evolution of communication, each type of

¹¹⁰ Wilson, Blake, George J. Buelow, and Peter Hoyt. "Rhetoric and Music." *Grove Music Online*, 2001. Accessed September 14, 2019. <https://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043166>.

¹¹¹ Michael Morris, "The Meaning Of Music," *The Monist* 95, no. 4 (2012): 556–586, 557.

¹¹² Micznik, "The Absolute Limitations," 211.

communication has evolved to fulfill a specific purpose. Some may say that communication by iconic, objective signals, such as words, is more advanced, a sign of the great evolutionary development of our species.¹¹³ If such an idea were true, nonverbal forms of communication, including *paralanguage*, defined here as “...vocalizations such as hissing, shushing, and whistling, as well as speech modifications such as quality of voice (sepulchral, whiny, giggly) or hesitations and speed in talking” and *kinesics* here incorporating all body movements and gestures used in nonverbal communication, would gradually die out.¹¹⁴

However, this is far from true; kinesics have become quite rich and complex, and paralanguage has flourished with verbal language’s development.¹¹⁵ Bateson elaborates that “both kinesics and paralanguage have been elaborated into complex forms of art, music, ballet, poetry, and the like, and, even in everyday life, the intricacies of human kinesics communication, facial expression, and vocal intonation far exceed anything that any other animal is known to produce.”¹¹⁶

This robust evolution of kinesics and paralanguage alongside verbal language points to nonverbal communication having distinct function. With nonverbal communication, communication regarding “matters of relationship” can be presented;

¹¹³ Gregory Bateson, *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology* (Northvale, N.J: Aronson, 1987), 419.

¹¹⁴ Mary Ritchie Key, *Paralanguage and Kinesics: Nonverbal Communication* (Metuchen, N.J: Scarecrow Press, 1995). For definition of the components of nonverbal communication.

¹¹⁵ Bateson, *Steps to an Ecology of Mind*, 419.

¹¹⁶ Ibid.

“love, hate, respect, fear, dependency between self and vis-à-vis or between self and environment.”¹¹⁷ In these crucial matters, translation into words leads to “gross falsification” due to both presentation of subject matter as well as alienation from different parts of the initial whole system of coding.¹¹⁸ Because of this, music’s ability to incorporate kinesic, paralinguistic, and verbal communication is quite invaluable. Taking into account the subject boundaries of each communication type as outlined by Bateson, music’s base on nonverbal communication is even more significant.

For matters of the heart, divinity, or transcendence, meaning is ineffable and must be found through experience. As able communicator of these matters, musical communication moves directly from heart to heart; as Beethoven articulated in his autograph of the Kyrie of the *Missa Solemnis*, “‘Vom Herzen--Möge es wieder-zu Herzen gehn!’ (from the heart--may it return to the heart).”¹¹⁹ Because of this, music is capable of differently mediated communication and thus can be regarded as the most potent form of communication.¹²⁰

Although words or pictorial components may demonstrate the conscious components of the composer’s thought and process of creation, the experience of music and its power over present experience provides a unique means to communication, better founded than the specificities inherent in other arts. Music’s connection with responses,

¹¹⁷ Ibid, 420.

¹¹⁸ Ibid.

¹¹⁹ Nicholas Cook, *Analyzing Musical Multimedia* (Oxford [England: Clarendon Press, 1998), 21.

¹²⁰ Christopher Norris, *Deconstruction: Theory and Practice*, (London, 1982), 34. Quoted in Nicholas Cook, *Analyzing Musical Multimedia* (Oxford [England: Clarendon Press, 1998), 21.

with “values, emotions, and attitudes” means that “music, through the associations and values that it brings to the story and its ability to enforce continuity...is a source of meaning”; that it is able to really communicate essence of consciousness, as “it generates meanings beyond anything that is said.”¹²¹

Thus, to apply Bateson’s idea that each form of communication is best suited for a specific type of communication, music seems the best at communicating the ineffable components of reality; to incorporate different tools of communication depending on the context as seen fit. In his book *Steps to an Ecology of Mind*, Bateson describes music as a “...magical realm of communication”; that it has power in the realm of “...the enormous complexity of modulation of communication”.¹²² Although more objective or specific means of communication like words clearly describe ideas and stories, and other subjective means of communication like images convey emotion and events, music transcends the boundaries of objective and subjective means to bring us to act with the inner essence of ideas and actions, expressing the composer’s intentions while also inviting the listener to participate in the tonal, rhythmic motion and create their own personal meaning and understanding.

Music’s Relation to the Present. Music’s unique ability to communicate the ineffable, inner essence of ideas is further supported by music’s emphasis on the present moment and sense of experience that is so important to closer communication and contact with consciousness. As mentioned above in the section regarding art and consciousness,

¹²¹ Ibid., 22.

¹²² Bateson, *Steps to an Ecology of Mind*, 236.

true consciousness is understood through the lens of experience; because of this, we should explore the world to more deeply investigate experience.¹²³ Opportunities are especially rich with art, as art's depiction varies with culture, and so it is free from 'object-meaning' that blocks direct sensory experience from fluidity needed for a perception closer to true reality.¹²⁴

This opportunity is even greater in music due to its ephemeral, time-bound nature. In contrast to other arts that can re-viewed, re-read, or re-watched, music cannot be experienced until it is given life by the performer. When it is given life, the transience of the experience is quite powerful in regards to our experience with consciousness and reception of meaning. As Savage says,

...apart from playing music, we say, we cannot really experience it...music expresses the meaning it bears within itself only in being played...music expresses its meaning in the same manner in which we encounter it...By putting practical exigencies into suspense, music transcends the real within the immanence of the world it creates...By raising an ordinary sense of time above itself, music, as 'humanly organized sound,' gives voice to dispositions that open us to the world anew".¹²⁵

This ephemeral property of music expands our understanding and ability to communicate in consciousness. Music and its relation with consciousness "...refigures our inherence in the world by redescribing the manner in which we are attuned to it...opens us to the world anew by exploring new dimensions of feelings and moods in a fictive mode."¹²⁶

¹²³ Noë, "Experience and Experiment in Art," 123-124, 128.

¹²⁴ Zeki, *Splendours & Miseries of the Brain*. Quoted in Hawes, "Creativity and Consciousness," 3.

¹²⁵ Roger W. H. Savage, "Being, Transcendence and the Ontology of Music," *The World of Music* 51, no. 2 (2009): 7-22, 12-13.

¹²⁶ Robert Savage, "Thinking Testimony" (presented at the From Ricoeur to Action: An Interdisciplinary, University of Canterbury, UK., 2009). Quoted in Savage, "Being, Transcendence and the Ontology of Music," 12.

Conclusion

Summary

Music has unique relation to consciousness. As demonstrated through background in the ontology of consciousness, in consciousness's history and great variety of perspectives, we should take great opportunity to understand the mystery of consciousness and its relation to the self. Art is distinctive in its relation to consciousness, as demonstrated in areas of humanity, subjectivity, and art's contribution to other disciplines'' study of consciousness.

Within the arts, music has a special relationship to the understanding and expression of human consciousness. Music's means of communication incorporating many media is invaluable for access to and communication of consciousness. Closely paralleling the history of rhetoric, music can be thought similar to language in its ability of communication, and is available to convey objective meaning and distinctive messages through use of words, programmatic structure, or extramusical elements. However, music's true uniqueness comes through its nonverbal, kinesic, and paralinguistic communicative elements that transmit matters of divinity, transcendence, or heartfelt desire. This ability, as well as the ephemeral nature of music that brings to attention the present moment and the immediate quality of experience, makes music unique and is the key to the limitless horizon effected by music.

Looking Ahead

In the following chapters, we will examine this component of music through the categories of the individual, collective, and transcendent spheres of consciousness.

Chapter 2 argues that music has a unique place in the arts due to its relation to consciousness; this allows it to uniquely effect the subjective experience of individual's consciousness, by not only demanding distinctive interaction with the individual's consciousness on multiple levels, but also stretching use of individual consciousness to new degrees of grounding and insight.

This chapter will present a typology of individual consciousness and its relation to musical performance and experience; music's path to experiencing multiple consciousness in mediation as well as creation of subjective worlds through musical components; and the place of music in helping engage in multiple levels of consciousness, in the physical act of performing, the paradigm of artistry as dependent upon higher consciousness, and the development of consciousness levels through maturation of a musical art piece. The last section of Chapter 2 will examine music helping with consciousness structuring and musical effect on identity, including the similarity of neurological processes and their effect on consciousness, identity formation in musical interaction, and other formation possible through the nature of musicians' work and opportunity.

Next, Chapter 3 proposes music's unique place in the arts allows it not only to signify the collective consciousness, but also embody it and, through experience, activate the deeper collective element within all of us. First, perspectives describing music as the collective language of the universe will be explored, including philosophical perspectives such as the understanding of harmony presented by the Greeks and the medieval

philosopher Boethius as well as Arthur Schopenhauer's philosophy of music as the "universal language." Psychoanalytic perspectives such as Carl Jung's *collective unconscious* as well as recent perspectives including the importance of collective conscious in musical creation and the ability of music to activate and signify collective consciousness will also be presented to further the idea of music as the collective language of the universe.

The second section in Chapter 3 will explore music's relation with universal emotion and the evolutionary development of musical emotion as something common to all humans. A brief examination of the philosophical grounding of universal musical emotion will be discussed with Johann Matheson's *Doctrine of Affections*, and then compared with recent neuroscientific research regarding musical emotion and their universal mechanisms. After this will be the third section; a thorough examination of the relation between music and culture, and how music signifies and embodies the collective values of each culture. Here, music will be presented as a conduit of human culture, the means by which cultural values are presented, a stimulus of cultural development, and an enactor of cultural values. Last in this section, the relationship between music and cultural relativism will be explored, including the evolutionary meaning within the function and development of music as well as the role of music in the application of ecological research to cultural relativism.

Lastly, Chapter 4 claims music's unique place in the arts allows it to distinctively relate to both individual and collective spheres, and act as mediator allowing an individual's essence to be brought into the collective context, in both human and spiritual territories. In the first section, music will be shown as the mediator between self and

society, in topics such as its effect on the self through changing agency and offering asylum; helping relations with others through therapy as well as music performance; and music's mediating the self and society through its emphasis on the time and present moment in the act of performing, the effect on performance through the presence of the Other, and the merging of the self and other through performance.

The second section in Chapter 4 will detail various ways music mediates the self and the spiritual. After detailing a definition of transcendence and its relation to music and consciousness, transcendent activities and their relation to music will be explored, through studies of Alf Gabrielson's *Strong Experiences of Music* project, trancing, and deep listening. The last topic in this section will be music's relation with transcendence within cross-cultural religious traditions, including exploration of music and its role in ancient tribal societies, its history in Indian classical music, its divine concept in Ancient Greece, and its means of divine connection in Christian traditions.

Through this relational ontology, I hope readers may achieve greater understanding of themselves and their ultimate relation to the different spheres of consciousness. Although a great majority of us may have already experienced the different components of music that will be explored, such a comprehensive understanding of music and its relation to the self, society, and spiritual consciousness is invaluable. With such a perspective beyond personal experience or intradisciplinary education, an understanding of music's relational ontology opens each of us to an integrated perspective of all humankind.

CHAPTER TWO

The Individual Sphere

“Music can change the world because it can change people”
- Bono-U2¹²⁷

Introduction

As music psychologist Eric Clarke says, music’s means to “convey, extend, express, and transform human subjectivity...[makes it] one of [the] most richly fulfilling and psychologically important domains of their subjective and intersubjective experience.”¹²⁸ Many of us may have experienced an inexplicable connection with a certain musical work, or a performance in which we felt the music spoke directly to us. Others may have enjoyed comparing perspectives of a concert with friends and were enriched by the different ways that the music reached us. Even more of us, being musicians, may have noticed how music uniquely shapes us, and how the process of becoming a musician has distinctively helped us grow and expand our identity.

In the following chapter, I intend to examine this concept of music’s relationship with subjectivity and its ability to transform the subjective experience of the consciousness of the individual. Using disciplines of psychology, ecology, sociology, and

¹²⁷ U2 Interview, 1983. Quoted in Nancy Lynn Martin, *Life Door: Feed Your Mind, Body and Soul* (iUniverse, 2009), 212.

¹²⁸ Eric Clarke, “Music perception and musical consciousness,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 193-213, New York: Oxford University Press, 2011, 209.

philosophy, I propose that music's unique place in the arts allows it to uniquely effect the subjective experience of individual's consciousness, by not only demanding distinctive interaction with the individual's consciousness on multiple levels, but also stretching use of individual consciousness to new degrees of grounding and insight. Subjects such as experiences of meditation, types of consciousness, physical immersion of music performance, process of interpretation, and means of identity formation will be examined in order to give a more comprehensive view of music's unique relation with the subjectivity of individual consciousness.

For purposes of this chapter, the sphere of the individual is here defined as all components of the individual's subjective experience, as well as the individual's structure of consciousness and foundation for experience of reality. As we will examine, music has great effects within this sphere. We will start with a typology of consciousness and define the terms "levels" and "types" of individual consciousness, and then apply these definitions to an understanding of music's unique effect on the subjectivity of individual consciousnesses.

Typology of Individual Consciousness

Various researchers have mentioned components of awareness and consciousness, and the different layers available to the consciousness of an individual. First, *awareness* is considered to include recognition of the present and the happenings around you, "having various mental images derived on perceptual and proprioceptive cognitive activity, and being able in some fashion to control which images are at the center of

attention”; for example, you are aware that you are reading this.¹²⁹ This awareness is part of the most common consciousness, termed “primary consciousness” or “core consciousness.”¹³⁰ This *core consciousness* is considered the basic, biological consciousness of the perceptual present and resides in the “lower” layer of consciousness.¹³¹ What here I am calling *lower layer* is my way of referring to basic, biological components common not only to humans, but to all animals. This lower layer of consciousness includes components such as description of the present, categorization of the world, and understanding of basic biological needs.¹³²

At a more advanced level, there is also the awareness of being aware, “the capacity to reflect on their own thought processes, to realize that they *have* thought processes.”¹³³ This awareness is unique to humans and termed “higher-order consciousness” or “extended consciousness”, based on the property of thought as an object for

¹²⁹ Lawrence M. Zbikowski, “Music, Language and Kinds of Consciousness,” in *Music and Consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 179-193, New York: Oxford University Press, 2011, 183-4.

¹³⁰ G.M. Edelman, *The Remembered Present: A Biological Theory of Consciousness*, (New York, NY: Basic Books, 1989. Quoted in Lawrence M. Zbikowski, “Music, language and kinds of consciousness,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 179-193, New York: Oxford University Press, 2011, 184. For more information regarding primary consciousness.

A.R. Damasio, *The Feeling of what Happens: body and Emotion in the Making of Consciousness*, New York, NY: Harcourt Brace & Company, 1999. Quoted in Lawrence M. Zbikowski, “Music, language and kinds of consciousness,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 179-193, New York: Oxford University Press, 2011, 184. For information regarding core consciousness.

¹³¹ Zbikowski, “Music, language and kinds of consciousness,” 184.

¹³² Ibid. For Core consciousness description and biological characteristics..

Alicia Peñalba Acitores, “Towards a theory of proprioception as a bodily basis for consciousness in music,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 215-230, New York: Oxford University Press, 2011, 216-217. Use of mirror neurons and physical basis.

¹³³ Zbikowski, “Music, language,” 184.

awareness.¹³⁴ In this higher layer of consciousness, one has an understanding of the self in relation to the community, as a third person perspective; one can recognize the self, the past self, and utilize self-awareness.¹³⁵ Extended, higher-order consciousness is part of what I am calling the *higher layer of consciousness*, because it is a trait of highly evolved organisms: an important evolutionary adaptation giving competitive advantages and a strong capacity for selective attention.¹³⁶ Its prerequisite of ability to split awareness between “self and other...past and present...action and its broader significance” is an important trait for a higher-evolved society and the construction of an advanced culture.¹³⁷

These are the components of the layout of consciousness to which I refer with the terms “lower,” “higher,” and “layers of consciousness.” I am conceptualizing the consciousness of the individual as a structure incorporating a spectrum of lower to higher consciousness, with each individual having different strengths and widths of this low-to-high-order consciousness scale. Types of consciousness on the lower end of the spectrum are more biological, objective, basic, and factual descriptions of the present, whereas types of consciousness higher on the spectrum are signs of highly evolved organisms - analytical, philosophical, and closer to a third person perspective. Here I describe different “types” as the consciousness as pertaining to levels significantly different far

¹³⁴ Ibid.

Edelman, *The Remembered Present*. For higher-order consciousness.
Damasio, *The Feeling of what Happens*. For extended consciousness.

¹³⁵ Acitores, “Towards a theory,” 218.

¹³⁶ Zhikowski, “Music, language,” 184.

¹³⁷ Ibid.

away from each other, as well as different types of bodily consciousness that are explored in the chapter.

These different layers of consciousness also apply to the body. *Grabiness* describes the grasping of attention by sensory stimulation; the environment guides the subject in perception.¹³⁸ This is part of the basic awareness of environment and so belongs to core, primary consciousness.¹³⁹ This contrasts with *bodiliness*, the movement of the body towards something, with awareness of sensory change found through the body.¹⁴⁰ This has that element of the awareness of being aware, and thought as a subject of consciousness putting bodiliness in a higher consciousness level. Next, *proprioception*, awareness of one's body, belongs in this higher, extended consciousness.¹⁴¹

Proprioception encourages ability to precisely adjust the body, development of a body schema allowing the body to adapt to the environment and its own movement, so much so that only beginners will have to consciously fix their body.¹⁴² Zhikowski goes so far as to say that the skilled compensate unconsciously as their body schema is constantly activated and self-aware, they become so accustomed to evaluating and observing life through the third person perspective.¹⁴³ Here we see an advanced perception of the self and high level of consciousness.

¹³⁸ Ibid, 221.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Ibid, 219.

¹⁴² Ibid.

¹⁴³ Ibid.

Lastly, there are aspects of transcendent consciousness associated with music, that are mentioned in this section but are fully explored in Chapter 4. Lawrence Kubie mentions aspects of consciousness that are rare, in which recipients lose sense of self and receive access to a higher perspective and great sense of unity and connectedness.¹⁴⁴ This is called *preconscious*, the mystical way of knowing...where images and symbols frolic and dance, forming and reforming patterns... an open space for free use of idea connection such as allegory, rhyme, and juxtaposition of disparate, even contradictory ideas into new perceptual patterns.”¹⁴⁵ Because it is so focused on universality and great themes, I place this as the upper limit of higher-level consciousness. Refer to Table 2.1 for clarification.

¹⁴⁴ Lawrence S. Kubie, *Neurotic Distortion of the Creative Process*, (Lawrence: University of Kansas Press, 1973), 30-35. Quoted in Steven Clair Jeddloh, “Chasing Transcendence: Experiencing ‘magic Moments’ in Jazz Improvisation” (Ph.D., Fielding Graduate Institute, 2003), <https://search-proquest-com.ezproxy.baylor.edu/docview/305215567/abstract/8A46459DCFE14A89PQ/4>, 23.

¹⁴⁵ Kubie, *Neurotic Distortion*, 30-35. Quoted in Jeddloh, “Chasing Transcendence,” 23.



Type of consciousness	function	domain	Possible recipients	purpose	example	
awareness	recognition of the present and the happenings around you	perceptual and proprioceptive cognitive activity	All animals	control which images are at the center of attention	I am hungry. [I am tired too, but hunger is the center of attention].	Lower layer consciousness 
Primary/core consciousness	- categorization of the world - understanding of basic biological needs	biological consciousness of the perceptual present	common to more developed animal family	Classification and understanding of surroundings and cause-effect relations	I am hungry; if I eat, the hunger will go away.	
Grabiness	-sensory stimulation's grasping of attention	Movement of body without conscious awareness	Developed animal family	Environment guides subject in perception – awareness of environment.	My stomach is growling. I don't realize how hungry I am until I reach the fridge and have a snack.	
Bodiliness	awareness of sensory change found through the body	Awareness movement of the body towards something	Developed animal family	Awareness of perception of body's movement	I am salivating and there is movement in my stomach. I must be hungry, and my body is trying to move towards food.	Layers of consciousness 
higher-order/extended consciousness	- understanding of the self in relation to the community - third person perspective	thought as an object for awareness	Humans – highly evolved organisms	- Self-awareness - competitive advantage and necessity to the group	I am hungry, but I know I can wait, and others need food much more than I.	
Transcendent consciousness	-feeling of a sense of flow, removal from stressors of daily life	Spiritual feeling	humans	-interconnectedness -unity and loss of sense of self -extreme creativity and ability to make unique connections	I feel attached to the universe. My actions are smooth, and I no longer feel my hunger.	

Table 2.1. Summary of types of consciousnesses arranged from lowest to highest.

In this way, we see an overview of the types of consciousness to which I will refer in the following pages. Now, we will apply philosophical, psychological, and sociological perspectives of music, music's relation, and music's effect on this structure of consciousness to demonstrate how music's unique place in the arts allows it to uniquely effect the subjective experience of individual consciousness, through distinctive interaction with the individual's consciousness on multiple levels as well as expanding use of individual consciousness to higher layers of consciousness and greater insight.

Experiencing Multiple Consciousnesses

Music's relation to individual consciousness is clearly shown through various the studies dealing with different types of consciousness and their relation to music. An obvious way to demonstrate music's distinctive relation to individual consciousness is to

examine the studies and mentions of different types of consciousness and their relation to music.

Meditation

Cultural use of music in creation of meditative states. First, many cultures mention music's encouraging of meditative states. Music contains many components similar to sonic aspects within many meditative traditions. The repetitive figures and practice of listening can be similar to a meditation experience; religions like Buddhism encourage listening music as a way of engaging with mediation and reaching a state of higher consciousness.¹⁴⁶ For example, repetition has been shown to encourage understanding of metric hierarchy and entrainment; entrainment in turn is associated with transcendent consciousness and a higher understanding of the self and the environment.¹⁴⁷ The repetitive component demonstrates music's inherent higher meaning and purpose, above mere communication or information transmission. Each time the music is repeated, something new is aesthetically understood, and so true listening necessitates openness to higher connections and meanings.¹⁴⁸

Specifically, repeated musical exposures trigger a shift in attention from local to global, with a broadening of involvement and encouraging understanding belonging to

¹⁴⁶ Bethany Lowe, " 'In the heard, only the heard...': Music, consciousness, and Buddhism," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 111-137, New York: Oxford University Press, 2011, 116, 122.

¹⁴⁷ Elizabeth Hellmuth Margulis, *On Repeat: How Music Plays the Mind* (New York, NY: Oxford University Press, 2014), 20.

¹⁴⁸ Ibid.

higher levels of synthesis and pattern recognition.¹⁴⁹ Repetition leads to increased sense of expanded present, grounded in heightened orientation of future expectations and resulting in a feeling of becoming one with the music, of nonverbal connection, of “movement beyond limits, of increased power.”¹⁵⁰ Such feelings of transcendence and elevated consciousness are characteristic of embodiment experiences, and bear testament to music’s unique place in the arts allowing it to uniquely effect the subjective experience of individual consciousness, by not only demanding distinctive interaction with the individual’s consciousness on multiple levels, but also stretching use of individual consciousness to new degrees of connection and insight.

In addition to meditation, trancing demonstrates similar experiences of music and its relation to higher consciousness. While meditation is founded in practices of solitude, stillness, silence, and means of transcending emotion, trancing is an experience grounded in the communal which usually uses music accompaniment, is accompanied by strenuous activity, often involves overstimulation, and produces strong emotions.¹⁵¹ Through the repetition of the rhythm and activity of listening to music, individuals are drawn into trancing and experience dissociation from basic consciousness, released into extended consciousness.¹⁵² One account records a gamelan playing faster and louder, and the individual in trance seeing visions and releasing themselves into a consciousness

¹⁴⁹ Ibid, 9.

¹⁵⁰ Ibid, 9,12.

¹⁵¹ Judith O. Becker, *Deep Listeners: Music, Emotion, and Trancing* (Indiana University Press, 2004), 1.

¹⁵² Becker, 3.

emphasizing new perspectives on the “phenomenological experience of being-in-the world,”¹⁵³

In North Indian classical musical listening, individuals aim to refine emotional essence leading to transformation of consciousness.¹⁵⁴ As Coomarawamy says, “Listening to music for the Hindustani music devotee should note, according to canon, a passive act, but requires the active will and mind of the listener to carry consciousness to a higher plane, closer to the divine,”¹⁵⁵ Through the presence of music, the individual is opened to a new level of consciousness founded in higher perspective of the self’s relation to society and universal themes of mankind. Clearly, music has a unique place in the arts encouraging distinctive experiences of individual consciousness, encompassing multiple levels of consciousness and encouraging use of individual consciousness in higher planes.

The relation between music and meditation is especially evident within Buddhism. and can be seen in composers and their affiliation with Buddhism. Composer Johnathan Harvey, a practicing Buddhist, mentioned that Buddhism gave continuous inspiration on every level of his compositions; he goes so far to say that he only understood music and why he loved music after he became a practicing Buddhist.¹⁵⁶ In the perspective of Harvey, sounds mimic the Buddhist cycle of death and rebirth; sounds

¹⁵³ Ibid.

¹⁵⁴ Ananda Kentish Coomarawamy, *Dance of Shiva*, (Farrar Straus Giroux, 1957), 39. Quoted in Becker, *Deep listening*, 76.

¹⁵⁵ Coomarawamy, *Dance of Shiva*, 39. Quoted in Becker, *Deep Listening*, 76.

¹⁵⁶ J. Harvey, Buddhism and the undecidability of music, in J. Harvey and J.-C. Carriere, *Circles of Silence*, (2007,) 29-38, 30. Quoted in Bethany Lowe, , “In the heard, only the heard...’: music, consciousness, and Buddhism, ,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 111 - 156, New York: Oxford University Press, 2011, 125.

are continually changing and being reformed, cycling in and out of existence in the place between death and rebirth (*bardo*).¹⁵⁷ Other notable composers, such as John Cage and Phillip Glass, were inspired by Buddhism and its relation to sound as a form and developer of consciousness.¹⁵⁸ Thus, music is an excellent example of the Buddhist perspective of consciousness and the different layers that can be held within the individual.

Since Buddhism is a religion founded on awareness, mediation, and transcendence of consciousness, it is significant that music is mentioned as a means of help to achieving the Buddhists' path of enlightenment. Buddhism's status as a philosophy of life focused on enlarging access to consciousness marks the strength of music in augmenting access to consciousness.

A second example of music's relationship to meditation is found in North Indian classical music. A central idea of sound in Indian philosophy includes sound as a quality permeating all layers of consciousness; performance is considered an act of worship and affirmation of the process of the self (*ātman*) coming from the universal and then returning to the universal.¹⁵⁹ As Rowell describes, much thought is given to the idea of sound,

¹⁵⁷ Ibid. For continual changing of sounds.

¹⁵⁸ John Cage, *Silence: Lectures and Writings*, (London: Marion Boyars, 1961,) 10. Quoted in Bethany Lowe, " 'In the heard, only the heard...': Music, consciousness, and Buddhism," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 111-137, New York: Oxford University Press, 2011, 122.

Lowe, " 'In the heard,'" 123.

¹⁵⁹ L. Rowell, *Music and Musical Thought in Early India*, (Chicago ,IL: University of Chicago Press, 1992), 141. Quoted in David Clarke and Tara Kini, "North Indian classical music and its links with consciousness: the case of dhrupad," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 137-156, New York: Oxford University Press, 2011, 150.

...which pervades both the outer spaces of the world and the inner spaces of the body. It is one, universal, eternal, causal (but not caused), permeating both personal and transpersonal consciousness, and manifested along the human pathway from inner to outer space. Its discharge in the form of vital breath is both an act of worship and an affirmation of universal process.¹⁶⁰

Indian classical music comes from and instils deep consciousness states; music has been performed in Indian culture for spiritual benefit since ancient times, to this day using ancient regulatory rules from c.1000 AD.¹⁶¹ Thus, principles of Indian culture present music as an element crucial in the construction of spirituality and consciousness, as well as an aide in reaching higher levels of consciousness in the individual. In this way, music assists in meditative states in both Buddhist and Indian culture, an evident aide in experiencing multiple layers of individual consciousness and developing the consciousnesses to new levels of understanding and insight.

Meditative states in playing. The physical act of playing music encourages usage of multiple consciousness layers. Playing and listening activates many different levels of consciousness; intonation, blending, proprioception, and artistic presentation all originate in different parts of the brain and require constant synthesis and quick response between thought and action.

¹⁶⁰ Ibid.

¹⁶¹ Clarke and Kini, "North Indian classical music," 137. For creation of deep consciousness states.

R. Sanyal and R. Widdess, *Dhrupad: Tradition and Performance in Indian Music*, (Aldershot: Ashgate, 2004,) 39. Quoted in David Clarke and Tara Kini, "North Indian classical music and its links with consciousness: the case of dhrupad," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 137-156, New York: Oxford University Press, 2011, 138.

Specifically, Perret states playing and listening activates many different levels of consciousness, as well as facilitating experimentation and communication between different levels.¹⁶² Music increases response of the right brain and in this way accesses other consciousness levels, due to the right brain's functions of perceiving energy, the invisible, and different dimensions; specifically, music is a type of "meta-thinking," finding all forms of meaning to integrate in the musical act.¹⁶³ Trevarthen goes so far to say that "...the act of playing music, and in a larger sense 'active musicality', are at the origin of the activation of states of consciousness and the development of intelligence, through the combination of an investigative curiosity and communication,"¹⁶⁴

This concept of music as the origin of activating other states of consciousness is exemplified in examining the relation between a performer's consciousness and the depth of musical transmission. In the psycho-energetic perspective, the depth of musically transmitted consciousness is related by the performer's mental state.¹⁶⁵ Performing should use connection with different spiritual layers within the performer, combining expression from different levels such as the lower astral of pain and intellect, and the higher astral of

¹⁶² Daniel Gilbert Perret, *Roots of Musicality: Music Therapy and Personal Development* (London ; Philadelphia: J. Kingsley Publishers, 2005), 37.

¹⁶³ Ibid, 44.

K. Lehtonen, "Is music an archaic form of thinking?" *Nordic Journal of Music Therapy* 3 (1994), 3-12. Quoted in Daniel Gilbert Perret, *Roots of Musicality: Music Therapy and Personal Development* (London ; Philadelphia: J. Kingsley Publishers, 2005), 44.

¹⁶⁴ C. Trevarthen, "Musicality and the Intrinsic Motive Pulse: Evidence from Human Psychobiology and Infant Communication," *Musicae Scientiae, Special Issue*, 155-215. Quoted in Daniel Gilbert Perret, *Roots of Musicality: Music Therapy and Personal Development* (London ; Philadelphia: J. Kingsley Publishers, 2005), 42.

¹⁶⁵ Perret, *Roots of Musicality*, 37.

joy, intuition, and spirituality.¹⁶⁶ Better harmonization within a person of the spiritual significance of the elements leads to better musicality; in this way, good playing requires growth in consciousness, where higher layers are governing emotional layers, and any residue of pain is transformed and released in to higher astral layers of joy and spiritual communion.¹⁶⁷

Here, the importance of the individual's consciousness in both understanding and expression of music demonstrates the importance of the individual's consciousness, and how the layers of the individual's consciousness are transmitted and presented outwards. The psycho-energetic approach highlights the details of music's expansion of individual consciousness as both a listener and performer, as well as the artistic reward of increased poignancy of expression that comes with growth and development of the consciousness of the individual.

Subjective Worlds

As hinted at in the presentation of the psychoenergetic approach of music, music is also known for its unique ability to stimulate creation of subjective, personal worlds. As mentioned earlier, this experience of "impossible worlds" is helpful in an evolutionary sense because it expands environmental opportunities and heightens perception beyond stimuli residing in the physical world. However, this property of music is also important to consider in context of music's unique ability to experience distinctive types of consciousness.

¹⁶⁶ Ibid, 36-7.

¹⁶⁷ Ibid, 39, 57.

When in the presence of music, the listener is dynamically brought in, feeling as if they were acting among the musical materials directly through the feeling of connection with the music.¹⁶⁸ Through this unique relation between subject and object, with the listener-subject being part of the observed object, the listener can create musical meaning individually through both perception of objects and motion.¹⁶⁹ In this way, music is understood through our comprehension of its representational qualities as well as the interior world it creates.¹⁷⁰

Person-like qualities are spotted most easily, leading to the experience of music as a virtual person within an “impossible world,”¹⁷¹ Although perception of music’s motion is not based on components of the environment surrounding us, we do understand the music through the representation, motion, and experiences it creates.¹⁷² Thus music is a unique medium allowing precise creation of meaning through the subjectivity that comes through our individuality. Music clearly can strengthen our individual consciousness, by expanding its utilization as well as providing something only understood through use of the individual’s subjective component of consciousness.

¹⁶⁸ Clarke, *Ways of Listening*, 89.

¹⁶⁹ Ibid.

¹⁷⁰ Siglind Bruhn, *Musical Ekphrasis: Composers Responding to Poetry and Painting* (Pendragon Press, 2000), 15.

¹⁷¹ R. J. Watt and R. L. Ash, “A psychological investigation of meaning in music,” *Musicae Scientiae* 2 (1998): 33–54. Quoted in Eric F. Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press 2005), 90. See for the person-like qualities of music. Clarke, *Ways of listening*, 90. See for “impossible worlds,”

¹⁷² Clarke, *Ways of Listening*, 92.

Similarly, music expands and strengthens the utility of the individual's consciousness through enabling him or her to create meaning from individual experience and perspective. As in any art form, the viewer's understanding and interpretation of the art varies by person, leading to the aesthetic position of "infinite pluralism" – as many interpretations as there are viewers.¹⁷³ Although there may be a limit to the plurality due to the components and cultural context of the art piece, the perception is still understood to vary by listener.¹⁷⁴ This variation and subjectivity is due to the differences in our experience and relation to reality.

The process of listening is individual to the person and may be collectively considered through the individual's historical, cultural, and experiential tools.¹⁷⁵ Although components such as aesthetics, associations, and cognition style are rooted in biosocial factors of the environment, meaning is created through the individual's experience of the environment, the relation to the self, and specific memories formed.¹⁷⁶

Music has so many components that selective attention and grouping of elements of consciousness is necessary; our experience of music is by definition unique through each person's categorization and selection of parts.¹⁷⁷ This is why music can so

¹⁷³ Ibid.

¹⁷⁴ Ibid.

¹⁷⁵ S. Burstyn, "In quest of the period ear," *Early Music*, 25 (1997): 692-701. Quoted in Eric Clarke, "Music perception and musical consciousness," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 193-213, New York: Oxford University Press, 2011, 203.

¹⁷⁶ Burstyn, "In quest of the period ear," 203. See for further importance of environment. Bennett Hogg, "Enactive consciousness, intertextuality, and musical free improvisation: deconstructing mythologies and finding connections," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 79-94, New York: Oxford University Press, 2011, 88. See for importance of individual in interpreting the environment.

¹⁷⁷ Clarke, "Music perception and musical consciousness," 207.

distinctively and powerfully engage with consciousness; according to Clarke, its means to “convey, extend, express, and transform human subjectivity...[makes it] one of [the] most richly fulfilling and psychologically important domains of their subjective and intersubjective experience,”¹⁷⁸

Tia DeNora emphasizes the activation of music on subjective consciousness through observation of music’s creation of effects through the individual’s placement of the music within themselves; their orientation, semiotic meaning, extra musical associations, and interpretation.¹⁷⁹ Musical meaning comes from the individual’s appropriation; the attention, memories, associations, local circumstances, and repetitions comprising the individual’s subjectivity.¹⁸⁰ Ultimately, music acts as an ally in world-making activities; musical components act as “active ingredients” in developing identity and strengthening the spheres of subjectivity and the self.¹⁸¹

Thus, we see that musical experience demonstrates the unique identity and subjective consciousness of a person; it brings the listener indirectly to act in his or her subjective, personal world, and the activity of musical meaning strengths and increases utility of the individual’s experience and perspective. Just as the direct experience of possible worlds strengthens and broadens our individual consciousness, the attribution of meaning emphasizes our subjective individuality and expression of identity. These active

¹⁷⁸ Ibid, 209.

¹⁷⁹ Tia DeNora, *Music in Everyday Life* (Cambridge ; New York: Cambridge University Press, 2000), 61.

¹⁸⁰ Ibid, 42-43.
Margulis, *On Repeat*, 10. For memory and musical meaning.

¹⁸¹ DeNora, *Music in everyday life*, 40, 68.

components of music are important explorations of the inner world of the individual and layering of consciousness. Through experience, appropriation, and implementation of subjectivity, music develops the inner essence of the person, emphasizing the importance of the individual's unique consciousness through application and stirring the expansion of the individual's subjectivity. Clearly, these findings support my claim that music's unique place in the arts allows it to uniquely effect the subjective experience of individual consciousness, by not only demanding distinctive interaction with the individual's consciousness on multiple levels, but also by stretching use of individual consciousness to new degrees of connection and insight.

Engaging Multiple Levels Of Consciousness

Another demonstration of music's unique relation to the experience of multiple layers and types of consciousness is in the act of making music. When playing music and in the process of music making, there is a necessary engagement of multiple layers of consciousness.

Consciousness levels. As mentioned earlier, various researchers have mentioned the different layers of consciousness. *Core consciousness* is considered the basic, biological consciousness of the perceptual present, including description, categorization of the world, and basic biological needs.¹⁸² In contrast, *higher consciousness*, called

¹⁸²Zhikowski, "Music, language and kinds of consciousness," *perspectives*, edited by David Clarke and Eric F. Clarke, 179-193, New York: Oxford University Press, 2011, 184.

Acitores, "Towards a theory of proprioception," 216-217. Use of mirror neurons and physical basis.

“extended consciousness” by Zhikowski, is based on the property of thought as an object for awareness, encompassing a third person perspective of the self and utilize self-awareness.¹⁸³ The different layers of consciousness also apply to the body, with *grabiness* describing the grasping of attention by sensory stimulation and *bodiliness*, the forward movement of the body with awareness of the body’s sensory change.¹⁸⁴ As aforementioned, these would belong to lower and higher consciousnesses, respectively, including *proprioception* - awareness of one’s body – as part of the higher consciousness.¹⁸⁵

All these different components of consciousness are required in good music playing. Core consciousness is essential in the basic skills of rhythm, pitch, intonation, subdivision, and tempo. A soloist or an ensemble would have little success without awareness of these basic fundamentals. However, the extended consciousness is where the real music happens. It is crucial to know the self’s relation to the group when playing in an ensemble, such as differentiating melody, countermelody, and accompaniment; how the melody may be fragmentated throughout the parts, how certain places one may need to suddenly emerge and then recede back into the lower texture. Another crucial application of the extended consciousness is seen in simultaneous usage of playing and criticism; while playing one should be thinking simultaneously of the present and the

¹⁸³ Zhikowski, “Music, language,” 184.
Acitores, “Towards a theory,” 218.

¹⁸⁴ Ibid, 221.

¹⁸⁵ Ibid, 221 219.

ideal, seeing what must be done to heighten the quality and deepen the consciousness transmitted from the performer.

Similarly, the bodily schema should always be engaged, understanding and constantly adapting to the present moment; bodiless and grabbiness must be controlled so that there is minute detail and perception of the sensory environment and present change, but that the body is controlled and not acted on by the environment; one of the essential skills of the performer is the control of the body over environmental disruption, and the expression of artistry through the body in any situation. In this way, music undoubtedly increases individual access and usage of multiple layers of consciousness, through the quintessential multi-tasking and unceasing usage of multiple layers in playing and performance.

Artistry as dependent upon of higher consciousness. Similar to the concept of change and the necessity of multiple layers of consciousness, some schools of thought emphasize the true creation of art as a process requiring higher consciousness, sometimes even of recipience. Although a more detailed section about the spiritual and transcendental properties of music will be explored in Chapter 4, some components are directly applicable to the development and necessary usage of multiple layers of consciousness in the individual.

First, to make good art one must search beyond rational consciousness, and certainly past judgement and negative blockers of consciousness. In the music performance discipline, Marijnen recommends listening to the consciousness and thinking of the body:

If you think, you must think with our body...When I tell you not to think, I mean with the head. Of course, you must think, but with the body, logically, with precision and responsibility. You must think with the whole body by means of actions. Don't think of the result, and certainly not of how beautiful the result may be. If it grows spontaneously and organically, like live impulses, finally mastered, it will always be beautiful—far more beautiful than any amount of calculated results put together.¹⁸⁶

The heuristic of the body allows all of one's resources, psychologically, physically, spiritually, and any other components of consciousness, to be accessed and used in the moment; that not merely one component of consciousness should be used, but all components, holistically, and those especially higher.¹⁸⁷ This true art comes from integration and usage of multiple layers of consciousness. As Stockhausen says, the brain should not control; instead, pure intuition should take over and allow the brain to release.¹⁸⁸ Evidently, true musical performance as well as pure artistry in composition requires and develops these higher layers of consciousness in the individual, requiring and encouraging use of multiple layers of consciousness in true artistic creation.

A great example of this process is North Indian classical ritual music. Indian ritual music requires intense concentration to create within the rules of improvisation, seeming

¹⁸⁶ F. Marijnen, The actor's training, in E. Barba (ed.) *Towards a Poor Theatre*, (Holstebro: Odin Teatrets Forlag, 1968): 175-204. Quoted in Bennett Hogg, "Enactive consciousness, intertextuality, and musical free improvisation: deconstructing mythologies and finding connections," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 79-94, New York: Oxford University Press, 2011, 83.

¹⁸⁷ J. Grotowski, The actor's technique, in E. Barba (ed.), *Towards a Poor Theatre*, (Holsebro: Odin Teatrets Forlag, 1968), 209. Quoted in Bennett Hogg, "Enactive consciousness, intertextuality, and musical free improvisation: deconstructing mythologies and finding connections," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 79-94, New York: Oxford University Press, 2011, 83.

¹⁸⁸ K. Stockhausen, *Stockhausen on Music: Lectures and interviews complied by Robin Maconie*, (London: Marion Boyars, 2000), 124. Quoted in Bennett Hogg, "Enactive consciousness, intertextuality, and musical free improvisation: deconstructing mythologies and finding connections," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 79-94, New York: Oxford University Press, 2011, 82.

almost impossible at times. However, the situation becomes easier if one looks beyond the note – if one brings one’s consciousness to a higher level and a new perspective is opened..¹⁸⁹ RS, a survey respondent, says, “how much can you beautify these syllables with these notes? You think beyond the notes—Guruji [an Indian musical master] says do not think about the note at all—go beyond that,”¹⁹⁰ Even more directly, one respondent says, “Attribute a ‘divine soul’ to *swar* [Indian name for note]...give an ontology of its own to the note,”¹⁹¹ Associate the elements of the music with the divine, and approach them from this divinely heightened perspective, and the improvisation should naturally fall into place, following rules but producing music of a higher layer and perspective.

Clearly, these Indian musicians recommend and practice the art of higher consciousness and simultaneous use of multiple layers of consciousness; pure art, and sustainability in music, comes with this higher perspective and multiple use of consciousness. Thus, music encourages and uses multiple layers within the individual; not only does playing require simultaneous use of multiple layers and historical context and change of physical environment require flexibility and agility between layers, but also pure artistic composition and expression of music needs this access to higher consciousness and the release of lower layers to the unknown and higher possibilities of consciousnesses within the individual.

¹⁸⁹ Clarke and Kini, “North Indian classical music,” 145.

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

Development of consciousness levels through maturation of a musical art piece.

Also, the process of music-making requires the performer and/or composer to go through many different layers of consciousness to reach a level of mature understanding and presentation. Starting from a place of naïve connection, the composer or performer is able to reach a level of mature understanding through repetitive cycles of analysis and revision.¹⁹² As awareness heightens to higher levels of consciousness, rudimentary relationships and ideas gradually become mastered and sink into the subconscious.¹⁹³ Repetition encourages understanding of metric hierarchy and triggers attention shift to global focus, broadening the scope of consciousness to focus on understanding belonging to higher levels of synthesis and aesthetic presentation.¹⁹⁴ This heightened experience of understanding combined with performance's facilitation of communication between different levels of consciousness speaks to musical creation as a type of "meta-thinking" finding all forms of meaning to integrate into the musical act.¹⁹⁵

For example, the activity of rehearsal demonstrates this journey to a higher consciousness layer. As Beynon remarks, "the performer's attention moves as far as his or her skill allows—from individual notes, to musical figures, to synchronizing and balancing parts, to melodic lines, to musical structures and to affective impact,"¹⁹⁶ The

¹⁹² Meurig Beynon, "The music of what happens: mind, meditation, and music as movement," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 157-179, New York: Oxford University Press, 2011, 171.

¹⁹³ Ibid, 171.

¹⁹⁴ Margulis, *On Repeat*, 9, 20.

¹⁹⁵ Perret, *Roots of Musicality*, 37. See for integration and increases access to consciousness.

K. Lehtonen, "Is music an archai form of thinking?" *Nordic Journal of Music Therapy* 3 (1994) 3-12. Quoted in Daniel Gilbert Perret, *Roots of Musicality: Music Therapy and Personal Development* (London ; Philadelphia: J. Kingsley Publishers, 2005), 42. For music as "meta-thinking,"

¹⁹⁶ Beynon, "The music of what happens," 172.

performance is where the real conjunction happens; when an arrival of consciousnesses and real unity is achieved.¹⁹⁷ As a performer, I would agree with this; each day of practice is a day to increase familiarity and add layers of consciousness to the piece; the procedure of development of consciousness is continuously repeated in every musical context. In this way, it is clear the experience of music making for the performer includes development of individual consciousness through work in the performer's practice and realm of understanding.

In addition, depth of individual consciousness is needed through a performer's and composer's simultaneous understanding of different time periods as well as a general openness. A musician and a composer must understand different time periods and their *zeitgeist*, the feeling of the consciousness of the time. This is the way that musicians can interpret music historically correctly and highlight the music in a way honoring the composer and presenting something true to the music's fundamental intention. Each piece and its context must be addressed as it were the only reality, while simultaneously keeping awareness of historical reality as other pieces require.¹⁹⁸

As Beynon remarks, different musical idioms and compositions present different musical environments, "...where melodic, harmonic, and rhythmic features that are astonishing in one context are commonplace in another, the musician develops a capacity to entertain different realities, and inhabit each as if it were the sole reality,"¹⁹⁹ Even

Margulis, *On Repeat*, 22. For neuroglial function of repetition in learning, level shifting, segmentation, expectation.

¹⁹⁷ Ibid.

¹⁹⁸ Beynon, "The music of what happens," 174.

¹⁹⁹ Ibid.

though the environments are so different and many compositions may be worked on at once, they must form an understandable, presentable whole; “different concepts are apposite to each context and have to be assimilated into the subconscious as if they could not be otherwise,”²⁰⁰

Therefore, in order to create work of the highest quality, both the musician and composer must broaden and deepen their consciousness, allowing much flexibility and simultaneous use of multiple types of consciousness and each of their characteristics and detailed components. This speaks of music’s unique place in the arts allowing it to uniquely effect the subjective experience of individual consciousness, by not only demanding distinctive interaction with the individual’s consciousness on multiple levels, but also stretching use of individual consciousness to new degrees of connection and insight

Similarly, in the physical environment, the musician must be very open to new possibilities. A musician is continuously compensating for reality, performing in different environments, showcasing oneself to potential employers, working with new colleagues, and bringing the same quality to every possible form of instrumentation. A musician must constantly be open to new possibilities, with a consciousness that is supple, in motion, and open to change.²⁰¹ Application of the Buddha’s statement, “There is only one law in the universe that never changes—that all things change, and that all things are

²⁰⁰ Ibid.

²⁰¹ Ibid.

impermanent” works well as a descriptor of the musician’s lifestyle.²⁰² A musician’s environment and situation is always changing.

However, if the musician exemplifies impermanence, then the musician should benefit from this understanding of impermanence. According to Buddhism, awareness of the continual change allows a growth and release of the self from servitude to habits; a growth of the self to higher, enlightened layers of consciousness.²⁰³ The idea is that awareness of impermanence releases the self from sensory attachment, and releases one to the higher sphere of intuition, compensation, and awareness of the self as only a small part in the bigger context.

Even though there might not be sufficient evidence to say that musicians and composers are necessarily more enlightened, clearly musicians and composers must be open to change and have a flexible consciousness, one with depth and access to many layers so that they may quickly compensate and attend to continual change. Holistic awareness of the historical context and composer, the subjective world of each piece, and the continual change in the physical environment require the musician and composer to be open to reality as continual change. All this demonstrates music’s unique place in the arts allowing it to uniquely effect the subjective experience of individual consciousness, by not only demanding distinctive interaction with the individual’s consciousness on

²⁰² Sogyal Rinpoche, *The Tibetan Book of Living and Dying* by Sogyal Rinpoche (HarperSanFrancisco, 1992), 29.

²⁰³ Rinpoche, *The Tibetan Book*, 29.

multiple levels, but also stretching use of individual consciousness to new degrees of connection and insight.

Consciousness Structuring And Musical Effect On Identity.

The second large category that demonstrates music's unique role in forming individual consciousness is its ability to structure consciousness. Music's strength in affirming and creating new structures of consciousness within the individual necessitates action from multiple levels of the individual's consciousness, and stretches the individual's use of consciousness to include higher consciousness layers and superior degrees of insight.

Neurological Processes and Effect on Consciousness.

As addressed in psychological research, music contains parallels with many emotional and bodily processes. Because its components mimic movement and emotional affect, music is a sonic analogue for physical and emotional processes.²⁰⁴ The medium of music therapy becomes understandable when considering music's ability to create and sustain ontological security, mood, and arousal.²⁰⁵ Musical forms are easily used as devices to organize experience, and as references for formulation of knowledge, action, and feeling.²⁰⁶ In addition, music communicates perception of time dimensions, with

²⁰⁴ Zhikowski, "Music, language," 190. See for further information regarding sonic processes. Clarke, *Ways of Listening*, 89. See for further explanation in the relation between music and motion.

Robert Walker, *Musical Beliefs: Psychoacoustic, Mythical, and Educational Perspectives* (New York: Teachers College Press, 1990). Walker further explains the emotional components of music.

²⁰⁵ DeNora, *Music in Everyday life*, 16.

²⁰⁶ Ibid, 24.

increased awareness of the present moment and the passage of time, as well as playing a part in regulating physiological arousal.²⁰⁷ These are just some examples of the broad range of processes touched by music.

Similarly, music is a means of communication and structuring of relations independent from yet more meaningful than language.²⁰⁸ The neuroscience of musical memory allows benefits to strengthen intuitive, procedural, and emotional components instead of conceptual, declarative, or cognized elements; musical pleasure bypasses language and conceptualization, promoting the possibility that we physically feel music instead of thinking it.²⁰⁹ Through this method, music may shift mood and energy, increase concentration, and block out unwanted sounds.²¹⁰ In Gabrielssons's *Strong Experiences in Music* project, which compiled and categorized a database of various people's freely written responses regarding their strong experiences with music, many survey respondents highlighted music's ability to provide new insights, possibilities, and cleansing.²¹¹ Forty-one percent of the respondents, both musicians and non-musicians, commented on music's power regarding issues such as self-insight, life insight, emergence of latent thoughts, inspiration, liberation, rebirth, maturation, catharsis,

²⁰⁷ M.H. Thaut, *Rhythm, Music, and the Brain: Scientific Foundations and Clinical Applications*, New York, NY: Routledge, 2008. Quoted in Ansuman Biswas, "The Music of What Happens: Mind, Meditation, and Music as Movement," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 95 - 111, New York: Oxford University Press, 2011, 97.

²⁰⁸ Zhiowski, "Music, language," 190.

²⁰⁹ Margulis, *On repeat*, 115.

²¹⁰ DeNora, *Music in Everyday life*, 53, 58.

²¹¹ Alf Gabrielsson and Rod Bradbury, *Strong Experiences with Music: Music Is Much More than Just Music*, English ed. (Oxford ; New York: Oxford University Press, 2011), 3.

healing, and consolation.²¹² Without doubt, this bears witness to music's ability to help structure consciousness, and its impact on consciousness regardless of musical background or experience; music opens the individual to new types of consciousness and greater means of insight.

Identity Formation

Another crucial way music helps structure individual consciousness is its help in identity formation. Even though identity formation may not be the most directly related topic to the variety within individual consciousness, identity formation does require important interaction among the individual's consciousnesses, as subjective elements interact and fuse into the individual's unique phenomenological perspective. As a provider of structure, music helps define and strengthen beliefs used in structuring of identity; listening, present focus, icon synthesis, as well as the sheer nature of musicians' work and types of opportunity; these situations speak to the development of individual consciousness found through the relation of music and identity.

Importance of listening and interpretation of icons. Esteemed psychologist Abraham Maslow was known to have said that music and art do the same as psychotherapy; that they are excellent ways of structuring identity.²¹³ Listening is essential to the psychoanalytic method; therapists are trained to listen to the minute

²¹² Ibid.

²¹³ A. H. Maslow, *Toward a psychology of being* (2nd edn), (New York: Van Nostrand Reinhold, 1968). Quoted in Alf Gabrielsson and Rod Bradbury, *Strong Experiences with Music: Music Is Much More than Just Music*, English ed. (Oxford ; New York: Oxford University Press, 2011), 11.

sounds and presentation of the client, focusing on subtle cues and listening beneath the words of the client.²¹⁴ Music is a perfect element to assess the patient's relation to the therapeutic paradigm of emphasis on the "here-and-now"; alone among the art forms, it necessitates minute attention to the present moment and emphasizes present impermanence.²¹⁵ As Schopenhauer said, music "...is uniquely capable of evoking the metaphysical organization of the Will, the thing in itself, not the phenomenal world, and is therefore how one can best, even if partially, access the Will,"²¹⁶ It stimulates the inner consciousness of the individual, and stimulates action in the present moment, for the self, beyond requirements of the phenomenal world's present, opening the self to phantasy, memory, latent content, and healing and development of the inner world.²¹⁷ The psyche is captured in the act of listening, and therefore music is essential in psychoanalytic finding of the inner self.²¹⁸

²¹⁴ Cecile Bassen, "Transference-Countertransference Enactment in the Recommendation to Convert Psychotherapy to Psychoanalysis," *International Review of Psycho-Analysis* 16, 1989: 79–92. Quoted in Yakov Shapiro, Terry Marks-Tarlow, and Joseph Fridman, "Listening beneath the Words: Parallel Processes in Music and Psychotherapy," *American Journal of Play* 9, no. 2 (Win 2017): 228–251, 228.

²¹⁵ Shapiro, "Listening beneath," 236.

²¹⁶ Lawrence Ferrara, 1996, "Schopenhauer on Music as the Embodiment of Will." In Schopenhauer, *Philosophy and the Arts*, edited by Dale Jacquette, 129–130. Cambridge: Cambridge University Press, 183–199. Quoted in Sander L. Gilman, "Music and Psychoanalysis," *The Oxford Handbook of Music and the Body* (July 10, 2018), accessed February 3, 2019, <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190636234.001.0001/oxfordhb-9780190636234-e-8>.

²¹⁷ Frida Teller, "Musikgenuss und Phantasie," *Imago* 5, (1917): 8–15. Quoted in Sander L. Gilman, "Music and Psychoanalysis," *The Oxford Handbook of Music and the Body* (July 10, 2018), accessed February 3, 2019, <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190636234.001.0001/oxfordhb-9780190636234-e-8>.

²¹⁸ Gilman, "Music and Psychoanalysis."

Similar ideas are found in the sociological perspective, and its reflection on relation between music and identity. The self is “..the composite of the total number of habits that determine the tendencies for everything we think, feel, experience, and do,” whereas identity is “...the partial and variable selection of habits and attributes that we use to represent ourselves to ourselves and to others, as well as those aspects that are perceived by ourselves and by others as salient,”²¹⁹ Music qualifies as a habit and an attribute, and is especially important in identity formation because it is focused on the present moment and the expressive capabilities of the moment.

One way of explaining how music acts to create individual identity is through engaging with semiotics. In *Music as Social Life*, ethnomusicologist Thomas Turino presents a review of semiotic literature and the importance of signs relating to music and identity. According to philosopher Charles Peirce and his theory of semiotics, a *sign* “..can be anything that is perceived by an observer which stands for or calls to mind something else and by doing so creates an effect in the observer,”²²⁰ Any appearance of a sign incorporates three components, including the sign; the idea indicated by the sign; and the effect of the sign-object relation according to the viewer such as feeling, reaction, or thought stimulation.²²¹ Signs are classified as an *icon*, *index*, or *symbol* depending on the way in which a sign and its object are related.²²² An *icon* is a type of sign in which the

²¹⁹ Thomas Turino, *Music as Social Life: The Politics of Participation*, Chicago studies in ethnomusicology (Chicago: University of Chicago Press, 2008), 101-102.

²²⁰ Turino, *Music as Social Life*, 5.

²²¹ Ibid, 5-6.

²²² Ibid, 6.

object is related through resemblance, and is often a way of grouping elements, such as clothing style, accent, hair color, form, rhythm, or timbre.²²³ In identifying a style, genre, or form of music, we use this means of resemblance to classify the music through icon identification and understanding.²²⁴

In addition, icons are the signs that provide the most room for imagination and subjectivity. Understanding is found from the individual's relation of icons and objects, and meaning derived through the objects' importance to the individual.²²⁵ Although a composer may pick certain musical components to act as icons of universal meaning, a good majority of the meaning of icons is based on the perceiver's *internal context* and experience.²²⁶ Even when such so-called universal icons are used, individuals may fail to have the experience for this icon-object resemblance association and the *communication* – “transference of intended meaning or information from composer to listener” – does not happen, but instead meaning is found through the individual's experience.²²⁷ Similar importance of personal experience and demonstration of subjectivity is found in other signs and their relations to objects.

Musical works are full of icons, and each moment of a piece provides opportunity for creation of meaning through relation between musical icons and objects of personal experience. In this subjective creation of meaning, the individual is forced to advance and

²²³ Ibid.

²²⁴ Ibid, 6-7.

²²⁵ Ibid,7.

²²⁶ Ibid.

²²⁷ Ibid.

strengthen their own subjective components of identity by their creation of meaning; the musician's and listener's interaction with the music reflects their identity.²²⁸ Gregory Bateson goes so far to say that art is essential to human survival because of its ability to integrate different parts of the self.²²⁹ Through signs, experiences and components of the self are aroused and strengthened, as they are used to assign meaning, coherence, and understanding to the present and its integration with the past.

Moreover, music specifically emphasizes interplay between the Possible and the Actual, awakening us from the stagnate, closed mindset of the Actual and opening us to the dynamism and growth of the Possible that inspire life force to new levels of consciousness.²³⁰ Music is especially helpful in stimulating identity due to its semiotic density; in ten seconds, there is potential material for hundreds of signs; depending on the density of musical texture and amount of musical lines, the possibilities of sign recognition are endless.²³¹ Thus, great amounts of subjectivity and action of identifying experiences can be used in a matter of seconds; development that may take several paintings or novels and require weeks of analysis can be achieved with music in mere hours or days. Here we see the unique interaction of music and identity is quite powerful; music develops the individual's depth of consciousness through its interaction with identity formation, and thus demonstrates its unique place in the arts in its means of structuring consciousness and stretching conscious experience.

²²⁸ Ibid, 106-7.

²²⁹ Ibid, 13.

²³⁰ Ibid, 17.

²³¹ Ibid, 108.

Formation through nature of musicians' work and opportunity. In addition to identity development through its properties, music shows its unique relation to individual consciousness in development of identity formation in the populations of musicians themselves, through both the nature of the musicians' work as well as the unique opportunities musicians get to develop identity.

First, the nature of the musicians' work creates necessary development of self. Discipline of the musician's daily practice strengthens inner resilience and self-understanding.²³² Becoming a performer is separate achievement, requiring individual work and acknowledgement of the individual beyond the group.²³³ The journey to becoming a performer is an important process of self-discovery; the lack of musical concept or identity often leads to removal from musical activity.²³⁴

Also, music making depends on the inner qualities and expression of the performer. As explained earlier, expression and interpretation of the music comes from the attribution and inner subjectivity of the individual's consciousness; each person interprets the music differently and chooses different combinations of materials to emphasize.²³⁵ Also, music projects the self in space and time; the performance expresses

²³² Clarke and Kini, "North Indian classical music," 149.

²³³ J. W. Davidson, (2002), "The solo performer's identity," in R. A. R. MacDonald, D. J. Hargreaves & D. E. Miell (Eds.), *Musical identities*, Oxford, UK: Oxford University Press, 97–113. Quoted in Alexandra Lamont, "Emotion, Engagement and Meaning in Strong Experiences of Music Performance," *Psychology of Music* 40, no. 5 (September 1, 2012): 574–594, 577.

²³⁴ K. J. Wise and J. A. Sloboda, Establishing an empirical profile of self-defined 'tone deafness': Perception, singing performance and self-assessment, *Musicae Scientiae*, 12, (2008: 3–23). Quoted in Alexandra Lamont, "Emotion, Engagement and Meaning in Strong Experiences of Music Performance," *Psychology of Music* 40, no. 5 (September 1, 2012): 574–594, 577.

²³⁵ Clarke, "Music perception and musical consciousness," 207-209.

the self, independent of constriction and social group.²³⁶ Therefore, the nature of musician's work ensures development of identity, through discipline, resilience, self-discovery, projection of self in space and time, and recognition outside of the social group.

Secondly, musicians develop their identity through the unique opportunities they receive in association with their music. According to Rice, a constructivist approach to identity emphasizes identity's impacted by the surrounding environment and culture; there is instability and opportunity for change in each experience and environment.²³⁷ Using this perspective, musicians clearly get many opportunities and situations to develop identity. As mentioned above, the musician's life is full of continual change, interacting with different social groups, audiences, employers, situations, and roles. Musicians continually move through different situations and must find identity and depth of consciousness that provides for this.

An evident example of this is found through the different social contexts of performers around the world. Menial factory workers are some of the best loved performers in Chinese music clubs; even though the performers belong to the low class, the upper class of the club responds to their performances with enthusiasm.²³⁸ Identity is

²³⁶ Tia DeNora, *Music Asylums: Wellbeing through Music in Everyday Life*, 2016, 65-66. See for further information regarding projecting the self in space and time.

Turino, *Music as Social Life*, 93. See for projection of self in time and social group.

²³⁷ Timothy Rice, "Reflections on Music and Identity in Ethnomusicology," in *Collected Work: Modeling Ethnomusicology*. New York, NY, U.S.A.: Oxford University Press, 2017, 139-159. (AN: 2017-01930). (New York: Oxford University Press, 2017), 24.

²³⁸ J. Lawrence Witzleben, "Jiangnan Sizhu Music Clubs in Shanghai: Context, Concept and Identity," *Ethnomusicology* 31 (1987): 240-260, 249. Quoted in Timothy Rice, "Reflections on Music and Identity in Ethnomusicology," in *Collected Work: Modeling Ethnomusicology*. Published by: New

found through the music, not external factors such as social class. Similarly, Nigerian semiliterate musicians teach low class citizens and performs for upper class.²³⁹ Through the musical opportunity, someone of a very low class is able to bring and obtain a positive self-identity from the higher class.²⁴⁰ Identity has multiple components and multiple facets; music acts as a public declaration of identity and membership in different social groups.²⁴¹ In this way, music gives opportunities of presenting identity and enlarging components of identity to be independent from social groups and have strength in the self and grounding in depth of individual consciousness.

Lastly, music helps create new identity through its construction and presentation of self-understandings. Music incites changes, either by the act of listening or by the musicians who construct and present new self-understandings; and through this change it prompts the new self-understanding of the musician, or presents the new self-understanding of the musician, respectively.²⁴² Here music acts in the process of “introjection,” or “presentation of self to self” allowing the self to form a coherent image of the self in the present, a way to increase understanding of memory of the past, and a “mediator of future existence.”²⁴³ Music allows the self to view the self, promoting self-understanding and find cohesion and growth throughout the changing nature of time.

York, NY, U.S.A.: Oxford University Press, 2017. Pages: 139-159. (AN: 2017-01930). (New York: Oxford University Press, n.d.), 22.

²³⁹ Christopher A Waterman, “‘Our Tradition Is a Very Modern Tradition’: Popular Music and the Construction of Pan-Yoruba Identity,” *Ethnomusicology* 34 (1990):367–379, 67-68. Quoted in Timothy Rice, “Reflections on Music and Identity in Ethnomusicology,” in *Collected Work: Modeling Ethnomusicology*. New York, NY, U.S.A.: Oxford University Press, 2017., 139-159, 22.

²⁴⁰ Timothy Rice, “Reflections on Music and Identity in Ethnomusicology,” 22.

²⁴¹ Ibid, 28.

²⁴² Ibid, 26-27.

Evidently, music provides a crucial partner in the development of self-understanding and expansion of identity. Music's means of intentionality is invaluable; not only does it increase expression of intentionality, but it expands opportunity for reflection and analysis.²⁴⁴ For musicians, the musical instrument is an extension of humanity's innate capability to make music; yet, they aim to transcend lower consciousness concerned with the mechanics of playing so that their only focus is expression.²⁴⁵ Some even go so far to say that music is a transparent manifestation of metaphysics of presence because of its closeness to thought: that the instrument becomes one with person and shows the listener a raw form of consciousness directly emanating from the person.²⁴⁶ Therefore, music aides in development of identity as examined in different disciplines of psychotherapy, sociology, and examination of the musicians themselves; music truly has a unique relation to the development of individual consciousness.

Conclusion

In summary, we see how music's properties and catalytic abilities places it in unique place among the arts. Its capacity to increase and develop different layers of the individual's consciousnesses is remarkable. First, we examined this in meditation, including the transcendental, higher levels of consciousness found in trancing and

²⁴³ DeNora, *Music in Everyday Life*, 62-63.

²⁴⁴ Ian Cross, "The Origins of Music: Some Stipulations on Theory," *Music Perception: An Interdisciplinary Journal* 24, no. 1 (2006): 79-95, 79.

²⁴⁵ Turino, *Music as Social Life*, 96. See for Instrument as an extension. Hogg, "Enactive consciousness," 85.

²⁴⁶ Hogg, "Enactive consciousness," 85.

Buddhism. Next, inspection of music's creation of subjective worlds and its dynamic interaction with listening and subjectivity exemplified the unique relation of music with the strengthening of the individual's distinctive subjectivity. Thirdly, we saw the different ways that music requires multitasking and the simultaneous use of multiple layers of consciousness, in musicians' playing, levels of artistic maturity, and expansion of consciousness accompanying true artistry. Lastly, I demonstrated the different ways that music helps structure consciousness, as displayed in neurological processes and identity formation in both listening and the structure of the music performance discipline.

Research from the disciplines of psychology, sociology, philosophy, and ethnomusicology points to the distinctive relation between music and individual consciousness. Music has a unique place in the arts allowing it to remarkably affect the subjective experience of the individual's consciousness, by not only demanding distinctive interaction with consciousness of the individual on multiple levels, but also by stretching use of individual consciousness to new degrees of grounding and insight. Next, we will examine music and its foundation in the materials of the collective, a sphere greater and more encompassing than the individual. Although similar components of music may affect the individual's layers of consciousness and the consciousness of the collective, the topics we will cover in the next chapter are ultimately of a different nature, and speak to the unity and origins of not just the individual, but humanity itself.

CHAPTER THREE

The Collective Sphere

“We must attribute to music a far more serious and deep significance, connected with the inmost nature of the world and our own self...a perfectly universal language, the distinctness of which surpasses even that of the perceptible world itself”²⁴⁷

Introduction

In the context of the collective sphere, music connects with consciousness in many ways. Some of us may have already noticed music’s ability to engage all people, regardless of age, culture, or social status. Although each culture has its own genres and musical characteristics, each culture includes music as part of its practices and values. Moreover, although we all differ in our upbringing and experiences, each of us identifies and is engaged by music: music has a collective power that makes it part of a deep, unifying bond of humankind.

Many of us have also experienced music’s usage in collective areas such as team sports, national anthems, and cultural celebrations. In addition, many of us are familiar with music’s effect on emotions, and how music commonly brings emotional arousal and emotional effect to the listener. Not only does music bring collective emotional affect; it also brings us in touch with the deeper spiritual layer of the collective, often by way of

²⁴⁷ Arthur Schopenhauer, *The World As Will And Idea*, trans. R.B. Haldane and J. Kemp, 7th ed., vol. 1, 3 vols. (London: Kegan Paul, Trench, Trübner & Co., 1909), 333-4.

creating meditative states in which we obtain a deeper connection and communion with the environment.

These musical attributes originate from the historical evolution of music in the collective context, and music's unique means of influence on humankind. In this chapter, drawing insights from scholars working in philosophy, psychology, sociology, and neuroscience, I propose that music's unique place in the arts allows it not only to signify the collective consciousness, but also embody it and, through experience, activate the deeper collective element within all of us. This claim will be substantiated through examining relations between music and various aspects of human collectivity, such as culture, social life, emotional affect, evolutionary purpose, and experience of the collective consciousness.

Although there is much research regarding music and its relationship with the spiritual and divine, this chapter focuses primarily on the "collective" in the sense of the dynamics among human groups and psychoanalytic theories of collective consciousness. Various disciplines present a spectrum of definitions of the terms "collective" and "collective consciousness". In this context, unless otherwise defined in specific sections, "collective" is used to refer to an element of consciousness common to all members of the group; one of the most fundamental components in human existence, yet not necessarily one of the earliest in the evolutionary development of humankind.

"Collective" is used here in a way that moves it closer to associations of words such as "primordial," "archetypal," and "cooperative," in an exploration of the fundamental essence of humanity as a group. In contrast to the previous chapter and its exploration of the different components and possible variation in how music relates to

individual consciousness, this collective consciousness is common to all individuals and provides a sphere of exploration of the variety of consciousness among different cultural groups.

Although many would agree that the spiritual realm provides essential components to the “collective,” the spiritual aspect of the collective and music’s powerful relation to worship and religious settings will be addressed in the next chapter detailing how music creates a connection between the individual and the collective consciousnesses. This chapter will remain more scientifically and culturally oriented, examining music’s relation to the collective aspects of culture, evolutionary components of emotion, and spiritual elements of the universe.

Music as the Collective Language of the Universe

A first way to see music’s unique place in the arts as a means to signify, embody, and activate the collective consciousness of humankind is through music’s role as a shared language across all cultures. Originating in ancient times but increasing substantially in the Romantic period with the advent of formal study of human consciousness and culture, various researchers in philosophy, psychology, sociology, and music history began to emphasize study in topics of collective consciousness and its relation to the primordial foundation of humankind.

In this section, we will start with an examination of philosophical ideas of music and their support of music’s unique relation to collective power. As culture develops and time alters each society, this language must also be changing to remain available to each culture and embody its “collective”. The concept of the “collective” necessarily changes

throughout time, responding to humans' evolution and the change in their spirit. Let us examine a brief narrative of music as the language of the collective throughout time, and its evolution as demanded by each *zeitgeist* and its concept of the "collective".

Philosophical Perspectives on Music's Collective Power

Harmony. Since ancient times, music has been associated with celestial harmony. Although often associated with Pythagoras, the concept of music of the spheres originated centuries earlier.²⁴⁸ Referenced in multiple cultures, both Western and Eastern, thinkers described how the planets sound continually, in perfect proportion, and how they would only be heard if they were to stop sounding.²⁴⁹ This continued with the Pythagorean emphasis on intervals and mathematical proportion of music, and the perfection of the intellectual properties of numbers. From these precepts the notion of the harmony of the spheres originated, inspiring many writers and poets in subsequent centuries.

In the Medieval period, writer Boethius (477-524 CE) continued this philosophical structure of music by separating music into different categories by sphere of influence.²⁵⁰ He classified music as a branch of mathematics, but defined three categories of music and their sphere of influence.²⁵¹ These categories included "...*musica mundana*, or cosmic music, the order and harmony of the universe as derived

²⁴⁸ Walker, *Musical Beliefs*, 67.

²⁴⁹ Ibid, 66.

²⁵⁰ Ibid., 112.

²⁵¹ Ibid.

from ancient Pythagoreanism; *musica humana*, or human music reflecting the harmony of the universe in the healthy body and soul; and *music instrumentalis*, the auditory music humans make”.²⁵² As can be seen, music was typified by its relation to harmony and what subjects it brings into harmony; these categories are quite helpful in understanding music in its unique means to signify and embody the collective consciousness of humankind.

According to Boethius, each type of music harmonizes different elements. Universal music (*music mundana*) “...coordinates the spheres of the heavens, holds together the four elements fire, air, water, and earth—and organizes time and the seasons”.²⁵³ *Music humana* binds human body parts together, harmonizing the body and soul; it is a means of communication and harmony between the human and higher universal powers.²⁵⁴ Thus, music is responsible for the harmony in components of many dimensions. The heavens, the elements, the human body, the body and soul, and the relation between the human and divine powers; these are the aspects among which music creates harmony. Music acts as a power of the universal collective elements, bringing individual elements of each realm into congruity and access to the deeper collective consciousness that binds all beings.

Here we see music’s role as an agent of harmony clearly demonstrating music’s unique place in the arts to signify and activate the collective consciousness of humankind. Boethius’s concept of music and its relation to harmony relates to the ancient concept of

²⁵² Ibid.

²⁵³ Ibid, 80.

²⁵⁴ Ibid, 80.

the collective and the language appropriate for this image. Since music's initial articulation as the language of the spheres, it has retained its status as a means to communicate and signify collective harmony. In each type of music presented, Boethius extends music's territory and its harmonious power. Through these different domains, music retains its influence and special relationship with consciousness. As the bringer of harmony, music is placed in the significant role as language of the "collective" in the ancient mind and culture, where it signifies and activates the collective consciousness of humankind.

Schopenhauer's philosophy of music as the universal language. In the 19th century, Schopenhauer's philosophy further expanded the idea of music's unique collective power. According to Schopenhauer, music is uniquely capable of evoking the metaphysical organization of the Will.²⁵⁵ Because of this, music is the highest art: true music refuses to represent the phenomenal world, but rather requires us to judge it by its higher essence.²⁵⁶ Instead of other arts, music speaks of the thing itself, not of the shadows of the phenomenological world; in terms of Plato's Theory of the Forms, music would be the form of the arts, as referenced by Schopenhauer.²⁵⁷ Ultimately,

²⁵⁵ Gilman, "Music and Psychoanalysis," 1.

²⁵⁶ S. K. Heninger Jr, *Touches of Sweet Harmony* (San Marino, CA: Huntington Library, 1974), 91. Quoted in Walker, *Musical Beliefs*, 68.

²⁵⁷ Arthur Schopenhauer, *The world as will & idea*, ed. R. B. Haldane & J. Kemp, trans. (London: Routledge and Kegan Paul, 1964), 333. Quoted in Walker, *Musical Beliefs*, 140. Italics his.

Schopenhauer recognizes music as the universal language; it is a copy of the whole will and world.²⁵⁸

As explored in Chapter 1, philosophers and researchers have frequently referenced art as the means to find true consciousness, to find collective consciousness and the sense of deep connection pure to each member of the human race. Because of the evolutionarily advantageous nature of prior knowledge, the brain projects reality into the outside physical world for survival, centering on the most relevant stimuli to create “objects” of prior understanding facilitating negotiation in environmental flux.²⁵⁹ In this way, what we normally experience is a flawed representation; a phenomenological reality that is only shadows of the true, noumenal reality.²⁶⁰

For Schopenhauer’s philosophy, the *World* was full of this type of flawed representation; in contrast to the noumenal reality of the *Will*, the *World* was considered deformed and imperfect.²⁶¹ As Schopenhauer articulates,

...the innermost nature [Innerste], the underlying force, of every representation and also of the world as a whole is the will, and every representation is an objectification of the will. In short, the will is the thing in itself... The will is a blind, unconscious force that is present in all of nature. Only in its highest objectifications, that is, only in animals, does this blind force become conscious of its own activity... The world is the world of representation, as a spatio-temporal universal of individuated objects, a world constituted by our own cognitive apparatus. At the same time, the inner being of this world, what is outside of our cognitive apparatus or what Kant calls the thing-in-itself, is the

²⁵⁸ Schopenhauer, *World as Will & Idea*, 331. Quoted in Walker, *Musical Beliefs*, 142.

²⁵⁹ Robin Hawes, “Creativity and Consciousness: The Ontological Foundations of Art” (presented at the *Transmission: Hospitality* Conference, Sheffield Hallam University, 2010), 1–9, 2.

²⁶⁰ Hawes, “Creativity and Consciousness,” 4.

²⁶¹ Schopenhauer (1844), *World as Will and Representation*, tr. E.F.J. Payne, 2 vol, New York: Dover Publications nc, 1967, 409. Quoted in Robin Hawes, “Creativity and Consciousness: The Ontological Foundations of Art” (presented at the *Transmission: Hospitality* Conference, Sheffield Hallam University, 2010), 1–9, 4.

will; the original force manifested in every representation... will is the thing in itself, but our experience of the will, our representations, are constituted by our form of cognition....²⁶²

The Will was the noumenal reality, the true reality without subjective distortion. If one could find a way to have access to the Will, one could be in touch with this reality, the objective reality that is fundamentally true to the collective, primordial aspects of the human race. This is where music comes in.

According to Schopenhauer, art, more particularly, music, offered the only hope to view noumenal reality without the will's distorting representation. Art is not merely a thing of beauty, but a conveyor of truth: "Art does not transport the viewer to an imaginary or even ideal realm. Rather it affords the opportunity to view life without the distorting influence of his own will".²⁶³ Although other art forms had potential to open the eyes of others, music stood apart.. Music moves the perceiver directly, without need of representation, allowing direct access to noumenal essence, the-world-in-itself removed from perceptual and conceptual conditions.²⁶⁴ As Schopenhauer articulates:

...there is still another fine art which has been excluded from our consideration...I mean *music*. It stands alone, quite cut off from all the other arts...such a great and exceedingly noble art, its effect on the inmost nature of man is so powerful, and it is so entirely and deeply understood by him in his inmost consciousness as a perfectly universal language, the distinctness of which surpasses even that of the perceptible world itself...we must attribute to music a far more serious and deep significance, connected with the inmost nature of the

²⁶² Mary Troxell, "Arthur Schopenhauer," *Internet Encyclopedia of Philosophy*, ISSN 2161-0002, n.d., <https://www.iep.utm.edu/schopenh/#SH2b>.

²⁶³ Troxell, "Arthur Schopenhauer."

²⁶⁴ Schopenhauer (1844), *World as Will and Representation*. Quoted in Hawes, "Creativity and Consciousness, 4.

world and our own self... [the] effect of music is stronger, quicker, more necessary and infallible [than the other arts].²⁶⁵

In this way, music acts as the bridge to true consciousness; to the collective consciousness of the raw, primordial consciousness of humanity.

Here, Schopenhauer supports the proposition that music is unique among the arts by arguing that music is the art form truly able to signify the true collective reality without subjectivity or false phenomenal presentation. Through its materials and relation to consciousness, music can embody and bring us in touch with the deeper collective elements within us. He identifies music as the highest genre of art, raising us to look higher and understand through the essence that is shared by the universe. Through music's direct interaction with the Will, music becomes the universal language; it encourages human participation with the sublime, and activates the collective elements within us by removing erroneous representations to finally show the inner power of the thing-in-itself.

Clearly, Schopenhauer's philosophy extends the narrative of music as the language of the "collective" to the cultural context of his time. In the time of nationalism, increased differentiation of power, and the bloody conquests of Napoleon Bonaparte, Schopenhauer realized the need for accurate perception of reality and a collective understanding and presented music as the medium to achieve this.

Jung's Collective Unconscious

²⁶⁵ Arthur Schopenhauer, *The World As Will And Idea*, trans. R.B. Haldane and J. Kemp, 7th ed., vol. 1, 3 vols. (London: Kegan Paul, Trench, Trübner & Co., 1909), 333-4.

Jung's philosophy. In the 20th century, Psychoanalyst Carl Jung continued the narrative of the “collective” and music as its language. Creating a paradigm based on different layers of consciousness, including the personal consciousness, the personal unconscious, and the collective unconscious, Jung expanded the idea of the “collective” and its relation to consciousness. The *collective unconscious*, as defined by Jung, is:

...a sphere of unconscious mythology whose primordial images are the common heritage of mankind....the sum total of all those psychic processes and contents which are capable of becoming conscious and often do, but are then suppressed because of their incompatibility and kept subliminal...the collective unconscious shows no tendency to become conscious under normal conditions, nor can it be brought back to recollection by any analytical technique, since it was never repressed or forgotten...[it] is not to be thought of as a self-subsistent entity; it is no more than a potentiality handed down to us from primordial times in the specific form of mnemonic images or inherited in the anatomical structure of the brain...[in it] there are inborn possibilities of ideas that set bounds to even the boldest fantasy and keep our fantasy activity within certain categories...they appear only in the shed material of art as the regulative principles that shape it; that is to say, only by inference drawn from the finished work can we reconstruct the age-old original of the primordial image. The primordial image, or *archetype*, is a figure—be it a daemon, a human being, or a process—that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed.²⁶⁶

For Jung, art is intimately connected to the collective unconscious and acts as its language. The role of the artist is to “translate” the archetypes into the present language, allowing us access to the primordial by presenting archetypes in artistic vocabulary understandable to the present society.²⁶⁷ In this way, art is never “out of date” – old works

²⁶⁶ C. G. Jung, “On the Relation of Analytical Psychology to Poetry,” in *The Portable Jung*, ed. Joseph Campbell (New York: Penguin Books, 1976), 301–323, 319.

²⁶⁷ Jung, “On the Relation of Analytical Psychology to Poetry,” 322.

of art are rediscovered once consciousness reaches a higher level, and in this way we can understand the same artist on a new level.²⁶⁸

As the most subjective and participatory art form, music best exemplifies this connection to the collective unconscious.²⁶⁹ Its way of conveying meaning places it most close to the collective unconscious and its means of communication. In Marshman's analysis of the relation between Jung's theory and the specific discipline of music, she identifies music as the prime example of Jung's ideas on art.²⁷⁰ Although other forms of art were able to demonstrate influences of the collective unconscious, music was most apt to engage the audience and stimulate their conscious relation to the collective unconscious²⁷¹

Application of Jung's paradigm. To demonstrate the relation between music and the collective unconscious, Marshman cites several quotes from composers. Even though these composers were not known as great thinkers or philosophers, their descriptions of composition and their process of creation through the musical language contains many similarities to Jung's philosophy. Despite the fact that these composers were largely unfamiliar with Jung's philosophy and his belief of music's relation to the collective unconscious, the composers' quotes support Jung's paradigm. This leads us to be more

²⁶⁸ Ibid.

²⁶⁹ Gilman, "Music and Psychoanalysis," 7.

²⁷⁰ Anne T. Marshman, "The Power of Music: A Jungian Aesthetic," *Music Therapy Perspectives*; Washington, D. C. 21, no. 1 (2003): 21–26.

²⁷¹ Marshman, "The Power of Music".

receptive to Jung's ideas, if not to their validity than at least to his importance in the narrative of music as the language of the collective throughout time and culture.

For example, Wagner is known to have said, "what music expresses is eternal, infinite and ideal. It speaks not of the passion, love and longing of this or that individual in this or that situation, but of passion, love and longing in themselves".²⁷² His report brings to mind Jung's description of the collective unconscious as the realm of archetypes, of the collective unconscious as the "...potentiality handed down to us from primordial times in the specific form of mnemonic images...inborn possibilities of ideas that set bounds to even the boldest fantasy...a figure...that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed".²⁷³ In Wagner's experience of composition, music brought him closer to Jung's idea of the collective unconscious and its archetypal images of universal, collective significance.

In addition, present-day survey responses demonstrate similar ideas of music and its relation to the collective. In Alf Gabrielssons's study of Strong Experiences of Music, many participants described music as the means to signify or embody the collective consciousness. For example, declarations such as "[music represents] boundless community...with the whole of mankind," as well as "[music] reflects a deep connection between yourself and infinity" clearly relate to this concept of music and its relation to

²⁷² Richard Wagner, "A Happy Evening," 1841. In R. L. Jacobs, & G. Skelton (Eds. And Trans.), *Wagner writes from Paris: Stores, essays and articles by the young composer*, London: Allen and Unwin (1973). Quoted in Anne T. Marshman, "The Power of Music: A Jungian Aesthetic," *Music Therapy Perspectives; Washington, D. C.* 21, no. 1 (2003): 21–26, 24.

²⁷³ C. G. Jung, "On the Relation of Analytical Psychology to Poetry," in *The Portable Jung*, ed. Joseph Campbell (New York: Penguin Books, 1976), 301–323, 319.

the collective consciousness.²⁷⁴ In both composers such as Wagner and present listeners that often lack formal music education, the narrative of music as the language of the collective is continued. Throughout time, music is repeatedly referenced as the means to signify and embody the collective elements of consciousness.

In contrast to other arts that merely depict the primordial unconscious, music depicts and begs us to *interact* with the collective unconscious. In the eyes of Jung, music is the art that best allows us to participate with the artist's experience. As he sees it, we can understand the primordial experience of the artist's collaboration with the collective unconscious if we let the music act upon us.²⁷⁵ For example, Jungian scholar Marshman cites Stravinsky's process of composing the *Rite of Spring* as one full of interactions with the collective unconscious.²⁷⁶

As Stravinsky described his composing experience, "I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed".²⁷⁷ Here his description closely follows the idea of the role of the artist as "translator" of archetypes into the present

²⁷⁴ Alf Gabrielsson, "Strong Experiences in Music," in *Handbook of Music and Emotion: Theory, Research, and Applications*, ed. Patrik N. Juslin and John A. Sloboda, Series in affective science (Oxford ; New York: Oxford University Press, 2010), 546–574, 565. This type of response emphasizing community was so frequent that it became its own category when the responses were analyzed.

David Clarke and Tara Kini, "North Indian classical music and its links with consciousness: the case of dhrupad," in David Clarke and Eric F. Clarke, eds., *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives* (Oxford ; New York: Oxford University Press, 2011), 137-157, 142. Anonymous response (initials AB) addressing reaction to Indian music.

²⁷⁵ C. G. Jung, "Psychology and Literature" (R.F.C. Hull, Trans.), In *The Spirit in Man, Art, and Literature: Vol. 15. The Collected Works of C. G. Jung* (1966),. New York: Bollingen Foundation. Bollingen Series XX. (Original work published 1930), par 161. Quoted in Marshman, Anne T. "The Power of Music: A Jungian Aesthetic." *Music Therapy Perspectives; Washington, D. C.* 21, no. 1 (2003): 21–26.

²⁷⁶ Marshman, "The Power of Music: A Jungian Aesthetic," 22.

²⁷⁷ I. Stravinsky & R. Craft, *Expositions and developments*, (London; Faber & Faber, 1962), 141. Quoted in Marshman, "The Power of Music: A Jungian Aesthetic," 22.

language, giving access to the primordial by archetypal presentation in language appropriate to the present day.²⁷⁸ His description further goes on to describe his experience as a recipient of the collective unconscious, as he could play it on the piano “but did not, at first, know how to write it”.²⁷⁹ In other words, he had access to the primordial foundation of the piece as a recipient from the collective, but could not at first consciously understand or transcribe it. The understanding was first only contained in his body and its strong connection with primordial instincts and action.

In this light, the *Rite of Spring* would be an example of a work deeply connected to the collective unconscious and its primordial images. A strong relation between the music and the collective (un)conscious such as exemplified by the *Rite of Spring* explains extreme responses to music performances, such as the classical story of the riot after the premiere of Stravinsky’s *Rite of Spring*.²⁸⁰ The riot would be an example of the power of music to connect with the primordial unconscious and influence the collective element within each audience member to such strength that they acted on primal urges, rioting as a collective mass.

Another extreme response to music performance is the concept of *flow*, the loss of self-awareness and feeling of connection to something higher that is prominent in music psychology literature research.²⁸¹ Music is one of the activities best known for causing

²⁷⁸ Jung, “On the Relation of Analytical Psychology to Poetry,” 322.

²⁷⁹ I. Stravinsky & R. Craft, *Expositions and developments*, (London: Faber & Faber, 1962), 141. Quoted in Marshman, “The Power of Music: A Jungian Aesthetic,” 22.

²⁸⁰ Ivan Hewett, “Did The Rite of Spring Really Spark a Riot?,” May 29, 2013, sec. Magazine, accessed December 6, 2019, <https://www.bbc.com/news/magazine-22691267>. In regards to the viability to the riot after the Rite of Spring.

²⁸¹ Thomas Turino, *Music as Social Life: The Politics of Participation*, Chicago studies in ethnomusicology (Chicago: University of Chicago Press, 2008), 4. For concept of flow.

flow, and flow's subsequent feeling of engagement with the collective; music's components of merging of action and awareness, quick feedback, concentration on the present, transformation of time, and loss of self-consciousness are all easily found in music and so often lead to flow.²⁸² These elements of music make it easy for the collective components to be activated, and use music as the mediator to experience these collective surges. Through the power of music, individual is taken out of the concerns and experiences of the self and brought into the light of the collective consciousness.

Through the time of Jung and his philosophy of the collective unconscious, music retains its status as the language of the collective. Recognized then and extended in Jungian scholars' research and criticism to power musical responses such as Stravinsky's *Rite of Spring* and the recent concept of *flow*, music is the best medium through which to share the collective. Here we clearly see music's relation to the collective, and its unique ability to signify, embody, and activate the collective consciousness of humankind.

Recent Perspectives of the Collective Consciousness

Other perspectives from more recent scholarship continue to argue that music is the language of the collective consciousness. Although they may not be grouped according to one articulated philosophy or paradigm like thinkers such as Boethius,

Alf Gabrielsson & S. Lindstrom Wik, "Strong experiences related to music: A descriptive system," *Musicae Scientiae*, VII(2), 157–217. Quoted in Alexandra Lamont, "Emotion, Engagement and Meaning in Strong Experiences of Music Performance," *Psychology of Music* 40, no. 5 (September 1, 2012): 574–594.

²⁸² Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, Edition: 1. (New York: Harper Perennial Modern Classics, 2008).

Schopenhauer, or Jung, they do show clear relation between music and the collective. In this last section of the narrative, such recent perspectives will be examined and their relation to the collective.

Musical creation from elements of collective consciousness. First, well-known artists from different culture have agreed that to make art of high quality, one must use elements from deeper, collective elements. They have articulated this as the need to search below rational, individual consciousness; past judgement and the smaller concerns of the individual. Such thinkers reinforce the importance of intuition in creation, and its relation to the collective perspective that results a higher quality of art. As twentieth-century composer Karlheinz Stockhausen states, everyday consciousness is a blockade against the higher cosmic consciousness required for creation of art.²⁸³

In order to truly create, the ego and individual concerns must be overcome, allowing pure intuition to take over and put oneself in touch with the collective elements.²⁸⁴ As Stockhausen articulates, “[t]he most profound moments in musical interpretation and composition are those which are not the result of mental processes, are not derived from what we already know nor are they simply deducible from what has

²⁸³ K. Stockhausen, *Stockhausen on Music: Lectures and Interviews compiled by Robin Maconie*, (London: Marion Boyars, 2000), 123-4. Quoted in Bennett Hogg, “Enactive consciousness, intertextuality, and musical free improvisation: deconstructing mythologies and finding connections,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 79-94, New York: Oxford University Press, 2011, 82.

²⁸⁴ K. Stockhausen, *Stockhausen on Music*, 123-4. Quoted in Bennett Hogg, “Enactive consciousness,” 82.

happened in the past...otherwise you only play yourself, and the self is nothing but a big bag full of stored information”.²⁸⁵

This importance of the artist’s act of reciepience also helps to explain why some people have natural compositional ability. For example, some people are known to be able to compose without knowledge of harmony.²⁸⁶ They lack formal training and individual, conscious understanding, but are able to produce some of the most well-known contributions to art music. For example, it is well known that classical composer Wolfgang Amadeus Mozart had a natural talent for composition, starting from a such a young age that he could not have the conscious, individuated understanding bringing his musical creations only from himself.²⁸⁷

In fact, Mozart researcher Karen Painter says that “Mozart came to symbolize a new kind of work that was pleasurable but did not have negative associations of laborious effort... Mozart displayed an awesome ease in composing quickly and without a keyboard...”; that biographers would use the German word *Leichstinnigkeit* for his life and musical process, because “*Leichstinnigkeit* suggested a state of distraction, much like the reports of Mozart's absorption in music”.²⁸⁸ Mozart never gained a strong sense of

²⁸⁵ K. Stockhausen, *Stockhausen on Music*, 125. Quoted in Bennett Hogg, “Enactive consciousness,” 82.

²⁸⁶ J.W. Bernard., “The principles and the elements: Rameau’s controversy with D’Alembert,” *Journal of Music Theory*, 24(1), 37-62, 43. Quoted in Walker, *Musical Beliefs*, 93.

²⁸⁷ Peter Kivy, “Mozart’s Second Childhood,” in *The Possessor and the Possessed*, Handel, Mozart, Beethoven, and the Idea of Musical Genius (Yale University Press, 2001), 149–163, www.jstor.org/stable/j.ctt1npkcp.12, 150.

²⁸⁸ Karen Painter, “Mozart at Work: Biography and a Musical Aesthetic for the Emerging German Bourgeoisie,” *The Musical Quarterly* 86, no. 1 (2002): 186–235, 202.

maturity and responsibility, "...the one free of the principle of sufficient reason" that allows entrance of great creativity and connection to the collective elements beyond the individual.²⁸⁹ Other child composers and performers that seem to have such instinctual connection and drive to transmit the archetypal, collective elements through music, such as Barber, Chopin, Mendelssohn, Paganini, Liszt, Prokofiev, or Shostakovich similarly substantiate this perspective that the child musical prodigy has a special relationship to the collective consciousness through music.

Others support the helpful influence of the collective consciousness in music's creation by referencing the body and its ability to advance composition and artistic creation without interruption from the individual, conscious mind and judgement. For example, Belgian actor Franz Marijnen speaks of the creation of art and its relation with music:

If you think, you must think with your body...When I tell you not to think, I mean with the head...You must think with the whole body by means of actions. Don't think of the result, and certainly not of how beautiful the result may be. If it grows spontaneously and organically, like live impulses, finally mastered, it will always be beautiful—far more beautiful than any amount in of calculated results put together.²⁹⁰

This supports the intimate relation of music with the collective element. As mentioned before by Stockhausen, everyday consciousness is a blockade against higher cosmic consciousness that is required for real musical art.²⁹¹

²⁸⁹ Kivy, "Mozart's Second Childhood," 153.

²⁹⁰ F. Marijnen, The actor's training, in E. Barba (ed.) *Towards a Poor Theatre*, (Holstebro: Odin Teatrets Forlag, 1968): 175-204. Quoted in Bennett Hogg, "Enactive consciousness, intertextuality, and musical free improvisation: deconstructing mythologies and finding connections," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 79-94, New York: Oxford University Press, 2011, 83.

²⁹¹ Stockhausen, *Stockhausen on Music: Lectures and interviews compiled by Robin Maconie*, (London: Marion Boyars, 2000), 124. Quoted in Bennett Hogg, "Enactive consciousness, intertextuality,

Music activating and signifying collective consciousness. Composers and artists have also mentioned the power of music to activate and signify the collective consciousness.

In the West, prominent 20th century composer John Cage states, “music captures fundamental consciousness, before it becomes individuated into objectification and individual associations of will, and because of this music can act as a fundamental means of communication, unobstructed by the cravings or illusions of the senses.”²⁹² It is because of traits like these that some regard music as the picture of wisdom, a way to explain how the mind works; it embodies the deeper collective element and allows us to participate in the archetypal layer of reality free from illusion.²⁹³

Some aspects of music and its close connection with the collective spiritual sphere also fit nicely with our discussion of the collective consciousness of humankind. These aspects are most often mentioned in certain Eastern cultures given their long history of ritual and spiritual traditions. It is here that I will address the genre of Indian classical music.

and musical free improvisation: deconstructing mythologies and finding connections,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 79-94, New York: Oxford University Press, 2011, 82.

²⁹² J. Cage, *Silence: Lectures and Writings*, (London: Marion Boyars, 1961). Quoted in Bethany Lowe, “‘In the heard, only the heard...’: Music, consciousness, and Buddhism,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 111-137, New York: Oxford University Press, 2011, 120.

²⁹³ J. Harvey, Buddhism and the undecidability of music, in J. Harvey and J.-C. Carriere, *Circles of Silence*, 29-38 (Lewes: Sylph Editions 2007), 31. Quoted in Lowe, “‘In the heard,” 125.

North Indian classical music comes from deep consciousness and instils deep consciousness states in individuals.²⁹⁴ Here, “deep consciousness” refers to the collective, primordial perspectives and instincts, often found through meditative states. From ancient times, music has been performed in Indian culture for spiritual benefit and for stimulus of this state of “deep consciousness”.²⁹⁵ Even today, they continue these traditions and use the rules that have been in place since c.1000 AD.²⁹⁶

For example, texts of the Hindu *Vedas* tradition are required to be chanted; there is a Hindu belief that the repetition of exact intervals permits sounds to act on the internal personality and transform patterns of thinking patterns and the state of the soul.²⁹⁷ The focus in these experiences is on the “...influence of sound phenomenon human consciousness and physiology by orienting the perceptual centers towards the inner acoustic space of the unseen”.²⁹⁸ The focus of the Indian classical tradition innately incorporates the collective values and emphasizes the ability of music to signify, embody, and activate the collective consciousnesses of these contexts.

Classical Indian musicians and listeners of Classical Indian music confirm these relations. For example, one respondent remarks:

Dhrupad ālāp is always a deep and somber experience, moving and meditative... submission to a heightened state of awareness ...*Nom ton ālāp* sounds like a call

²⁹⁴ Clarke and Tara Kini, “North Indian classical music,” 137.

²⁹⁵ R. Sanyal & R. Widdess, *Dhrupad: Tradition and Performance in Indian Music*, (Aldershot: Ashgate, 2004), 39. Quoted in Clarke and Tara Kini, “North Indian classical music,” 138.

²⁹⁶ R. Sanyal & R. Widdess, *Dhrupad*, 39. Quoted in Clarke and Tara Kini, “North Indian classical music,” 138.

²⁹⁷ R. Lannoy, *The Speaking Tree: A Study of Indian Culture and Society*, London: Oxford University Press, 1971, 275. Quoted in Clarke and Tara Kini, “North Indian classical music,” 138.

²⁹⁸ Ibid.

from the innermost depths of a person—sometimes a plea, sometimes an acknowledgement of total surrender.²⁹⁹

Others remark,

Every time a *Nom Tom* starts, I feel like I am shaken out of the situation I am in and taken away. Immediately, I am transported...a feeling of immense peace...I must get involved and let the music enter me – seek to merge with the music...[T]he music has to enter me, it has to ‘resonate’ within me. Only if I am willing to give myself so completely to *Dhrupad* can I listen to it.³⁰⁰

The long-upheld traditions of classical Indian music beautifully express widely held beliefs across cultures that music is the language of the collective. In philosophy, tradition, psychology, and contemporary composer’s advice, music has a unique relation to the collective consciousness.

From the ancient notions of the music of the spheres to Boethius and his paradigm of music as the harmonic agent between dimensions, from Schopenhauer and his philosophy of neumenal music to Jung and his ideology of the collective unconscious, music has a unique place within the arts. Music continues to be considered the language of the collective, and its close relationship to collective consciousness through its ability to signify, embody, and activate collective elements within the individual. After an introduction of emotion and the collective emotional affect theories, we will further examine music’s relation to the collective drawing from the neuroscience of emotion and research regarding music’s relation to culture.

Universal and Evolutionary Emotion

²⁹⁹ Clarke and Tara Kini, “North Indian classical music,” 142. Quote from anonymous respondent IB.

³⁰⁰ Ibid. Quote from anonymous respondents IB and PC, respectively.

Another way to see music's unique place in the arts as a means to signify, embody, and activate the collective consciousness of humankind is through music's relation to emotion. Throughout history, music has been associated with emotion and generation of emotion in response to music, such as joy, sadness, or excitement, to name a few. Music's relationship to emotion was first hypothesized and explained through philosophical inquiry. Recently, scientific research has also been used to explore the emotional component of music and its possible evolutionary purpose. In this section, we will explore the philosophy of the affections as first understood by 18th century theorists before evaluating the scientific research of emotion and music's place in evolutionary development.

System of Affections

Western art music has been universally acknowledged in its extensive capacity to represent mood, emotion, and drama.³⁰¹ The first systematic exploration of this property of music was presented in the Baroque period, with the Doctrine of Affections. According to Tomlinson, the Doctrine of Affections is the "schematic categorization of emotions and the musical means to depict them".³⁰² Affects are defined as "...rationalized emotional state or passion" in idealized form.³⁰³ After 1600, there was "aesthetic

³⁰¹ Walker, *Musical Beliefs*, 97.

³⁰² Gary Tomlinson, *Early Modern Opera* (Princeton, NJ, United States, Princeton, NJ: Princeton University Press, 1999), <https://search.proquest.com/iimp/docview/1703522326/abstract/17682E64A5BA4DD7PQ/4>, 34.

³⁰³ Blake Wilson, George J. Buelow, and Peter Hoyt, "Rhetoric and Music," *Grove Music Online*, 2001, accessed September 14, 2019, <https://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043166>

necessity” to arouse these affects in the listener, and the exploration of this concept became the foundation of many treatises.³⁰⁴ In contrast to the romantic period’s emphasis on subjectivity and expression of personal emotion, the system of the affections focused on an objective concept of emotion, portraying emotion with rational, objective methods and techniques.³⁰⁵

This theory of idealized, universal emotion came from philosophers such as Descartes and their theory of how emotions could be controlled, as well as the ancient concept of the balance of the four humors, the Greek concept of ethos associated with different modes, and the relation of rhetoric with audience emotional effect.³⁰⁶ Although an organized theory of affections was considered the aim of Baroque period as a whole, no such theory was established during Baroque period itself; instead, the doctrine of the affections was standardized later in the 18th century by thinkers such as Johann Mattheson.³⁰⁷

In Mattheson’s theory, he presented an objective perspective of the emotions and asserted an accompanying guide of musical gesture to convey each emotion. This theory of emotion, including a list of each emotion and its accompanying musical gesture, was

³⁰⁴ Ibid.

³⁰⁵ Ibid.

³⁰⁶ Ibid.

George J. Buelow, “Affection, doctrine of the,” in *New Grove*, ed. Stanley Sadie (London: Macmillan, 1980), vol. 1, pp. 135-36. For relation of *Affektenlehre* and rhetoric.

³⁰⁷ Johann Mattheson and Hans Lenneberg, “Johann Mattheson on Affect and Rhetoric in Music (I),” *Journal of Music Theory* 2, no. 1 (1958): 47–84, 47. For place of Doctrine of Affections as aim of the Baroque period.

Wilson et al, “Rhetoric and Music.”

meant to be a practical guide to composers.³⁰⁸ It describes “...how the emotions can be expressed in music so that they arouse corresponding emotions in the listener”.³⁰⁹

Keeping with the Enlightenment trend of categorizing knowledge, Mattheson presents a comprehensive list of musical gestures and their corresponding musical affect, including not only figures of primary emotions but also complex emotions.³¹⁰ For example,

Mattheson remarks “...joy is an expansion of our vital spirits,...best expressed by large and expanded intervals...love is a diffusion of the spirits...use intervals of that nature”.³¹¹

With this systemization applied throughout, Enlightenment theory came to view each of the musical elements as having their own affective character.³¹²

Other theorists similarly addressed the close relation between music and emotional affect. Rameau’s view of structured forms had many similarities to the systematic categorization of musical motifs and the affective responses they evoked. Drawing from beliefs of the Pythagoreans, he stated that the laws of music existed in nature before advent of reason, and that the sciences explain the source of harmony through overtones; through this structure of reason and mathematical foundation of music, Rameau believed that emotion originates from the perfection of Pythagorean proportions.³¹³ In contrast, Rousseau remarked music is nearer to humanity’s nature than

³⁰⁸ Mattheson and Hans Lenneberg, “Johann Mattheson on Affect,” 47.

³⁰⁹ Ibid.

³¹⁰ Ibid, 48.

Complex emotions were comprised of multiple simple emotions. Example, jealousy would be comprised partly of anger.

³¹¹ Ibid, 52.

³¹² Walker, *Musical Beliefs*, 122.

³¹³ Ibid, 90.

language; the meaning of sound is implicit through listener intention, because the sound affects us merely through the signs of our own feelings.³¹⁴

Later, as the Romantic movement came into focus, emphasis on the emotions became increasingly subjective and personal; the composer aimed to portray his or her own feelings, and little thought was placed on any universal theories of emotion. However, a few theorists during this time period continued to develop theories of universal emotion within music. Schopenhauer, for instance, proposed the idea that music imitates essence of emotions, not specific emotions themselves. Mahler put forth the conviction that the symphony should represent life as a whole, not just tiny events of subjective emotions. And even Wagner, the legendary programmist, demonstrated influences of theories of universal emotion. In his reoccurring *leitmotifs* he emphasizes the universal patterns of each type of emotion, as well as his presentation of death as a way of absolution and freedom from isolation and individuality.³¹⁵ Here we see the development of the theory of universal emotion over time, and the well accepted notion that specific musical styles or arouses specific emotions in the listener. The theory of universal emotion represents philosophical attempts to relate music to the collective consciousness, and music's ability to signify and, through experience, activate the deeper collective emotional element within the listener.

³¹⁴ Ibid, 91, 124.

J.J. Rousseau, "Essay on the origin of languages," In *On the origin of languages* (J. Morgan & A. Gode, Trans.), Chicago, University of Chicago:1966,(Original work published 1749—music sections only). Quoted in Walker, *Musical Beliefs*, 91.

³¹⁵ Walker, *Musical Beliefs*, 130.

Linda Hutcheon and Michael Hutcheon, "Death Drive: Eros and Thanatos in Wagner's Tristan Und Isolde," *Cambridge opera journal* 11, no. 3 (1999): 267–293, 267-8.

Beginning in the 1960s, numerous studies in neuroscience have examined the relation between music and emotion. There are debates regarding music's ability to *cause* emotion vs music's *correlation* with emotion, the *process* by which music is associated with emotion, and the *types* of emotion with which music is most closely associated. Although scientific debates are still prevalent regarding the types and construction of music's arousal of emotion, they all affirm music's unique place in the arts to embody and activate the emotional components and deeper collective values of humanity.

Musical emotion and its relation to psychological emotive research. According to Juslin & Västfjäll, "the most common goal of musical experiences is to influence emotions...to change emotions, to release emotions, to match their current emotion, to enjoy or comfort themselves, and to relieve stress".³¹⁶ Each musical experience has some sort of emotional component. Although researchers disagree on the components behind the spontaneity of emotional responses to music, the relation of musical emotions to everyday emotions, and complexity of musical emotions, they all agree that music has a close relationship to collective emotional mechanisms.³¹⁷

³¹⁶ Patrick N. Juslin and Daniel Västfjäll, "Emotional Responses to Music: The Need to Consider Underlying Mechanisms," *Behavioral and Brain Sciences* 31, no. 5 (October 2008), accessed January 8, 2019, http://www.journals.cambridge.org/abstract_S0140525X08005293.

³¹⁷ Juslin and Daniel Västfjäll, "Emotional Responses to Music," 559-560.

Since the 1970s, psychologists came to recognize six basic emotions common to all cultures, including Happiness, Sadness, Fear, Anger, Disgust, and Surprise.³¹⁸ Most neuroscientists of emotion have researched music's ability to express and arouse such objective "basic emotions," and have even constructed larger spectrums of emotional influence as categorized by dimensions of affect, arousal, and valence as well as tension and energy, categories discussed in the ensuing section.³¹⁹ Survey respondent data supports this, with common respondent descriptors such as "anger," "sad-melancholic," "nostalgic-longing," and "joyful-elated."³²⁰ Other survey descriptors commonly included references to the collective power of music as a power through which we are 'being moved' – "by the sheer beauty of the music," with participants brought to "affective states such as *wonder and chills*."³²¹ These descriptors clearly support music's power to

³¹⁸ Kendra Cherry, "The 6 Types of Basic Emotions and Their Effect on Human Behavior," *Verywell Mind*, last modified October 11, 2019, accessed November 30, 2019, <https://www.verywellmind.com/an-overview-of-the-types-of-emotions-4163976>.

³¹⁹ Emery Schubert, "Measuring Emotion Continuously: Validity and Reliability of the Two-Dimensional Emotion-Space," *Australian Journal of Psychology* 51, no. 3 (December 1999): 154–165. Quoted in Julian Cespedes-Guevara and Tuomas Eerola, "Music Communicates Affects, Not Basic Emotions – A Constructionist Account of Attribution of Emotional Meanings to Music," *Frontiers in Psychology* 9 (2018), accessed February 28, 2018, <https://www.frontiersin.org/articles/10.3389/fpsyg.2018.00215/full>, 2. For categorization of musical emotion along dimensions of arousal and valence.

G. Illie and W.F. Thompson, "Experiential and Cognitive Changes Following Seven Minutes Exposure to Music and Speech" 28, *Music Perception* (2011): 247–264. Quoted in Julian Cespedes-Guevara and Tuomas Eerola, "Music Communicates Affects, Not Basic Emotions – A Constructionist Account of Attribution of Emotional Meanings to Music," *Frontiers in Psychology* 9 (2018), accessed February 28, 2018, <https://www.frontiersin.org/articles/10.3389/fpsyg.2018.00215/full>, 2. For categorization of musical emotion along dimensions of tension and energy.

³²⁰ Patrik N. Juslin et al., "How Does Music Evoke Emotions? Exploring the Underlying Mechanisms," in *Handbook of Music and Emotion: Theory, Research, Applications*, Series in affective science (New York, NY, US: Oxford University Press, 2010), 605–642, 609.

³²¹ Juslin et al., "How Does Music Evoke Emotions," 610. Emphasis found in original source.

signify, embody, and activate the collective consciousness of humankind through its close relation to the basic emotions universal to humans.

Musical emotion is made of universal emotive mechanisms. Some researchers argue that emotions vary too much among subjects; that other perspectives present a criterion better incorporating the differences found as reported by each person. That the emotions aroused by specific musical examples vary so much that there cannot be a system or pattern to describe them. However, such perspectives still provide theories describing music's emotional influence over collective layers of human experience. For example, researchers championing the categorization of musical emotion along dimensions of arousal and valence still provide categorizations belonging to the collective sphere.³²² Both their spectrums of arousal and valence emphasize the universal, properties of emotion; as seen below, all shades of emotion that individuals report belong within these four universal categories.

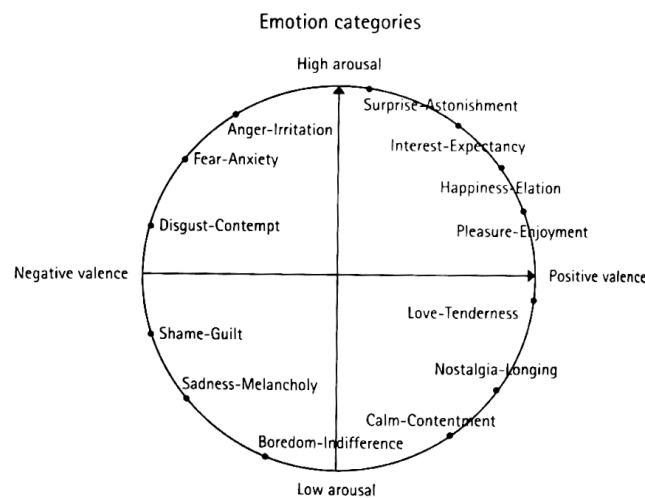


Figure 3.1 Positions in the circular model of Juslin et al.'s (2008) 13 emotion terms given as options for responses in their musical experience study.³²³

³²² Ibid, 609.

³²³ Juslin and Daniel Västfjäll, "Emotional Responses to Music," 559-560. Quoted in Juslin et al., "How Does Music Evoke Emotions," 614.

In contrast to those who think musical emotion is merely composed of different levels of arousal and different valence signs, some propose that musical emotion is merely constructed through *cognitive appraisal*, that is, on the basis of “...subjective evaluation of an event on appraisal dimensions such as novelty, urgency, goal congruence, coping potential, and norm compatibility”.³²⁴ Although research shows that description of musical emotion does vary depending on context, Juslin and Västfjäll show that the bases of these responses still vary according to the dimensions of arousal and valence.³²⁵ As they remark, “...research on music and emotion has failed to become cumulative because music researchers have either neglected underlying psychological mechanisms or assumed that musical emotions reflect a cognitive appraisal...it is important to look beyond appraisal theory and consider alternative but less obvious ways in which music might induce emotions”.³²⁶ According to their research, musical emotion is structured comprehensively through the subcomponents of *cognitive appraisal*, *subjective feeling*, *physiological arousal*, *expression*, *action tendency*, and *regulation*, as described in the table below:

³²⁴ Ibid, 560.

³²⁵ Ibid, 560-561.

³²⁶ Ibid, 561.

Emotion component	Finding	Selected references
Subjective feeling	Listeners report that they experience emotions while listening to music in experiments, questionnaires, diary studies, and qualitative interviews. Positive emotions are more commonly reported than negative emotions.	Behne 1997; DeNora 2000; Juslin & Laukka 2004; Pike 1972; Sloboda & O'Neill 2001
Psychophysiology	Music listening may give rise to <u>physiological reactions</u> similar to those shown to other "emotional" stimuli, including changes in heart rate, skin temperature, electrodermal response, respiration, and hormone secretion.	Bartlett 1996; Krumhansl 1997; Lundqvist et al., in press; Nyklíček et al. 1997; Vaitl et al. 1993
Brain activation	Listeners' responses to music involve regions of the brain that are known from previous research to be implicated in emotional responses, including thalamus, hippocampus, amygdala, prefrontal cortex, orbitofrontal cortex, midbrain/periaqueductal gray (PAG), insula, and nucleus accumbens.	Blood & Zatorre 2001; Blood et al. 1999; Brown et al. 2004; Koelsch et al. 2006; Menon & Levitin 2005
Emotional <u>expression</u>	Music listening makes people cry, smile, laugh, and furrow their eyebrows, as indicated by self-reports, observations, and electromyographic measures of facial muscles.	Becker 2004; Frey 1985; Gabrielsson 2001; Sloboda 1991; Witvliet & Vrana 2007
Action tendency	Music influences people's <u>action tendencies</u> , such as their tendency to help other people, to consume products, or to move – either overtly or covertly.	Fried & Berkowitz 1979; North et al. 2004; Rieber 1965; Harter & Harter 1977
Emotion regulation	Listeners attempt to regulate their own emotional reactions to music, e.g., with regard to what are deemed appropriate responses in a	Becker 2001; Gabrielsson 2001
<i>Psychomotor</i>		
Writing speed	Shorter time for writing down numbers from 100 to 1	Pignatiello et al. 1986
Count time	Shorter time to count from 1 to 10	Clark & Teasdale 1985
Distance approximation	Smaller distances estimated	Kenealy 1988
<i>Motivational</i>		
Incentives	Higher ratings of willingness to participate in social activities	Wood et al 1990
<i>Information processing</i>		
Word association	Shorter time to produce associations to words	Kenealy 1988
Coding speed	Shorter time to complete a symbol-coding procedure	Wood et al. 1990
Decision time	Shorter time to decision	Kenealy 1988
<i>Judgmental/Behavioral</i>		
Subjective probability	Higher estimates of probability of success and lower estimates of failure	Teasdale & Spencer 1984
Evaluative judgments	More positive evaluations of ads	Gorn et al. 2001
Purchase intentions	Lower in-store purchase intentions	Bruner 1990
Sexual arousal	Stronger sexual arousal	Mitchell et al. 1998
Physical attraction	Higher ratings of attraction	May & Hamilton 1980
Emotion perception	More happiness and less sadness perceived in facial expressions	Bouhuys et al. 1995

Figure 3.2 Comprehensive components of musical emotion as defined by Juslin & Västfjäll's study in 2008.³²⁷

Their detailed analysis strengthens the claim of music's collective power over human emotion; no matter what theory of origins of musical emotion is used, all shades of individual emotion are comprised of the above universal categories. Opponents of universal emotion are right in saying that "there is no *single* mechanism that can account

³²⁷ Ibid, 562-3.

for *all* instances of musically induced emotion...”; however, the above mechanisms *can* be *universally applied* to explain and construct all experiences of musical emotion.³²⁸

Thus, music’s emotional influence clearly belongs to the collective layers of human experience; the close relation between music and universal emotion demonstrates music’s unique power to signify, embody, and activate the collective consciousness of humankind.

An interesting note to address is the relation between the collective components of emotion addressed here and the opportunity for individual, creative interpretation of music as addressed in Chapter 2. At first glance, these two sections may seem contradictory. However, it is quite possible for music to have a strong foundation in the collective underpinning of humankind while simultaneously providing great opportunity for individual subjectivity. Places for individual insight such as experience, creation of impossible worlds, and subjective meaning have great influence in the individual’s interpretation and construction of meaning; however, these all ultimately trace their roots back to the universal theories of emotion.

As demonstrated above by Mattheson’s System of Affections, Romantic theorists’ propositions, and neuroscientific theories of musical emotion, music universally has a close relation to universal emotion. Each of these paradigms attempts to explain how personal musical experiences ultimately originate in these collective origins, and how change in the universal components of any paradigm lead to powerful changes in the collective structure by which the individual interprets, experiences, and is affected by the music itself.

³²⁸ Ibid, 563. Emphasis found in original source.

Culture and Musical Effect on Consciousness

Music as a Conduit of Human Culture

Value presentation and encouragement of cultural development. Final in the dimension of music's collective process, music is clearly seen to be key in the formation and expression of culture. Here I define culture following music cognition scholar Ian Cross as "...shared ways of understanding the world, of understanding each other as ourselves, and of acting together in and on the world, that are transmissible by nongenetic means".³²⁹ Music is found in every human culture, usually associated closely with heightened or transferred subjectivity of consciousness.³³⁰ Activities such as religion, dance, and public ceremony of grief or joy are closely associated with music, and are helpful as part of transmitting cultural values and strengthening a sense of collective meaning for the event.³³¹

One of the reasons music is so effective at transmitting cultural values is because it acts as an emblem of those values. Ancient Greek culture nicely exemplify this, with music accompanying every action of life; music was both "an art and a subject of scientific and philosophical inquiry".³³² Music accompanied offerings, feasts, assemblies,

³²⁹ Ian Cross, "The Origins of Music: Some Stipulations on Theory," *Music Perception: An Interdisciplinary Journal* 24, no. 1 (2006): 79–82, 80.

³³⁰ Eric Clarke, "Music perception and musical consciousness," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 193–213, New York: Oxford University Press, 2011, 209.

³³¹ Clarke, "Music perception," 209.

³³² *Grove Music Online*, s.v. "Greece,"

wars, sailing, and relaxation; and philosophers reflected on music's impact on character, political disposition, moral progress, and the meaning of music itself.³³³ Plato's requirement of musical and dance education to promote warrior values in his ideal city brings us to an important modern sociological find: culture is preserved within music and dance.³³⁴ According to Fitch, dance is part of the cultural aspect of humanity, found in every culture, and music is crucial to dance; some languages do not even differentiate between music and dance because the concepts are so distinctively human and particular to the culture of origin.³³⁵ Here we see music as an emblem of culture and a means by which culture is transmitted and passed down.

Moreover, music's repetitious nature allows music to be easily shared, and marks it as a property of community.³³⁶ To be specific, formulaic repetition was the shared origin of music and language; it allows music to be grounded in key cultural values and be emotive, social, and holistic.³³⁷ The repetitive component of music tells us that music

³³³ Ibid.

³³⁴ Ibid. See for historical information on Greek philosophers.

P. Connerton, *How Societies Remember*, Cambridge: Cambridge University Press, 1989, Quoted in Lawrence M. Zbikowski, "Music, language, and kinds of consciousness," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 179-192, New York: Oxford University Press, 2011, 191. For culture's preservation in music and dance.

³³⁵ W. Tecumseh Fitch, "Four Principles of Biomusicology," in *The Origins of Musicality*, ed. Henkjan Honing (Cambridge, Massachusetts ; London, England: The MIT Press, 2018), 23-48, 38. See for information regarding dance's fundamental evolutionary relations to humanity.

Lawrence M. Zbikowski, "Music, language, and kinds of consciousness," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 179-192, New York: Oxford University Press, 2011, 187. See for information regarding bodily and sonic analogue of music and dance.

³³⁶ Elizabeth Hellmuth Margulis, *On Repeat: How Music Plays the Mind* (New York, NY: Oxford University Press, 2014), 6.

³³⁷ B. Richman, "How music fixed "nonsense" into significant formulas: On rhythm, repetition, and meaning," in N. Wallin, B. Merker, & S. Brown (Eds.), *The Origins of Music*, (Cambridge: MIT Press, 2001), 301-314). Quoted in Margulis, *On Repeat*, 6.

was not merely communicative or informative, but of a higher meaning and purpose; each time music is repeated, something new is understood and appreciated, aesthetically.

³³⁸ Because of this, we must have openness to connections and meanings not instantly apparent.³³⁹ As Margulis puts it, music is fundamentally a form of enactment: the nature of music allows its influence to go beyond a subject-object relationship to direct musical participation.³⁴⁰ Repetitions allow us to be constantly listening ahead, predicting the future components and experiencing implicit memory of groups of notes; such enactments allow us to be part of the musical subject, moving beyond limits to direct experience.³⁴¹ Clearly, music does not simply inform or communicate; it is also a means of transmitting and demonstrating cultural values, both in aesthetic and functional areas.

In the field of neuroscience and evolutionary psychology, music's functional commonalities are further explored. Music elicits affective emotional responses, presents a social activity, and is culturally emblematic.³⁴² In all cultures, there are activities that make use of music's ability to elicit affective responses; movies, rituals, group activities; all acknowledge the affective component of music and how it might be functionally used for pleasure or social bonding.³⁴³ In addition, music is fundamentally social; it is done in interaction with others and provides a framework for social and intentional action, as seen

³³⁸ Ibid, 13.

³³⁹ Ibid.

³⁴⁰ Ibid, 12-13.

³⁴¹ Ibid, 12.

³⁴² Cross, "The Origins of Music," 4-5.

³⁴³ Ibid, 4.

in its common usage in events, celebrations, and life transitions.³⁴⁴ Thirdly, music is culturally emblematic, by representation of membership through hymns and anthems as well as preserving memories and group experiences.³⁴⁵

According to Cross, all these components, in addition to its multiplicity of meaning, allows music to be “efficacious in group and individual contexts and...processes of human evolution,” and ultimately points to musicality (“a generic capacity for music”) as integral to human capacity for culture.³⁴⁶ In this way, music is seen as a crucial component of the creation and development of human culture. Its unique entwining with cultural practices and values gives music a unique place in the arts to not only signify the collective values of the group consciousness, but also embody and strengthen the collective element within us through experience.

Enactment of cultural values. In addition to cultural value presentation, music is also helpful in the expression and enactment of cultural values through its direct influence on social life. According to music sociologist Tia DeNora, music and social life influence each other.³⁴⁷ Musical and social activity help each other grow through interaction and presentation of values in the present. For example, musical gatherings

³⁴⁴ Ibid, 5.

³⁴⁵ Ibid.

³⁴⁶ Ibid, 2, 13.

³⁴⁷ Tia DeNora, *Music in Everyday Life* (Cambridge ; New York: Cambridge University Press, 2000), 5.

form integral activities of cultural formations in different societies.³⁴⁸ In *Music as Social Life*, Thomas Turino describes music's unique ability in enactment of cultural values, and its sociological power to create and strengthen cultural values and social bonds. He demonstrates how the music of Zimbabwean Shona bira ceremonies and Peruvian Aymara festivals are integral to their *cultural formations*; in these situations, "values expressed and modes of practice within these musical events are consistent with broader patterns of social life; people do not feel contradictions between these activities and the values that guide the rest of their lives".³⁴⁹ Similarly, contra dancing and other such activities are bases for *cultural cohorts*, Turino's term for "a social group that forms around the activity itself," where music gives participants an alternative reality where art and specific cultural values factor in more strongly.³⁵⁰

As we see, the music's level of integration with culture creates different sociological groups. In a cultural formation, the musical activity bolsters the larger culture's values; in contrast, musical gatherings forming "cultural cohorts," the musical values are important, but members still act based on beliefs of the larger groups.³⁵¹ Cultural cohorts provide balance and an alternative to modern consumerist culture, allowing better continuity and preservation of cultural values in face of technology and domination by machine.³⁵²

³⁴⁸ Thomas Turino, *Music as Social Life: The Politics of Participation*, Chicago studies in ethnomusicology (Chicago: University of Chicago Press, 2008), 186.

³⁴⁹ Turino, *Music as Social Life*, 186.

³⁵⁰ Ibid, 187.

³⁵¹ Ibid.

³⁵² Ibid.

These relations between music and the collective values of society are so strong that many governments have harnessed and used the collective power of music to their own political ends.³⁵³ For example, Nazi Germany was proud of artistic German culture, and presented much Brahms, Bach, Beethoven to strengthen the value of German culture in both concerts in time of peace as well as in war, seen in the story of Shostakovich's *Leningrad Symphony* and its ability to foster national pride during the second World War.³⁵⁴ Of course, in this time Jewish music was also unfortunately destroyed because it promoted Jewish values and culture, with many composers running out of fear and cruelty of the censorship.³⁵⁵ Musicians were even encouraged to become part of one of the specialist sections of the government entertainment institution, because they had so much effect on the culture and values of the citizens.³⁵⁶

Similarly, the American Civil rights movement demonstrates the close interaction of music and culture. Commentators say mass singing was invaluable in uniting and bolstering courage in people.³⁵⁷ Songs came from church spirituals, gospel, humans, and labor songs, and texts reinforced the idea of action and unity, as well as concretely

³⁵³ Ibid, 189.

³⁵⁴ Alex Ross, "Death Fugue: Music in Hitler's Germany," in *The Rest Is Noise: Listening to the Twentieth Century* (Macmillan, 2007), 333–370. See for German music and its nationalistic use.

Elvina Tomenko-Lytle, "Transcendence, the Numinous and the Sublime in the Communal Experience of Music" (Ph.D., Fuller Theological Seminary, School of Theology, 2008), <https://search-proquest-com.ezproxy.baylor.edu/docview/304394358/abstract/8A46459DCFE14A89PQ/5>, 57. See for detailed explanation of the *Leningrad Symphony* and its collective power.

³⁵⁵ Ross, "Death Fugue: Music in Hitler's Germany." 334-6.

³⁵⁶ Turino, *Music as Social Life*, 201.

³⁵⁷ Nancy S. Love, *Musical Democracy* (SUNY Press, 2012), 67.

naming components of shared belief.³⁵⁸ Certain songs, such as “Oh Freedom,” “Over My Head I See Freedom in the Air,” and others became known as anthems of the civil rights movement.³⁵⁹ Clearly, music is deeply interlaced with culture and is a powerful force in articulating and creating cultural values; its symbiotic relationship with social life and culture points to its unique power to articulate and transmit collective consciousness, and activate collective understanding in group members.

Presented above are examples of how music and social life influence each other. The unique activities of social life within a given culture encourages certain types of music-making, and this music comes to represent the social group. Because it follows certain cultural standards, the music represents the collective values of that slice of time in the group. However, music does not merely *reflect* culture, but also *influences* the cultural formation of the group itself. The symbiotic relationship between music and culture represents a mutually interdependent relationship; as Shepherd and Wicke remark, ‘a viable understanding of culture requires an understanding of its articulation through music just as much as a viable understanding of music requires an understanding of its place in culture’.³⁶⁰ However, a more constructive approach would include asking ‘not what does popular music reveal about “the people” but how does it construct them’?

³⁵⁸ Turino, *Music as Social Life*, 217, 219.

³⁵⁹ Kerran L. Sanger, *When the Spirit Says Sing!: The Role of Freedom Songs in the Civil Rights Movement* (Routledge, 1995), 66.

³⁶⁰ John Shepherd and Peter Wicke, *Music and Cultural Theory* (Cambridge: Polity, 1997), 137. Quoted in DeNora, *Music in Everyday Life* (Cambridge ; New York: Cambridge University Press, 2000), 5.

³⁶¹ This research question brings us to our next section, music and its role in defining cultural relativism.

Music and Cultural Relativism

Because of music's unique relation with collective consciousness, music demonstrates specific properties that can be used in differentiating disparate cultures. Here, following Robert Walker, I define cultural relativism as the process by which the same component or element of a work means different things for different cultures.³⁶²

Evolutionary background in the function and development of music. From an evolutionary perspective, we know that skills and behavioral patterns develop in relation to the environment. In relation to music, evolutionists highlight the ear's role as the organ of balance; although music has increasingly become associated with consumerism, sounds and their relations among each other were important evolutionary signals.³⁶³ The ear had an important adaptational function, and in practice music represented a powerful survival tool.³⁶⁴

³⁶¹ Simon Frith, "Towards an Aesthetic of Popular Music", in Richard Leppert and Susan McClary (eds.), *Music and Society: The Politics of Composition, Performance and Reception*, (Cambridge: Cambridge University Press,) 133-50. Quoted in DeNora, *Music in Everyday Life* (Cambridge ; New York: Cambridge University Press, 2000), 5.

³⁶² Robert Walker, *Musical Beliefs: Psychoacoustic, Mythical, and Educational Perspectives* (New York: Teachers College Press, 1990), 7.

³⁶³ D. J. Levitin, *This is Your Brain on Music: The Science of a Human Obsession* (New York, NY: Dutton, 2006), 251. Quoted in Ansuman Biswas, "The Music of What Happens: Mind, Meditation, and Music as Movement," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 95 – 111. New York: Oxford University Press, 2011, 98.

³⁶⁴ Ibid.

Although different perspectives provide a variety of possibilities for an evolutionary purpose of music, such as a reproduction and courtship, expression of instinctual wishes, and co-coordination, it is clear that music is closely connected to human evolution and thus closely reflects the communal, cultural values inherent to human development.³⁶⁵ For example, Ian Cross describes the importance of music's co-coordinative abilities in developing culture:

...understanding the intentions of others is not enough by itself to account for the aptitude for interaction and joint action that underlies the human capacity for culture. What is also required is a motivation towards and a capacity for 'shared intentionality' which incorporates not only a degree of understanding of others as intentional but also an understanding of the ways the intentions of others relate to common goals in terms of hierarchies of possible actions and potential roles...music can best be interpreted as a mechanism for motivating and sustaining [such] shared intentionality.³⁶⁶

Clearly, music is closely connected to humanity's evolutionary development and intimately parallels cultural expansion.

Similarly, in W. Tecumseh Fitch's research regarding the evolutionary components of musicality (defined here as "the set of capacities and proclivities that allows our

³⁶⁵ Sander L. Gilman, "Music and Psychoanalysis," *The Oxford Handbook of Music and the Body* (July 10, 2018), accessed February 3, 2019, <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190636234.001.0001/oxfordhb-9780190636234-e-8>, 8-9. For Darwin's perspective of music as a social pattern of courtship and expression of instinctual wishes.

Ian Cross, "The Origins of Music: Some Stipulations on Theory," *Music Perception: An Interdisciplinary Journal* 24, no. 1 (2006): 79-82, 79. For the co-coordinative aspects of music and its relation to cultural development.

³⁶⁶ Tomasello et al, "Understanding and Sharing Intentions: The Origins of Cultural Cognition." 5, no. 28, *Behavioral and Brain Sciences* (2005): 675-91. Quoted in Cross, "The Origins of Music," 81. For the importance of a broad background in understanding shared intentionality.

Cross, "The Origins of Music," 79, 81. For music as the paradigmatic example of shared intentionality.

species to generate and enjoy music in all of its diverse forms”), he proposes four components foundational for an effective inquiry into musicality.³⁶⁷ First, song, found in all human cultures as well as many other species; second, instrumental music, a means to communicate acoustic signals through nonvocal means; third, social synchronization, with interlocking patterns and use of call-and-response; and fourth, dance, a crucial cultural aspect of humanity so closely related to music that some languages use the same word to describe both disciplines.³⁶⁸ Intrinsic to music and its evolutionary functions, each of these components demonstrates music’s intimate connection to evolution and close relation to cultural development.

Now that we have a background in the evolutionary perspectives of music and music’s strong relation to the collective origins of humanity, we will further explore the close connection between music and cultural values. Specifically, we will address how music’s relation to evolution and presentation of culture leads to distinctions among music in different cultures and music’s ultimate expression of collective human consciousness.

Ecological research as applied to cultural relativism. From an ecological perspective, we know perception depends on the environment; organisms and their environments are constantly changing to find the best possible fit.³⁶⁹ Evolutionary

³⁶⁷ W. Tecumseh Fitch, “Four Principles of Biomusicology,” in *The Origins of Musicality*, ed. Henkjan Honing (Cambridge, Massachusetts ; London, England: The MIT Press, 2018), 23–48, 23–24.

³⁶⁸ Fitch, “Four Principles of Biomusicology,” 23–24.

³⁶⁹ Eric F. Clarke, *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (Oxford: Oxford University Press 2005), 19–20.

adaptation and self-adjustment optimizes the perceptual system's resonance to these environments, and so it follows that different environments lead to different perception systems and different means of perception.³⁷⁰

In fact, pitch sensation varies by culture and the culture's environment.³⁷¹ Native American singers' environment is full of low harmonics reflecting their cultural association with nature and the music's spiritual totem function; their musical expression and harmonic spectrum developed to reflect personal, spiritual music of a fundamental connection to the universe.³⁷² For example, Kwakiutl Native Americans' low harmonics reflect Pacific rainforests: "for the Kwakiutl Indian, singing forms an important part of a lifestyle intended to be at one with nature; the use of the first natural formant of the vocal tract for concentrating resonance explains, scientifically, how such singing practices give a musical corollary to the natural lifestyle."³⁷³

Another example of this includes Mongolian throat singing, a type of singing originating to mimic the harmonic-rich natural sounds of the environment.³⁷⁴ Deeply rooted in Tuvan animism – the belief that nature is spiritually manifested through both appearance and sound produced – Mongolian throat singers aim to assimilate natural power by imitating the landscape's deep harmonics.³⁷⁵ This leads to great prevalence of

³⁷⁰ Ibid, 19-21.

³⁷¹ Robert Walker, *Musical Beliefs: Psychoacoustic, Mythical, and Educational Perspectives* (New York: Teachers College Press, 1990), 46.

³⁷² Ibid.

³⁷³ Ibid.

³⁷⁴ Theodore C. Levin and Michael E. Edgerton, "The Throat Singers of Tuva," *Scientific American* (September 1999): 80–87, 80.

³⁷⁵ Levin and Michael E. Edgerton, "The Throat Singers," 80-81.

low harmonics and sub-harmonics in the Mongolian culture, reflecting the environment's deep vibrations. In contrast, Western bel canto singers incorporate many higher harmonics, reflecting emphasis on the aesthetic beauty of sound that is profoundly shaped by built environments in the West.³⁷⁶ For example, Western singers are trained for public performance in large buildings designed for the express purpose of music-making; their higher pitches reflect the high frequencies and artificial environment of the concert hall.³⁷⁷

In addition to the evolutionary function of music and its important ecological significance, acoustic pitch frequency spectrum and melodic systems vary by culture; experience leads to categorial differentiation between music and natural sound of the same frequency.³⁷⁸ For example, a bass note, a motor hum, and a dog bark each have similar frequencies of pitch; however, they belong to different sound worlds differentiated through cultural experience.³⁷⁹ Although a motor hum may be an alien noise to a native tribe, motor hum sounds are common components of Western hip hop music. Similarly, American jazz's staple notes of a string bass would be foreign to a Middle Easterner's brighter timbre music, and an Eastern plectrum instrument would have difficulty blending into American jazz's suave, often muted tone colors.

³⁷⁶ Walker, *Musical Beliefs*, 46.

³⁷⁷ Ibid.

³⁷⁸ Ibid, 46-47.

³⁷⁹ Ibid.

Besides the role of cultural differences of pitch perception in representing culture, science shows that musical listening experience shapes auditory perceptual strategies.³⁸⁰

The information from the cochlea (inner ear) is interpreted via the central nervous system's learned strategies, and so auditory systems are developed and tuned to the cultural auditory environment of surrounding culture.³⁸¹ Through experience, categorical perception is developed, where discrete sounds are grouped into a perceived category.³⁸²

For example, the trained Western singer's concept of pitch differs greatly from the concept of pitch as understood by untrained singers and those living in less developed cultural contexts. One's concept of pitch is derived from relationships between the understanding of properties of sound and activities in the ear's mechanism of hearing.³⁸³ The experience of the organism will shape its perceptual strategies for hearing as the cochlea's shape develops to fit the need of the environment.³⁸⁴ The concept of pitch also includes differences between sound as merely part of the noise of the environment, and pitch classified as the sound of *music*.³⁸⁵

³⁸⁰ Walker, *Musical Beliefs*, 48.

³⁸¹ Ibid, 46.

E. Boer, *On the "residue" and Auditory Pitch Perception*, in W. D. Keidel & W. Neff (Eds.), *Handbook of sensory physiology* (Vol. 5, Part 3), (Berlin: Springer Verlag, 1976). Quoted in Robert Walker, *Musical Beliefs: Psychoacoustic, Mythical, and Educational Perspectives* (New York: Teachers College Press, 1990), 48.

³⁸² Walker, *Musical Beliefs*, 54.

³⁸³ Ibid, 51.

³⁸⁴ Ibid, 47.

³⁸⁵ Ibid.

For example, singers formally trained in Western art music have a very different pitch sense from the community or tribal training of singers from other traditions.³⁸⁶ Pitch processing and even perception of the sound waves' frequency varies by experience.³⁸⁷ For example, an automobile crash may be so common to an urban resident that he or she may come to perceive acoustical pitch out of the sound of the crash, instead of merely a conglomeration of frequencies that are "sound" but do not contain definite pitch or any elements similar to music.³⁸⁸ However, upon witnessing a car crash, a Native American hermit living in the country outside of an urban center would not perceive specific pitches resembling music, but would instead have a large acoustical spectrum including many frequencies and timbres, such as the waves activated at the sound of a wolf howl or dog bark.³⁸⁹

Through this, members of each culture develop their own means of perceiving sound and their own contexts for differentiating musical pitch from mere sound limited to an undifferentiated conglomeration of frequency. In time, the culture will have its own auditory categories for speech and music, having only certain frequencies accepted into their concept of pitch.³⁹⁰ In this way, perception and meaning of music varies by culture; through cultural relativism, music acts as an emblem of different cultural values and experiences.

³⁸⁶ Ibid.

³⁸⁷ Ibid.

³⁸⁸ Ibid.

³⁸⁹ Ibid.

³⁹⁰ Ibid, 56.

Specifically, our cultures' belief systems give us the categories to understand sound and music; culture provides meaning for music.³⁹¹ Through music, adults teach cultural meaning to children, with music presenting different cultural symbols and values; interacting and understanding music brings the self into collective territory of the culture.³⁹² The philosophical beliefs that ground musical meaning provide a window into differing values within human cultures.³⁹³ Accordingly, not only does music act in the processes of cultural formation and represent cultural values, as explored in the previous section; it also gives a means to direct experience of the culture and a means to compare cultural meaning in the present.

In this way, we see how culture leads to differences in pitch perception, how the culture's music is intrinsically representative of the culture, and how music ultimately acts as a way to express cultural values. Music helps construct culture; in this way, music has unique place and purpose throughout the arts and human culture. Music acts as an agent retaining the culture's values and maintaining a representative source of a group's collective consciousness.

Using this paradigm, music becomes an invaluable way to gain insight into different histories and other cultures.³⁹⁴ The same interdependence of organism and environment applies to ecology of a musical system: humans exploit abilities crucial in

³⁹¹ Ibid, 56-58.

³⁹² Ibid, 58.

³⁹³ Ibid.

³⁹⁴ Nicholas Cook, *Music: A Very Short Introduction*, Very short introductions (Oxford: Oxford University Press, 2000), 129.

musicking, and music qualities well suited to the time are expanded and strengthened.³⁹⁵

In this way, essential components of music show fundamental characteristics of human societies of a given time and location, and what musical elements are most easily achieved within that environment. The environment is an interdependent component of the organism: collective qualities of landscape mirror and reflect the essence of the collective traits of the organism's population and larger community. Since collective qualities of the music mirror collective qualities of the human population, the music can be considered the essence of the goodness of fit and developed consciousness: an embodiment of the essence of cultural collective consciousness.

Conclusion

Here we see how music's unique place in the arts allows it to signify, embody, and activate the collective consciousness within all of us. Starting from ancient theories of the harmony of the spheres and continuing with Boethius, Schopenhauer, Jung, and recent transcendentalist experiences, philosophy and psychoanalysis provides ample context in the unique place of music within the collective. Then, examination of music in the area of the affections and the neuroscience of emotion reveals its close relation with emotion and its inspirational power to unlock and embody such emotion. Finally, music's innate relation to culture is invaluable. Music is intrinsic to cultural value presentation, transmission, identification, and development. Music is so important to a culture that different cultures may be identified by their music alone.

³⁹⁵ Clarke, *Ways of Listening*, 21.

Philosophical, psychological, sociological, neuroscientific, and ethnomusicological research clearly demonstrates music's unique place in the arts to signify, embody, and activate our deeper collective elements. This brings us to our next chapter: music's unique power in bringing individual consciousnesses into the sphere of collective consciousness, through means such as the process of composition, the healing theories of psychoanalysis, the sociological research of musical agency and asylum, the act of performing, and finally the means of bringing the self into a spiritual context.

CHAPTER FOUR

Musical Transcendence: Mediating Individual and Collective Consciousness

“Music is a higher revelation than all wisdom and Philosophy. Music is the electrical soil in which the spirit lives, thinks, and invents.” – Beethoven³⁹⁶

Introduction

As discussed in the previous chapters, music has a unique bond with consciousness, in both the individual and collective spheres. In this chapter, I will examine how music mediates between the spheres of the individual and the collective.

Many may have already experienced the active power of music, and its means of encouraging connections and drive to achieve new heights of understanding and new depths of community bonds. Not only does music expand opportunities to bring consciousness to new levels in the depth of the individual and the enactment of the collective; it also is a distinctive means of travel between the individual and collective consciousness, and, specifically, a mechanism that brings an individual's essence into the collective community.

In addition, the widespread use of music in sacred and spiritual contexts points to its transcendental abilities and communicative power appropriate for spiritual contexts. As explored in the previous chapter on the relation between music and the collective sphere, music is uniquely equipped to embody and activate collective spiritual elements, as demonstrated by theories such as Boethius's concept of harmony, Schopenhauer's

³⁹⁶ Ludwig Beethoven, 1934. Bilal Zubedi, *On the Road to Awareness* (iUniverse, 2009), 134.

language of the universe, Jung's collective unconscious, and various meditative experiences. Since tribal times, music has been used in ceremonies encouraging connection between the human and the divine, and the use of music continued and expanded with the advent of the evolution of structured religion. Both eastern and western cultures make great use of music and its relation to the infinite, transcendent and sublime.

These traditions stem from music's exceptional relation to both individual and collective spheres, and its characteristics of agency, expression, and spiritual awareness that give ability to negotiate among spheres of consciousness. Grounded by research in psychology, sociology, philosophy, I propose that music's unique place in the arts allows it to distinctively relate to both individual and collective spheres, and act as mediator allowing an individual's essence to be brought into the collective context, in both human and spiritual territories.

This claim will be substantiated through examination of the way music mediates between the action of the individual and its presentation in universal context. First, I will start by describing how all human societies use music in movement from individual to collective consciousness. This discussion will focus on how music brings the self into society, exploring agency, asylum, and performance expression. Then, I will discuss how music brings the individual into collective spiritual context by examining music's ability to mediate between the human and the transcendent as well as music's excitation and encouragement of such movement towards transcendence.

Mediating the Self and Society

A first way to see music's unique place in the arts as a means to distinctively relate both individual and collective spheres is its means of bringing the self into society. Individuals are responsible for their own thoughts and perspectives, as the society has its own customs and collective opinions. In certain situations, the individual may feel isolated or experience a disconnect from society, either unable to express its viewpoints in an understandable way, or unable to feel collective connection and belonging. In these situations, music acts as a mediator between the individual and collective, bringing the individual's observations and needs into society. Through music, the individual can share their understanding and feel a sense of belonging.

Even in situations less dire, music is known to strengthen connection between the individual and societal consciousness and enhance both the individual's feeling of belonging and understanding of society, as well as society's incorporation and understanding of the individual. In the following section, we will explore psychological and sociological research regarding this connection.

Collective Music's Effect on the Self

First, much research centers around music and its social effects on the self. Through various topics such as agency, relationships, asylum, and meaning behind performance, music's unique place in the arts as a mediator between individual and collective consciousness will be demonstrated. Because topics of this research are closely connected with earlier philosophical perspectives, I will use philosophy to frame the

issues before diving into sociological perspectives of the relation among music, society, and the self.

Changing agency. From ancient times, music has been known to embody different characters and expressions. Originating with Plato's ethos theory, it has been known that music enhances different characters and moralities relating to the individual performer or experience to the surrounding culture.³⁹⁷ In Plato's ideal city, arts were under strict control, only allowing music strengthening warrior ethos and virtues of courage and perseverance.³⁹⁸ Plato believed strongly in music's ability to influence and change the agency of action, bringing the individual into context where collective movement and purpose is possible.

Similarly, in the 20th century, Schopenhauer believed in music's unique capability of evoking the metaphysical organization of the Will.³⁹⁹ According to Schopenhauer, music is the best way of accessing the Will; because it refuses to represent the phenomenal world, music is more powerful and penetrating than the other arts - it speaks of a thing itself and not of its shadow.⁴⁰⁰ As Schopenhauer said, "The unutterable depth of

³⁹⁷ Robert Walker, *Musical Beliefs: Psychoacoustic, Mythical, and Educational Perspectives* (New York: Teachers College Press, 1990), 100.

³⁹⁸ Walker, *Musical Beliefs*, 100.

³⁹⁹ Sander L. Gilman, "Music and Psychoanalysis," *The Oxford Handbook of Music and the Body* (July 10, 2018), accessed February 3, 2019, <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190636234.001.0001/oxfordhb-9780190636234-e-8>, 1.

⁴⁰⁰ Arthur Schopenhauer, *World as Will & Idea*, ed. R. B. Haldane & J. Kemp, trans. (London: Routledge and Kegan Paul, 1964), 333. Quoted in Walker, *Musical Beliefs*, 140.

all music rests on the fact that it restores to us all the emotions of our inmost nature.”⁴⁰¹

Music has properties giving it direct access to the Will, and thus close access to influence over individual action and movement of consciousness into a bigger, collective context.

Recent sociological research provides support for many of these theories.

According to sociologist Tia DeNora, music gives resources to help produce agency and identity.⁴⁰² The use of music helps actualization; music is often used by actors to help practice different social situations and change character agency in absence of social stimulus.⁴⁰³ Musical forms are devices of organization; because of this, it can be used to resolve distance between what we must do and what we prefer to do.⁴⁰⁴ In the challenge of self-regulation between what is necessary and what is preferable, music allows one to experience and internalize certain “modalities of feeling” allowing the individual to configure itself as the type of agent appropriate for the societal context.⁴⁰⁵ As DeNora articulates,

It [music] is a resource for modulating and structuring the parameters of aesthetic agency – feeling, motivation, desire, comportment, action style, energy...its rhythms, gestures, harmonies, styles and so on – are used as referents or representations of where they wish to be or go, emotionally, physically and so on. Respondents make, in other words, articulations between musical works, styles and materials on the one hand and modes of agency on the other, such that music is used, prospectively, to sketch aspired and partially imagined or felt

⁴⁰¹ Quoted in Holly Watkins, *Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg* (Cambridge, UNITED KINGDOM: Cambridge University Press, 2011), <http://ebookcentral.proquest.com/lib/bayloru/detail.action?docID=803217>, 2. DOWNLOAD BIBLIO FOR FT ACCESS

⁴⁰² Tia DeNora, *Music in Everyday Life* (Cambridge ; New York: Cambridge University Press, 2000), 5.

⁴⁰³ DeNora, *Music in Everyday Life*, 6.

⁴⁰⁴ Ibid, 52.

⁴⁰⁵ Ibid, 52-53.

states...These articulations are made on the basis of what respondent perceive the music to afford, what, in Lucy's [an interviewee's] words above, will be 'the right thing', what will 'help'.⁴⁰⁶

For example, in DeNora's interview with participant Becky, she mentions her use of music in configuring agency before leaving her house. Becky mentions that she often uses very loud, heavy music to motivate herself for the mood needed to tackle the duty of her errand.⁴⁰⁷ Lively music helps her be ready for something she is not looking forward to, such as large gatherings or Girl scout work.⁴⁰⁸ Other respondents mention using music to ease them to appropriate action and agency, such as fifty-year-old Vanessa's use of upbeat music in her barbeque hostings.⁴⁰⁹ As she says, Latin music "makes you feel good...it must be the rhythm...It's just a get-up-and-go type sound really. It sort of – instantly you hear it – you speed up a bit...music does definitely...have effect on your energy."⁴¹⁰ This description of using music to "get in the mood," "get going" and similar phrases were mentioned by nearly all respondents, as they describe how music is helpful in changing and reframing their agency.⁴¹¹

Music has been also widely described as a dynamic medium in other areas. The topics music helps with are endless; concept of time, social mood, increased interaction, self-therapy, energy, social inclination, and organizational conduct are all shown to be

⁴⁰⁶ Ibid, 53.

⁴⁰⁷ Ibid, 54.

⁴⁰⁸ Ibid.

⁴⁰⁹ Ibid, 55.

⁴¹⁰ Ibid.

⁴¹¹ Ibid.

influenced by music.⁴¹² Music psychologist John Sloboda demonstrates the variety of uses and effects of music with survey responses describing music's power over listeners, with phrases such as "music relaxes me," "disturbs me," and "motivates and inspires me."⁴¹³ Social planners have also made use of music's influence over agency, using classical music to reduce hooligan activities in the NY Port Authority Bus Terminal and Tyneside railway station; moreover, marketers make good use of music to influence consumer concerns such as meal time, time staying in a shop, and the amount of money spent.⁴¹⁴ Through music, individual agency can be channeled and changed to fit the needs of collective context. Music thus acts as a mediator between self and society, as it interacts between individual consciousness and collective needs.

Asylum function. Music also helps bring the self into society through its ability to provide asylum, restoring the self and allowing it to regain energy for incorporation into society. In psychoanalysis, music can act as an acceptable expression of suppressed emotions causing neurotic symptoms.⁴¹⁵ Through interaction with art, personal concerns

⁴¹² Ibid, 19-20.

⁴¹³ John Sloboda, "Empirical Studies of Emotional Response to Music," in M. Riess-Jones and S. Holleran (eds.), *Cognitive Bases of Musical Communication*, Washington, DC: American Psychological Association, 1992. Quoted in DeNora, *Everyday Life*, 18.

⁴¹⁴ NYT, "Playing Classics to Commuters," *New York Times* (6 October 1996), 3. Quoted in DeNora, *Everyday Life*, 18.

TEL, "Metro Hooligans Are Sent Packing by Delius," *The Daily Telegraph* (30 January 1998), 1. Quoted in DeNora, *Everyday Life*, 18. For association of classical music and decreased hooliganism.

Milliman, R.E., "Using Background Music to Affect the Behavior of Supermarket Shoppers," *Journal of Marketing* 46: 86-91, 1982. Quoted in DeNora, *Everyday Life*, 18. For influence on eating and drinking time and time stayed in shop.

Areni and Kim, "The Influence of Background Music on Shopping Behavior: Classical vs. Top-forty Music in a Wine Store," *Advances in Consumer Research*, 20:336-40, 1993. Quoted in DeNora, *Everyday Life*, 18. For amount of money spent.

⁴¹⁵ Gilman, "Music and Psychoanalysis," 7.

are transformed, and the subconscious is awakened in a way that helps people understand themselves and resolve any issues preventing them from normal social interaction.⁴¹⁶

Music can even fulfill deep psychological needs, as demonstrated through association between music preference and psychological necessities.⁴¹⁷ Specific types of music often become associated with the self and rejuvenation. For example, twenty-one-year-old student Monica has associated popular singer Enya with regeneration and relaxation,

Having a bath, yeah I listen to Enya; it's really nice and peaceful...Because quite often you can't hear the words so it's quite nice to not have to concentrate on it, but you can just let it wash over you if you are trying to relax...If we're having some lunch it'll probably be more up-beat music...No. I never really put that [Enya] on...I wouldn't really put it on when people come round.⁴¹⁸

The music of Enya has become a means of asylum in her busy life as a student. In her rejuvenating ritual of taking a bath, she allots Enya as her companion and helper, so much so that she says she would “never” consider extending her Enya musical asylum to social interactions or the ears of others when they come over.⁴¹⁹ The music fulfills her psychological need for peace and calm from her stressful life as a student.

From a sociological perspective, music has great influence over an individual's sense of space and their independence from the surrounding social context. Digital playing of musical recordings increases possibility of space management and

⁴¹⁶ C. G. Jung, Psychology and literature, (R. F. C. Hull, Trans.). In *The spirit in man, art, and literature: Vol. 15. The collected works of C. G. Jung*, par. 133-162, (New York: Bollingen Foundation. Bollingen Series XX, (1966), par.161. Quoted in Marshman, “The Power of Music,” 24. For transformation of personal concerns and access to unconscious.

⁴¹⁷ Jung, “On the Relation,” 322.

⁴¹⁸ DeNora, *Everyday Life*, 50.

⁴¹⁹ Ibid.

reevaluation of private and public.⁴²⁰ Personal control over the type, means, and time of music playing provides opportunity for a middle ground, offering sonic cocooning from challenges of the outer world.⁴²¹ Such escape from the concerns and social confines of daily life allows one to explore one's identity and find a way to healthily contribute to society, in a natural way. Instead of being overwhelmed with society and its demands, the individual can retreat into music's sonic cocoon, regain a sense of identity, and experience their own personal asylum. This opens the individual to endless possibilities of agency and allows him or her to re-find their natural social inclination.

Helping Relations with Others

Therapy. Another way to see the relation of music and its ability to bring individual agency into collective context is its ability to help relations with others. First, research points to music as a form of belonging. The auditory patterns of mother-infant bonding follow a musical pattern, and subsequent uses of music foster this belonging connection.⁴²² Rhythmic passing between baby and caretakers fosters an experience of communication and orients infant attention in the present, in the possibilities of interaction outside the self.⁴²³ From the beginning, musical components and the musical sounds between caretaker and infant build the fundamental means of communication and

⁴²⁰ Tia DeNora, *Music Asylums: Wellbeing through Music in Everyday Life*, 2016, 64-65.

⁴²¹ DeNora, *Music Asylums*, , 64-65.

⁴²² Stephen Malloch and Colwyn Trevarthen, "Musicality: Communication the vitality and interests of life," in *Communicative Musicality: Exploring the Basis of Human Companionship* (Oxford ; New York: Oxford University Press, 2009), edited by Malloch and Colwyn Trevarthen, 1-16, New York: Oxford University Press, 2009, 1.

⁴²³ Malloch and Colwyn Trevarthen, "Musicality," 1.

means of bringing the self into social context; Panksepp remarks that a view of communicative musicality is defined as "...a form of playful and endlessly inventive social behavior that helps build, epigenetically, the social brains of our children, to facilitate mental and physical healthy and learning permeated by prosocial affects."⁴²⁴ As research in music therapy demonstrates, the fact that all humans are capable of such communication founded on musical interaction, no matter the age or learning type, emphasizes music's importance even further.⁴²⁵

For many millennia, music and healing have been linked through religious or philosophical epistemology.⁴²⁶ In modern times, this has culminated with music therapy and developmental psychologists' understanding of communicative musicality and music's use as a prototype of communication and development.⁴²⁷ In therapy, music can be viewed as an agent of communication in establishing and maintaining the therapeutic relationship.⁴²⁸ Perret's psycho-energetic experience with music therapy provides many examples of music's ability to open individual consciousness and enhance development;

⁴²⁴ J. Panksepp, "At the interface between the affective, behavioral and cognitive neurosciences: Decoding the emotional feelings of the brain," *Brain and Cognition*, 2003, 4-14. Quoted in Jaak Panksepp and Colwyn Trevarthen, "The neuroscience of emotion in music," in *Communicative Musicality*, edited by Malloch and Colwyn Trevarthen., 104-146, New York: Oxford University Press, 2009, 105.

⁴²⁵ Ibid, 187.

⁴²⁶ P. Horden, *Music as medicine, The history of music therapy since antiquity*, Ashgate: Aldershot, 2000. Quoted in Mercédès Pavlicevic and Gary Ansdell, "Between communicative musicality and collaborative musicing: A perspective from community music therapy," in *Communicative Musicality*, edited by Malloch and Colwyn Trevarthen., 357-376, New York: Oxford University Press, 2009, 358.

⁴²⁷ P. Horden, *Music as medicine*, 359.

⁴²⁸ Trevarthen, "Musicality and the intrinsic motive pulse: Evidence from human psychobiology and infant communication," *Musicae Scientiae (Special Issue 1999-2000)*, (1999), 155-215. Quoted in Mercédès Pavlicevic and Gary Ansdell, "Between communicative musicality and collaborative musicing: A perspective from community music therapy," in *Communicative Musicality*, edited by Malloch and Colwyn Trevarthen., 357-376, New York: Oxford University Press, 2009, 360.

as he says, changes in individual behavior parallel breakthroughs in musical expression of the therapeutic session.⁴²⁹

For example, one patient, Rabbit, was playing music very aggressively, leading to a repetitive state of boredom and a state where he could not express himself creatively.⁴³⁰ The next session, Perret talked to him like an adult, insisting "...that he start to play music rather than just making noise. I told him that from now on I wanted him to be creative with music and to invent...to enjoy himself and to be playful."⁴³¹ The next day Rabbit was able to demonstrate rhythm, creativity, and spontaneous use of voice; this behavior was paralleled in his social life that quickly became less aggressive, less obsessive, and much more affectionate and emotionally expressive.⁴³²

In addition to its use as a means to establish the therapeutic dyad, music is known for its ability to develop community and communication, and is often used in group therapy for its development of this through "musical coordination of minds in time."⁴³³ Pavlicevic and Ansdell present a musical-social development model explaining the progress music brings to developmental stages:

Musicality is a core human capacity, and a basic response to and engagement with the human world...it affords basic human intersubjective communication through

⁴²⁹ Daniel Gilbert Perret, *Roots of Musicality: Music Therapy and Personal Development* (London ; Philadelphia: J. Kingsley Publishers, 2005), 88.

⁴³⁰ Perret, *Roots of Musicality*, 90.

⁴³¹ Ibid.

⁴³² Ibid, 91.

⁴³³ Trevarthen, "Musicality," 360. For use of music in group therapy.

Alf Gabrielsson, "Strong Experiences in Music," in *Handbook of Music and Emotion: Theory, Research, and Applications*, ed. Patrik N. Juslin and John A. Sloboda, Series in affective science (Oxford ; New York: Oxford University Press, 2010), 546–574, 565. Surveys demonstrated a high number of responses emphasizing musical community and communication.

communicative musicality — ‘the art of human companionable communication’, a functional capacity. *Musicianship* is a cultivated facility of musicality-in-action within sociocultural contexts. It involves the skillful coupling of musicality to specific musical cultures, traditions, fames, techniques and artefacts...*Musicing* is a universal activity of musicianship in action. It is the taking part in any way in musical activity...motivation and its meaning [is] from specific social and culturally related needs, functions and occasion...its basic reality is performance...which creates relationships between people, things, and concepts.⁴³⁴

As an individual becomes more in touch with their musicality, they progress to musicianship, and then Musicing, as demonstrated below in the graph.⁴³⁵ All of this is popularly explored in group music therapy settings.

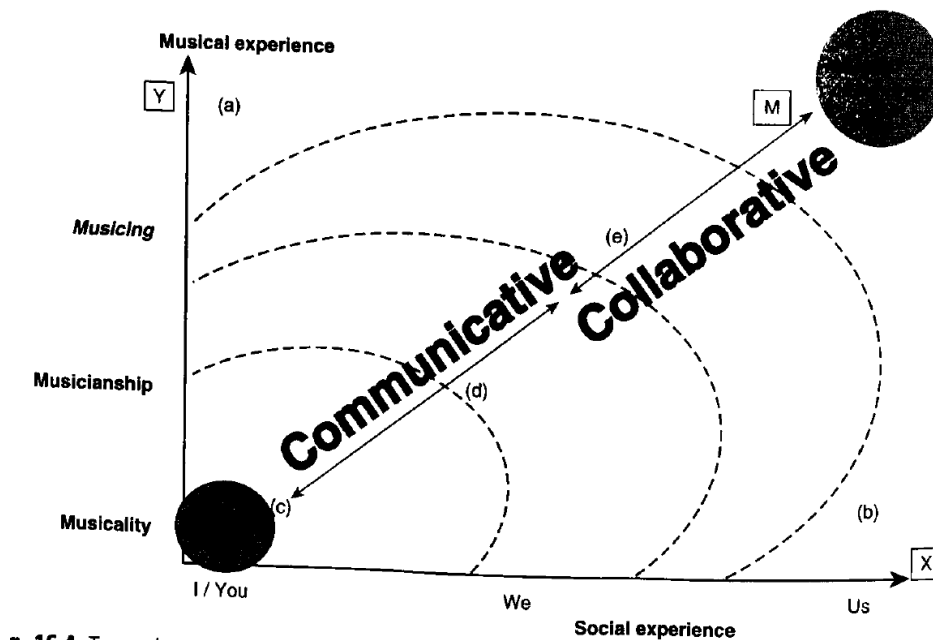


Figure 4.1 Music’s help in bringing the individual into collective context of communication and collaboration, as musical activates move from inborn musicality to use of musicianship and *musicing*. The process is commonly used to structure music therapy.⁴³⁶

⁴³⁴ Trevarthen, “Musicality,” 362.

⁴³⁵ Ibid.

⁴³⁶ Ibid, 364.

Performance. In a broader sense, music demonstrates its capacity of helping relations with others in its ability of sharing intentionality, allowing different individual interpretations while still keeping overall collective integrity and meaning.⁴³⁷ During listening or performing with others, we experience others' perception of time, leading to greater interpersonal understanding.⁴³⁸ Similarly, the entraining ability, or the connection that often happens between musicians due to synchronized processes, is an important component to furthering relations with others. As ethnomusicologist Martin Clayton articulates:

The term 'entrainment' refers to the process by which independent rhythmical systems interact with each other. 'Independent rhythmical systems' can be of many types: what they have in common is some form of oscillatory activity;... they must be independent in the sense of 'self-sustaining', i.e. able to be sustained whether or not they are entrained to other rhythmical systems ... for interaction to take place some form of coupling must exist between the rhythmical systems...[which] may result in those systems synchronising, in the most common sense of aligning in both phase and period, but in fact entrainment can lead to a wide variety of behaviours... rhythmical processes...[give] a reference point...to study the phase relationships between them. If we are concerned with entrainment between musicians, we might identify the moment an individual strikes a drum-head or taps a foot as the focal point of a quasiperiodic movement, and based on this choice we may study the relative phase of a particular pairing.⁴³⁹

Specifically, this rhythmic synchronicity is a component of musicality that develops interpersonal connection and awareness. As Jeddelloh describes, "When two or more objects are in synch, with beats at the same time, open and available to it, they entrain

⁴³⁷ Ian Cross, "The Origins of Music: Some Stipulations on Theory," *Music Perception: An Interdisciplinary Journal* 24, no. 1 (2006): 79–82, 79.

⁴³⁸ Cross, "The Origins," 80.

⁴³⁹ Martin Clayton, "What Is Entrainment? Definition and Applications in Musical Research.," *Empirical musicology review*. 7 (July 13, 2012): 49–56, 49.

and begin pulsing in the same rhythm. The entraining rhythm can bring individuals together on a basic, embodied, primitive level.”⁴⁴⁰ Similarly, Cross explains:

...interpersonal entrainment involves the reciprocal use of periodic behavior to control the timing of each participating individual's own periodic behavior...[because] some central timekeeping function is involved in activities...the emergence of an ability to entrain could allow one to 'experience' the world in another's time, hence facilitating the emergence of a degree of inter-perspectival awareness.⁴⁴¹

As DeNora summarizes, music creates co-subjectivity of consciousness, leading to people creating meaning together – collaborative meaning, cognition, feeling, and acting.⁴⁴²

Although this co-subjectivity and shared intentionality pervades all music, it is most fundamental within the West to the genres of chamber music and jazz. Without a conductor, performance of music relies exclusively on shared intentionality and collaboration, “...where cominglers are locked in each other’s consciousness within a span of time...each participant must lock into the consciousness of the others in order to create collaborative meaning.”⁴⁴³ This *We-relationship*, as Schutz calls it, is fundamental to musical creation and improvisation.⁴⁴⁴

⁴⁴⁰ J.J. Moreno, “The music therapist: Creative arts therapist and contemporary Shaman,” *The Arts in Psychotherapy*, (1988) 15, 271-280, 271. Quoted in Jeddelloh, “Chasing Transcendence: Experiencing ‘magic Moments’ in Jazz Improvisation” (Ph.D., Fielding Graduate Institute, 2003), <https://search-proquest-com.ezproxy.baylor.edu/docview/305215567/abstract/8A46459DCFE14A89PQ/4>, 20/

⁴⁴¹ Cross, “The Origins,” 80..

⁴⁴² DeNora, *Everyday life*, 153.

⁴⁴³ Steven Clair Jeddelloh, “Chasing Transcendence: Experiencing ‘magic Moments’ in Jazz Improvisation” (Ph.D., Fielding Graduate Institute, 2003), <https://search-proquest-com.ezproxy.baylor.edu/docview/305215567/abstract/8A46459DCFE14A89PQ/4>, 96.

⁴⁴⁴ A. Schutz, *The phenomenology of the social world*, Frederick Walsh, Trans., (Evanston, IL: Northwestern University Press, 1967), 167. Quoted in Jeddelloh, “Chasing Transcendence,” 96.

In Jeddeloh's examination of jazz improvisers and their perspectives on the feeling of flow and transcendence that brings performers together, he describes how music is ultimately collaborative and a means of breaking boundaries between the self and other. As jazz musician Jack says, music is "a collaborative work of art, a 'sonic sculpture' that coalesces and is unified by the musical sculptors simultaneously adding their intimate expression... '[there's much] feeding off of the other players a lot— bouncing off the other guys, picking up an idea and carrying something' ... There is a letting go of individual focus and a mindful intentionality around collaboration."⁴⁴⁵

Similarly, jazz sax player Sanchez describes his experience with jazz:

...you can take down some of those walls you put up... You overlap a little bit. You intertwine a little bit and you let that happen when it feels like you are playing each other's instruments or inspiring each other... This feels really good and I'm pushing it, and the band is telling me it's ok, they're with me, working off the shapes we're playing, feeding me some stretch chords and rhythms. I'm not thinking anymore, my body is talking through my horn. The boundaries between everything are blurring and I can't tell where I end and the rest of the guys begin. It feels like I am fused with everything and everything is fantastic... it's all blending, but there is energy there -I can feel it. It's funny; I don't sense the audience anymore just the increased energy that surrounds us... There are times when it feels like the bass has fused with me and my sax. It's very intense and I'm not seeing music anymore but colors, shapes and textures... I'm in the middle of it⁴⁴⁶

Clearly, Sanchez attests to music's ability to build and strengthen relations with others, as well as its use as a means of merging individual and collective consciousness.

Anthropologist Victor Turner describes such experiences as a means of *communitas*, a "possible collective state achieved through rituals where all personal differences of class, status, age, gender, and other personal distinctions are stripped away allowing people to

⁴⁴⁵ Jeddeloh, "Chasing Transcendence," 129.

⁴⁴⁶ Ibid, 129, 170. Quotes from interview of Sanchez.

temporarily merge through their basic humanity.⁴⁴⁷ Ethnomusicological researcher

Thomas Turino agrees,

...good music making or dancing is a realization of ideal—*Possible*—human relationships where the identification with others is so direct and so intense that we feel, for those best moments, as if our selves had merged. It is the sounds we are making, our art, that continually let us know that we have done so or that we are failing to achieve this ideal. Being in seamless synchrony with others feels wonderful, and it is one of the main experiences that attracts me to musical performance again and again....The ability to sync is common among family groups but also in communities I have visited in Peru, Zimbabwe, Caju country in Louisiana, and Texas-Mexican communities where people grow up participating in their local music and dance styles together frequently from an early age.⁴⁴⁸

Evidently, music is a strong means of bringing the self into society. Its encouragement of co-subjectivity and shared intentionality is invaluable, and its way of bringing the individual consciousness into collective context through collaborative, simultaneous participation is unique among the arts.

Emphasis on Time and Present Moment

A final way in which music brings the self into a wider, collective societal context is in its ability to create the experience of an individual presenting the self into the present.

Act of performing. The act of performing necessarily involves an emphasis on the present and is a means of bringing the self into social context. By nature, a performance of individual solo work demonstrates the artistic ability of the performer and their desire to share their work with an audience. Although some may only see a performance as a

⁴⁴⁷ Thomas Turino, *Music as Social Life: The Politics of Participation*, Chicago studies in ethnomusicology (Chicago: University of Chicago Press, 2008), 18.

⁴⁴⁸ Turino, *Music as Social Life*, 19.

celebration of an individual's work and improvement of musical skill, there is something much deeper that occurs during a performance than a mere transmission of musical "information" from musician to audience. As scholar Jeddeloh summarizes his research regarding musical entrainment and embodiment:

There is an embodied sense of the music that first of all aligns the musician with the music, an internal entrainment that extends out through the instrument. There is also entrainment that occurs between musicians, uniting the collaboration into a seamless whole. The felt sense of this entrained state is an effortless flowing of the music and being one with the music at the same time. Musicians report feelings of detachment, yet connectedness with other musicians and audience...There is no concept of performer and audience...There is a shifting of the sense of self from more of an intellectual being to more of an embodied, driven being.⁴⁴⁹

In Indian culture, rituals center around the understanding that the performer symbolizes bringing individual consciousness to a collective, universal context.⁴⁵⁰ Specifically, musical performance is an active presentation of bringing the individual's essence, one's soul or *ātman*, emerging into the collective *brahmin* of the universe.⁴⁵¹ One survey respondent summarizes the purpose of Indian classical music, saying "...a fundamental motivation of all involved remains the possibility of momentarily touching a higher state of consciousness...sound (*nāda*) shining forth in the attunement of musical tone (*swar*), serves as both metaphor and actual vehicle for consciousness in its most essential sense."⁴⁵²

⁴⁴⁹ Jeddeloh, "Chasing Transcendence," 138.

⁴⁵⁰ David Clarke and Tara Kini, "North Indian classical music and its links with consciousness: the case of dhrupad," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 137-157, New York: Oxford University Press, 2011, 151.

⁴⁵¹ Clarke and Tara Kini, "North Indian classical music," 151.

⁴⁵² Ibid.

Presence of the Other and its effect in performance. In performance, the relation between the self and the Other is highlighted and emphasized. First, the self's awareness of the other impacts performance; social psychology identifies changes in performance due to two means of self-other relations. First, the presence of the other can decrease performance quality through process loss, termed *social inhibition*.⁴⁵³ The presence of the other may bring out negative effects by the self's worry of judgement (*evaluation apprehension effect*), increased distraction and diverting attention from the present task (*distraction-conflict*), addition of too much new information (*cognitive overload effect*), or through feeling of prejudice (*stereotype testing effect*).⁴⁵⁴

These effects are mostly due to the increased feeling of arousal and the different perspective that accompanies the presence of others.⁴⁵⁵ For example, as far as the *evaluation apprehension effect*, during a performance the performer may be so caught up in worrying about a negative evaluation from the observers that their arousal will increase, and their skill level will not be able to compensate for this increase in anxiety or stress. It is well known in the psychological community that best quality of performance results from the combination of low arousal-hard task or high arousal-easy task, as we see in the graph below:

⁴⁵³Dr Charles Stangor, "Group Performance," in *Principles of Social Psychology - 1st International Edition* (BCampus, 2014), accessed January 26, 2020, <https://opentextbc.ca/socialpsychology/chapter/group-process-the-pluses-and-minuses-of-working-together/>.

⁴⁵⁴ Liad Uziel, "Individual Differences in the Social Facilitation Effect: A Review and Meta-Analysis," *Journal of Research in Personality* 41, no. 3 (June 2007): 579–601, 581-2.

⁴⁵⁵ Uziel, "Individual Differences in the Social Facilitation Effect," 581.

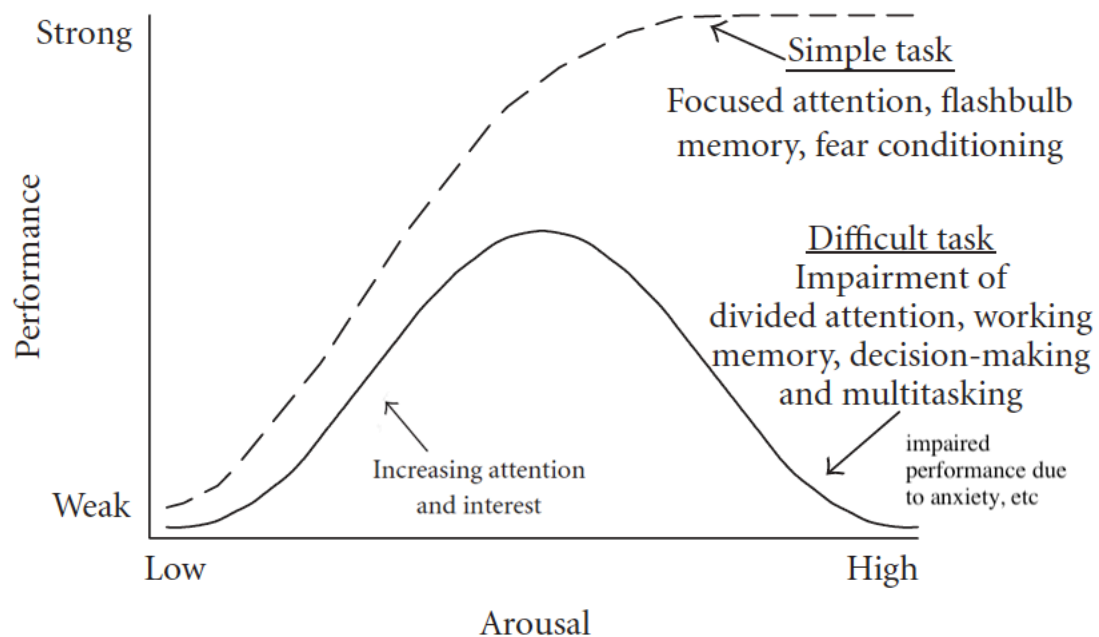


Figure 4.2 Yerkes-Dodson law describing the effect of arousal on performance.⁴⁵⁶

The presence of others can be quite powerful in leading to impaired performance. Not only can others increase arousal; they can also produce distraction or a good amount of new information that negatively impacts the performance. When distracted, attention is impaired and working memory is weakened, making it harder to yield a performance of the same quality.⁴⁵⁷ In this *distraction-conflict* effect, the performance is impaired through the performer's experience of conflict resulting from distraction between their task and the presence of others.⁴⁵⁸ Similarly, the *cognitive overload effect* describes the

⁴⁵⁶ David M. Diamond et al., "The Temporal Dynamics Model of Emotional Memory Processing: A Synthesis on the Neurobiological Basis of Stress-Induced Amnesia, Flashbulb and Traumatic Memories, and the Yerkes-Dodson Law," *Neural Plasticity* 2007 (2007): 1–33, 3.

⁴⁵⁷ Diamond et al., "The Temporal Dynamics Model," 3.

⁴⁵⁸ Uziel, "Individual Differences in the Social Facilitation Effect," 581.

situation in which the performer is attending to so much new information that they cannot focus on their performance. Impairment of divided attention and multitasking ensues, as the performer's decision making processes are weakened and focus on the performance fails.⁴⁵⁹

The *stereotype testing effect* focuses on the impact of others on performance in the field of perspective taking and the individual's relation to their community. As psychologist Claude Steele articulates, "Stereotype threat is being at risk of confirming, as self-characteristic, a negative stereotype about one's group."⁴⁶⁰ With the presence of another person, the performer may be consciously or unconsciously primed to view themselves in a social category with a stereotype, and be distracted by the ensuing fear of confirming these social stereotypes. This will raise arousal, and if not compensated by strength of skill, decrease performance quality.

Because these stereotypes include people from all different groups, such as race, gender, socioeconomic background, and age to name just a few, this effect can be quite debilitating to any individual.⁴⁶¹ Even if they are consciously unaware of the reason, they will most likely be consciously aware that it came into consideration to the presence of someone or their ideas regarding their own relationship to the community. Evidently, the presence of the other can have a strong effect on the individual, as the individual presents

⁴⁵⁹ Diamond et al., "The Temporal Dynamics Model," 3.
Uziel, "Individual Differences in the Social Facilitation Effect," 582.

⁴⁶⁰ Claude M. Steele and Jeffrey Aronson, "Stereotype Threat and the Intellectual Test Performance of African Americans.," *Journal of personality and social psychology* 69, no. 5 (1995): 797–811, 797.

⁴⁶¹ Steve Stroessner and Catherine Good, "Reducing Stereotype Threat," *Reducing Stereotype Threat*, last modified 2015, accessed April 9, 2020, <https://www.reducingstereotypethreat.org/home>.

the self in the societal context and the relation between the individual and the audience is brought to heightened awareness..

In contrast, the presence of the other can also increase performance quality through *social facilitation*, where the presence of arousal increases quality and overall process gain results.⁴⁶² Through the presence of the other, many positive things can occur. For example, the self can be brought to a higher perspective; they can motivate the individual to increase the aesthetic quality of their singing or playing; and they can encourage various forms of self-awareness, such as increasing a third person perspective of their self (*feedback loop process*), how much care they apply in appearing to the group (*self-presentation effect*), or bolstering their acceptance of the performance challenge (*challenge and threat effect*).⁴⁶³

According to psychologists Duval and Wicklund and their *Objective Self-Awareness theory*, in the presence of others one is able to observe and inspect the self from a third person, objective observer's perspective.⁴⁶⁴ In this perspective, the differences between the present self and ideal self are emphasized, and this resulting cognitive dissonance leads to motivation to achieve the quality of an ideal performance.⁴⁶⁵ In this *feedback loop* process of producing and understanding feedback on one's performance is increased, allowing one to achieve higher quality.

⁴⁶² Stangor, "Group Performance."

⁴⁶³ Uziel, "Individual Differences in the Social Facilitation Effect," 581-2.

⁴⁶⁴ Wicklund and Duval, "Opinion change and performance facilitation as a result of objective self-awareness" *Journal of Experimental Social Psychology*, 1971, 7, 319–342. Quoted in Uziel, "Individual Differences in the Social Facilitation Effect," 581.

⁴⁶⁵ Wicklund, and Duval, "Opinion change." Quoted in Uziel, "Individual Differences in the Social Facilitation Effect," 581.

Similarly, this concept of performing according to the highest standard of the self is furthered in the *self-presentation effect*. This mechanism describes the process by which performance quality is increased due to one's motivation to do well and preserve one's positive image for the observer. As humans, we are often motivated to highlight our most positive traits in the group setting, through mechanisms such as ingratiation, self-promotion, exemplification, supplication, and various other strategies that are meant to increase our favor in the eyes of the group.⁴⁶⁶ The event of performing is no exception; the desire for social acceptance is often highlighted through the social presentation of musical performance and its emphasis of the individual as the entertainer of the group.

Lastly, the *challenge and threat effect* implicates the sense of challenge that comes with challenging the self to perform to the best of one's ability. With the presence of others, the act of performing becomes more interactive, and there can be real excitement and ambition in communicating the music to the audience. Although arousal does increase, it is interpreted by the performer in a positive light, as excitement for performing increases and the challenge of the audience's presence is accepted. Although the individual may still feel threatened by the presence of another, they are strong enough to stay confident and increase their performance quality as they strive to meet the challenge.⁴⁶⁷ Thus, the presence of the other brings the performer into the present moment

⁴⁶⁶ Thane Pittman and E. Jones, "Toward a General Theory of Strategic Self-Presentation" 1, *Psychological Perspectives on the Self* (1982), 231-262, 235-247.

⁴⁶⁷ Mark A. Uphill et al., "Challenge and Threat: A Critical Review of the Literature and an Alternative Conceptualization," *Frontiers in Psychology* 10 (2019), accessed April 9, 2020, <https://www.frontiersin.org/articles/10.3389/fpsyg.2019.01255/full>.

and the possibilities of their role within the community; the presence of the social viewer has great effect on the individual, both positive or negative depending on the situation and the individual's relation to the community.

Performance and merging of the Self and Other. The most competent musicians find joy through the presence of the other, and understand music performance as a positive opportunity to express themselves and share their consciousness with the audience. Musicians describe experiences of being refreshed, opening the self to new means of consciousness, and reaching high perspectives including components of almost spiritual awareness. For example, Jeddelloh describes the process of the self-sharing consciousness with the Other as he found in jazz:

Self-Other collaboration can be thought of as an autopoietic social system embodying the body-mind systems of the musicians and invited others. We have a natural tendency to synchronize with rhythmic objects, processes, and beings and are able to anticipate a rhythmic stimulus and coordinate motor activity with it, thereby promoting coupling. Musicians learn and entrain with others through a neuron-mirroring process promoting synchrony in rhythm, intensity, complexity, and tempo. The outside world is set outside of the collaborative space through deafferentation, allowing focused concentration on the music and social interaction within the collaboration while suspending expectations about outcomes. The practice of deafferentation is a learned skill that can be practiced and used to positively impact jazz improvisation and attaining the magic moment.⁴⁶⁸

As Jeddelloh describes, the process of performing is a unique means to bringing the self into context of a larger, societal consciousness. This emergence of the self into collective consciousness can be enchanting, feeling almost magical, and highlights music's important relation as a mediator between individual and collective consciousness.

⁴⁶⁸ Jeddelloh, "Chasing Transcendence," 163.

Bringing the Self into Spiritual Context

Another way to see music's unique place in the arts as a means to distinctively relate both individual and collective spheres is its innate relation to transcendence and its means to bring the individual into transcendent spheres. Not only is music able to evoke the transcendent and act as communicator between individual and higher spiritual spheres; it also encourages transcendental experiences, as seen in areas such as meditation which leads to a greater recognition of the relation between the self and Other.

Transcendence and its Relation to Consciousness

For centuries, philosophers have described various mediums of transcendental phenomenon. Such exploration has incorporated both religious and nonreligious terminologies, as well as topics from both Western and Eastern traditions, as shown below.⁴⁶⁹

⁴⁶⁹ Jeddeloh, "Chasing Transcendence," 11.

Term/topic	Researcher	Discipline
feelings of absolute dependence	Kelly, 2002; Roy, 2001	Psychology, psychiatry
cosmic consciousness and the evolution of the mind	Bucke, 1901/1968	psychiatry
the Omega Point	de Chardin, 1955	theology
religious experience	James, 1982	psychology
predisposition to openness	Bultmann, 1969	theology
the sense of the numinous	Otto, 1924	Religious studies
experience of transcending as spiritual freedom	Rahner, 1968	theology
peak experience	Maslow, 1964	psychology
the inner experience of the Holy	Clark, Malony, & Tippet, 1973	philosophy
dimension of ultimacy	Gilkey, 1970, p. 40	Philosophy, religious studies
the Buddhist Dharma	Kornfield, 1996	Religious studies
shamanic ecstasy	Grim, 1983; Harner, 1980	Religious studies
Sufiist fana	Zaehner, 1957	Spirituality, religious studies

Figure 4.3 various aspects of transcendence previously researched within psychology, psychiatry, religious studies, theology, and philosophy.⁴⁷⁰

According to psychologist William James, *transcendence* incorporates the “progressive obliteration of time, space and sense of self, to the point of nonexistence...a unitary state and a sense of clarity of perception unknown in day-to-day life...[it brings a] luminous quality to the world and a desire to merge with it.”⁴⁷¹ According to him, transcendence is an ineffable state, and so cannot be described with normal language; alternative means of communication such as music and poetry are the only methods that may have possibility

⁴⁷⁰ Ibid.

⁴⁷¹ W. James, *The varieties of religious experience: A study in human nature*, (New York: Random House, 1982), 414. Quoted in Jeddloh, “Chasing Transcendence,” 11.

to communicate the ineffable components.⁴⁷² Particularly, a true transcendental experience can be described by the following four qualities:

(a) Ineffability—it defies expression and therefore needs to be experienced to be understood; (b) a noetic quality—it provides a sense of insight and is a state of knowledge; (c) transiency-mystic states are short-lived and cannot be sustained for long periods; and (d) passivity-once the mystic state is achieved it feels as if the subject's own will is lessened.⁴⁷³

These qualities are important because they are closely related to the experience of playing and listening to music. As regards the first characteristic of ineffability, music is a means of communication that speaks to people at a deeper level than words. Musical communication is unmediated and so moves directly from heart to heart; its co-coordinative potency, multiplicity of meanings, and means of sharing intentionality allows it to be the most potent form of communication.⁴⁷⁴ In relation to the second characteristic, music engages the mind and different parts of the brain, with scans showing almost all parts of the brain lit up as they are used in listening to and playing music, increasing insight and application of knowledge.⁴⁷⁵ For the third characteristic, experiences of the ephemeral and transient characteristics comes into play. Transient experiences in music gain much of their power through their unpredictability, as well as

⁴⁷² Ibid.

⁴⁷³ Ibid.

⁴⁷⁴ Cook, *Analyzing Musical Multimedia* (Oxford [England: Clarendon Press, 1998), 21. For music as unmediated communication.

Cross, "The Origins," 80. For co-intentionality and meaning multiplicity.

⁴⁷⁵ Norman M. Weinberger, "Music And The Brain," *Scientific American* 16, no. 3s (September 2006): 36–43.

the fact that music can only be experienced in the moment, and can never be re-created in the exact way.⁴⁷⁶

Finally, the concept of *flow* becomes helpful in understanding the fourth characteristic of ineffability. *Flow* is characterized as the loss of self-awareness, feeling of connection, and the sense of “the music playing them.”⁴⁷⁷ This supports the description of “passivity”: musicians describe that “...once the mystic state is achieved it feels as if the subject’s own will is lessened.”⁴⁷⁸ All of these components mentioned above play a crucial part in music’s intimate relation to the transcendent and demonstrate its close relation to James’s traits of ineffability. Music’s communicative power reaches across spheres to allow shared intentionality and communication deeper than words; its facilitation of connection among different parts of the brain leads to greater insight; music’s unpredictability and ephemeral relation to time relates to the transiency described of mystic states; and musical states of *flow* relates to the lessening of the individual will and sense of passivity of the transcendental experience. These components strengthen music’s relation to transcendent consciousness and its means of bringing the individual into the higher, transcendent context.

⁴⁷⁶ Roger W. H. Savage, “Being, Transcendence and the Ontology of Music,” *The World of Music* 51, no. 2 (2009): 7–22, 12–13.

⁴⁷⁷ Thomas Turino, *Music as Social Life: The Politics of Participation*, Chicago studies in ethnomusicology (Chicago: University of Chicago Press, 2008), 4.

⁴⁷⁸ Turino, *Music as Social Life*, 4. For concept of flow and its relation to feeling of passivity and recipience of a musical performance.

W. James, *The varieties of religious experience: A study in human nature*, (New York: Random House, 1982), 414. Quoted in Jeddloh, “Chasing Transcendence,” 1–12. For further information regarding the description of “music playing the musicians.”

Music and its Transcendental Ability: an Overview

Before various religious views on music and transcendence are presented, I will give an overview of the relation between music and transcendental experiences outside of spiritual schemata or religious structure—experiences more generalizable due to their research base, independent of one specific religious or philosophical foundation. In this section, scientific and sociological literature will be presented first to address objectively the relation between music and the transcendent.

Transcendence and Gabrielsson's SEM. Responses emphasizing music's power of transcendence and its ability to create harmony between the spiritual realm and human society have been found in populations of diverse backgrounds. In the second half of the 20th century, music psychologist Alf Gabrielsson and his colleagues embarked on a mission to find and categorize various people's strong experiences with music.⁴⁷⁹ During three periods of research, participants living in Sweden were interviewed from various experiences and backgrounds, including women as well as men; students in programs of classical music, members of choirs, pensioners, and others without formal training or education in music; fans of classical music, folk, jazz, opera, musicals, pop, ballads, religious music, and rock; ages ranging from 13 to 91 years; and ranges of education from seniors at secondary schools to students in college and working adults.⁴⁸⁰ Participants found through articles and announcements in press, radio, and television

⁴⁷⁹ Alf Gabrielsson and Rod Bradbury, *Strong Experiences with Music: Music Is Much More than Just Music*, English ed. (Oxford ; New York: Oxford University Press, 2011), 7.

⁴⁸⁰ Gabrielsson and Rod Bradbury, *Strong Experiences with Music*, 8.

were asked to freely describe their strong experiences with music.⁴⁸¹ Resulting in mostly written responses with only a small number (10%) from individual interviews, the 965 participants gave a collective total of 1350 stories about their strong experiences in music, as well as a smaller number of 580 participants who responded to a questionnaire requesting rating of different components of their experience.⁴⁸²

This data was then used to create categories within their descriptions as similarities were found in responses. Many categories related to transcendence emerged, including the extrasensory, magical, heavenly, and spiritual; other responses also focused on topics of ecstasy, trance, infinity, timelessness, eternity, spiritual peace, meetings with the divine, and merging with the universe.⁴⁸³ Although it is true that this study was not cross-cultural, the responses do provide excellent descriptions of the transcendental power of music especially in white, Western cultures.

Even though the following responses do focus on Western art music, there are many other responses including other musical genres throughout the study – as mentioned earlier, participants were taken from diverse musical experience and diverse musical tastes encompassing far more than just Western classical music.⁴⁸⁴ Since the respondents were encouraged to respond freely, talking about any time and any music they found meaningful in their life, the great quantity of responses focusing on Western

⁴⁸¹ Ibid.

⁴⁸² Ibid, 8-10.

⁴⁸³ Alf Gabrielsson, “Strong Experiences in Music,” in *Handbook of Music and Emotion: Theory, Research, and Applications*, ed. Patrik N. Juslin and John A. Sloboda, Series in affective science (Oxford ; New York: Oxford University Press, 2010), 546–574, 562-563.

⁴⁸⁴ Alf Gabrielsson and Rod Bradbury, *Strong Experiences with Music* 8.

art music may reflect the types of music the individual respondents judged to be most helpful in leading to these transcendental states. The purpose of the study was not necessarily focused on the universality of these experiences across cultures, but rather the depth and meaning found in various strong experiences as narrated by the 965 participants, producing a summary and analysis of the study worth its 492 page book. The universality and application to different cultures will be addressed in the upcoming section. With this in mind, here are a few sample responses included in Gabrielson's study (*italics added*):

I feel as though I have been moved to another planet and I suddenly have a distinct feeling of *communication*. Almost as if I have *something supernatural before me* that is desperately trying to *catch my attention* and *make me understand* something. (Man, middle-aged, 1990s)⁴⁸⁵

I was 13 years old...the music that was played was by Bach...It *penetrated right into your pores* everywhere. It was a *spiritual* experience without having to do anything to do with religion...*It makes you devout*. Makes you respect the music. It's so powerful. (Man, young, 1970s)⁴⁸⁶

[the experience took place during a musical play in a church ruin.] Roughly in the middle of the concert, an angel comes forth and *I have a sort of revelation*. Everything was so beautiful! I forgot about the existence of myself and others...*I consisted solely of spirit*. The idea of body and matter wasn't there. I wasn't aware of my body at all, it was a floating, weightless feeling. It was only my soul or spirit that was there. (Man, young, 1980s)⁴⁸⁷

When there was a choir rehearsal at church, the cantor and I both happened to come too early...he played for me Bach's Toccata and Fugue in C major on the organ. I sat there in the gloom in the empty church hall...I was I such raptures. I myself and the church hall expanded in some way and *merged in a larger context—a part of the universe*, perhaps. This was a *turning point* for me—from

⁴⁸⁵ Ibid, 160.

⁴⁸⁶ Ibid.

⁴⁸⁷ Ibid, 161

then on, music was ‘my room’; this is where I was safe and happy. (Woman, old, 1930s)⁴⁸⁸

The music was *Das Rheingold* by Wagner...The experience came gradually—started as a sort of charge or tension in the atmosphere, which gradually became all the more intense—roughly like a scent which you first get a hint of, rather than really fell, before it washes over you, inebriates you and takes you over...a sort of elation which grew all the bigger—filled me up—until it seemed to overflow, and I felt a sensation of incorporeal floating, a total *merging with the music, or quite simply with something bigger—God or the universe*, perhaps—where the experience of me, *myself was completely annihilated*. I think of it as that the experience at this stage is very like a religious salvation experience...This experience, together with other similar ones, made me opt for music as a profession. (Woman, young, 1980s)⁴⁸⁹

I’ve had a number of strong experiences of music together with other people by listening and dancing to shaman drums. At the sound of the drum “I see the crack between worlds” and *in an altered state of consciousness I journey to high and light places or to deep and gloomy worlds and many places in between*.⁴⁹⁰
(Woman, middle-aged)

When an experience is strong, it *goes beyond* the barrier where we have made use of *words* to describe and tell about things...The closest I can come is a *cosmic total experience beyond time and space*. My body and the music became a whole where all knew *I was dead, but it was a death that was a birth into something that was liberatingly light*. A light that didn’t exist in this life. *I even vanished from this life*, so I can’t remember anything of my surroundings. Everything that happened wasn’t connected to this world...*I always carry this experience within me*, which means that I ‘see’ another life and think that *much of our earthly striving is unimportant*. (Woman, middle-aged).⁴⁹¹

They were performing Bach’s *St Matthew Passion*...the music continued sometimes so painfully, sometimes so beautifully, so consolingly. It felt as if *the music grabbed my soul and took it up to heavenly spheres*. The work takes just over three hours. But I felt that *the music held me captive*. The time? I didn’t notice it. (Woman, middle-aged, 1960s)⁴⁹²

⁴⁸⁸ Ibid, 163

⁴⁸⁹ Ibid, 165-165

⁴⁹⁰ Ibid, 166.

⁴⁹¹ Ibid, 168

⁴⁹² Ibid, 172-173.

All respondents, male and female, young and old, from all different decades, agreed on the transcendental power of music and its connection between the visible and invisible worlds. They were brought out of their individual spheres into the realm of the spirit and the transcendent; they felt something supernatural was trying to communicate to them and “make me understand”; that they experienced revelation; that they merged into the music and into the heavens and the universe; that the experience was “beyond time and space”; that their soul was grabbed and taken “up to a heavenly sphere”; that through music they experienced an “altered state of consciousness” and a “journey to high and light places.”

Indubitably, music’s transcendental role is well-recognized; in all contexts examined, music and its role as mediator between the human realm and the realm beyond, however this is imagined, is clearly demonstrated and articulated. Even though the respondents come from diverse religious and spiritual backgrounds and are most likely not very familiar with scientific findings on the connections between music and the transcendent, their responses mention many key words highlighting music’s role as mediator through consciousness. This strongly supports the claim that music is a means of communication between the individual, the collective, and the transcendent.

Trancing. Not only does music connect listeners and participants to the transcendent in a general way, but it is also integral to specific rituals that invoke the transcendent. As mentioned in earlier chapters, trancing is almost always accompanied by music, and this ecstatic practice demonstrates music’s unique relation to consciousness. As Becker states in the introduction to her book *Deep Listeners*:

The interpenetration of music with trancing is ancient and universal. I suspect that most, if not all, societies have some form of institutionalized, religious trance ceremonies that also include music. Trancing is often, in northwestern Europe and the United States, associated with developing world countries. The explosive worldwide growth of Christian Pentecostalism, in which trancing accompanied by music is a core feature of religious practice, belies the popular association of trancing with peoples from underdeveloped or developing nation-states only...Musical immersion stimulates emotion and facilitates their [listeners'] special attentiveness, their special consciousness.⁴⁹³

Trancing, a phenomenon found in many traditions in different cultures and contexts, is not only intimately related to music; as Becker mentions later, music is a very important catalyst in transitioning into, sustaining, and transitioning back to consciousness in the trancing process.⁴⁹⁴ As trancers listen to the music, they become one with it; “You lose your strong sense of self, of ego, as you feel one with the music, you lose the sense of time passing...syncope is sometimes viewed as a manifestation of a divine blessing, or a demonic possession, or as a pathology and called a dissociation”⁴⁹⁵.

According to music psychologist Gilbert Rouget in his book *La Musique et la transe*, any type of music may be used in trance; although some kinds of trance are more usually associated with music than others; that “given the right cultural expectations,” any genre or instrumentation of music may be used in the trance.⁴⁹⁶ Music’s means of transforming the individual’s sense of time and space, while also bringing to mind

⁴⁹³ Judith O. Becker, *Deep Listeners: Music, Emotion, and Trancing* (Indiana University Press, 2004), 1.

⁴⁹⁴ Gilbert Rouget, *Music and Trance: A Theory of the Relations between Music and Possession*, trans. Brunhilde Biebuyck (Chicago: University of Chicago Press, 1985), 72. Quoted in Becker, *Deep Listeners*, 3.

⁴⁹⁵ Becker, *Deep Listeners*, 25.

⁴⁹⁶ Rouget, *Music and Trance*. Quoted in Becker, *Deep Listeners*, 25.

personal memories and previous transcendental experiences, all makes it appropriate for trancing.⁴⁹⁷

Moreover, music has special abilities that effect listeners that make it ideal for trancing. Musical components strongly influence the listener's perception and understanding of her surroundings. As Becker summarizes:

Beyond identification of time, place, action, or character, [and] much of the music in trance ceremonies is also agential in bringing into existence other times, other places, other beings...Music provides a link between alternate selves and alternate places and alternate times that become real places and real times in trance experiences...One is moved from the mundane to the supra-normal: another realm, another times, with other kinds of knowing.⁴⁹⁸

Ethnomusicologist Deborah Wong's research on trancing further explores this relation between music and transcendence. According to her research in the context of Thai Buddhism, musical gestures can replace expression of almost anything – real, imagination, deity, ghost, demon, people, objects, animate or inanimate.⁴⁹⁹ Such trance processes are embedded within each individual's cosmology; one's religious or philosophical beliefs highlight and strengthen certain types of feelings and compress others.⁵⁰⁰

While many specific aspects of trance are culturally conditioned, universal components of trance do exist: “trance amnesia, the inability to recall what transpired during trancing,...emotional arousal, loss of sense of self, cessation of inner language,

⁴⁹⁷ Ibid, 26.

⁴⁹⁸ Becker, *Deep Listeners*, 27.

⁴⁹⁹ Sangat Phukhaothaung. Quoted in Deborah Wong, *Sounding the Center: History and Aesthetics in Thai Buddhist Performance*. (Chicago: University of Chicago Press, 2001), 108. Quoted in Becker, *Deep Listeners*, 27.

⁵⁰⁰ Becker, *Deep Listeners*, 27.

and an extraordinary ability to withstand fatigue.”⁵⁰¹ Thus we can expect these components related to transcendence to be found in many religious and philosophical contexts around the world – whatever gives opportunity for trance. Cross-cultural research into trancing practices demonstrates music’s prevalent use in trancing ceremony as well as its crucial role in the transitioning individuals to and from trance states. Highlighted among the arts,⁵⁰² music is used for the transcendental experience of trance; it is the mediator between the visible and invisible worlds and communicator of the transcendent.

Deep listening. Although everyone may not be able—or willing—to experience a connection to the transcendent reality via trancing, Becker also presents a concept generalizable to many, *deep listening*. She adopts this term from composer Pauline Oliveros, who defines deep listening as follows:

Deep Listening involves going below the surface of what is heard and also expanding to the whole field of sound whatever one’s usual focus might be. Such forms of listening are essential to the process of unlocking layer after layer of imagination, meaning, and memory down to the cellular level of human experience.⁵⁰³

Becker uses “deep listeners” as her term for those profoundly moved by simply listening to music.⁵⁰⁴ She states that “everyone knows such a person”; they are found close by in

⁵⁰¹ Ibid.

⁵⁰² The use of dance and other bodily gesture is also commonly used in ritual and trancing experiences. However, many cultures do not differentiate between music and dance in their formal concept; also, the dance is almost *always* done with the presence of music, and because of this I still believe trancing and ritual to be an example of music’s uniqueness among the arts.

⁵⁰³ Pauline Oliveros, <http://www.deeplisting.org>. Quoted in Becker, *Deep Listeners*, 2.

⁵⁰⁴ Becker, *Deep Listeners*, 2.

friends and acquaintances.⁵⁰⁵ Their experience is quite similar to trance and frequently have transcendental experiences; “deep listening is a kind of secular trancing, divorced from religious practice but often carrying religious sentiments such as feelings of transcendence or a sense of communion with a power beyond oneself.”⁵⁰⁶ This description is important, because deep listeners are more common than trancers; they illustrate music’s relation to transcendence in a way that many others should find familiar.

Components of deep listening have been described by different people and demonstrate music’s connection with the transcendent. Music is reported to encourage greater recognition of the relation between the self and Other, where the other is God and/or the universe. It bridges self and transcendent Other in three ways. First, music brings the self into a larger context outside time; as researcher Roger Savage describes, “...music refigures our inherence in the world by redescribing the manner in which we are attuned to it...opens us to the world anew by exploring new dimensions of feelings and moods in a fictive mode.”⁵⁰⁷

Secondly, boundaries between the self and the other collapse in deep listening. As Abram describes, “...every part of the mind is in vibration...no boundary between listener and sound. Motion, experienced as music...connects what might otherwise be

⁵⁰⁵ Ibid.

⁵⁰⁶ Ibid.

⁵⁰⁷ Roger Savage, “Thinking Testimony,” Paper presented at “From Ricoeur to Action: An Interdisciplinary Conference.” (University of Canterbury, UK, 2009). Quoted in Roger W. H. Savage, “Being, Transcendence and the Ontology of Music,” *The World of Music* 51, no. 2 (2009): 7–22.

sharply demarcated as Self and Other.”⁵⁰⁸ Or as a respondent describes in Gabriellsson and Wik’s psychological study inspired by Gabriellsson’s initial SEM project, “I was filled by a feeling that the music started to take command of my body...I swallowed all tones...Nothing else existed...Tears came into my eyes--however strange it may seem--and it was as a kind of liberation.”⁵⁰⁹ The composer Liszt was also known to have said that “music can reproduce the impression of the soul...”; that it draws us into spiritual regions and makes us more aware of the Other.⁵¹⁰

Thirdly, musicians also demonstrate the transcendent role of music and its power to make us more aware of the Other. According to Ruckert, in the context of North Indian classical music, serious religious music (in contrast to entertainment or music performed solely for pleasure) purposes to bring the self into higher planes, with musical practice like a form of prayer.⁵¹¹ The musicians’ path contains spiritual meaning; this devotional

⁵⁰⁸ Abram, *The Spell of the Sensuous: Perception and Language in a More-Than-human World* (New York, NY: Vintage, 1996). Quoted in Bailey, *Improvisation: its Nature and Practice in Music* (London: The British Library National Sound Archive, 1992), 81. Quoted in Biswas, “The music of what happens: mind meditation, and music as movement,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 95-111, New York: Oxford University Press, 2011, 104.

⁵⁰⁹ Alf Gabriellsson and Siv Lindstrom Wik, “Strong Experiences of and with Music,” in *Musicology and Sister Disciplines: Past, Present, Future*, proceedings of the sixteenth International Congress of the International Musicological Society (London 1997), ed. David Greer, (Oxford University Press, 2000), 100-08. Quoted in Becker, *Deep Listeners*, 54.

⁵¹⁰ Liszt, in defense of Berlioz. Quoted in O. Strunk, *Source readings in music history*, (New York: Norton, 1950), 849. Quoted in Walker, *Musical Beliefs*, 137.

⁵¹¹ Ruckert, *Music in North India: Experiencing Music, Expressing Culture* (New York, NY: Oxford University Press, 2004), 141. Quoted in David Clarke and Tara Kini, “North Indian classical music and its links with consciousness: the case of dhrupad,” in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 137-157, New York: Oxford University Press, 2011, 148-149.

attitude is found among the majority of musicians no matter their faith.⁵¹² As Ruckert specifies:

No matter what the practicing faith of a musician might be, most acknowledge the music's origin as a divine manifestation, a gift from God, which is a profound root of its affect. The Hindus will call this aspect of the music *Nād-Brahmā*, 'sound as God', or 'the language of God'. The purpose of serious music, then, is to bring oneself in tune with the highest planes, and the practice of music is like a prayer. The musician is on a lifelong path which has spiritual overtones, mixed with the *yoga* of refinement, knowledge, and purification...Although these ideas are part of the Hindu tradition, one does not hear them contradicted by musicians of other faiths.⁵¹³

Gabrielsson's SEM responses, Becker's research in trancing, and a synthesis of research regarding deep listening all support the premise that music is a powerful communicator between the individual, societal world and the transcendent.

Music and Transcendence within Cross-Cultural Religious Traditions

In the following sections we will examine how music demonstrates such qualities that allow it to bring the individual into a transcendental, collective context. To demonstrate that the links between music and the transcendent is not limited to the precepts or beliefs of one religion or society, the prevalence of transcendental experiences and philosophies regarding music will be presented from various times and cultures. Ancient and modern tribal tradition; ancient and modern Indian classical music; ancient Hellenic society; and, finally, Judeo-Christian history all demonstrate the transcendental ability of music as a communicator and mediator between the individual and the transcendental collective.

⁵¹² Ruckert, *Music in North India*, 18-19. Quoted in Clarke and Tara Kini, "North Indian," 148.

⁵¹³ Ibid.

Music and its role in ancient tribal societies. Since prehistoric times, music has been associated with the divine and the transcendent. According to Zuckerkandl, music is one of the greatest treasures of the human species:

There is no people or tribe without music . . . Wherever there is speech, there is also song . . . If we cannot separate man, time, and music in our thinking, then it is impossible to think of a beginning of music; in other words, the beginning of music lies in the realm of myth. As legend has it, music was the gift of a god to mankind . . . A god's gift comes from the inside; he opens men's hearts and unseals their lips.⁵¹⁴

He goes on to say that both Western and Eastern myths associate humankind's development with the appearance of music; that "...mankind's emergence from the state of barbarism [is associated] with the appearance of a musician, half man, half god. . . Where could the soul be more awake than where it represents itself in tonal movement? Where could it be more deeply aware of time as one of the roots of its existence than in music?"⁵¹⁵ Bowra further explains this connection between music, the primitive, and the transcendent divine:

Because the supernatural provides a center for primitive thought, so primitive songs gain much of their strength from their intimate contact with it [the supernatural and transcendent]. The consciousness of it is nearly always present and means that almost every song is permeated with a sense of the mystery of things and with man's desire to know a little more about it. The mystery which provokes song into being and entralls us through it is present both in the visible and in the invisible world, in the life of living things and in the powers which lie within and without them.⁵¹⁶

Practices such as ritual and shamanic healing abound with music, and make full use of the connection between music and transcendent experiences. Shamanic tradition states

⁵¹⁴Victor Zuckerkandl, Trans. Norbert Guterman, *Man the Musician: Sound and Symbol: Vol. II.* (Princeton University Press, 1973), 11-12. Quoted in Myra Starkman Tate, "Transcendent Singing" (D.M.A., University of Maryland, College Park, 1991), <https://search-proquest-com.ezproxy.baylor.edu/docview/303973907/abstract/8A46459DCFE14A89PQ/18>, 3-4.

⁵¹⁵ Zuckerkandl, *Man the Musician: Sound and Symbol: Vol. II*, 70, 74. Quoted in Tate, "Transcendent Singing," 4.

⁵¹⁶ Bowra, *Primitive Song*. New York: Mentor Books, 1963, 257. Quoted in Tate, "Transcendent Singing," 5.

their role as mediator between humankind and the divine, and their use of music as communicator.⁵¹⁷ As Halifax describes:

The shaman's spirit ascends, breaking the plane of death, soaring to a timeless place. The winglike rhythms of the drum, and the dance and the pitch of the song transport the ecstatic's spirit to realms far beyond the ordinary, a messenger in flight across the perilous threshold of the two-light world, where the illumination of the dream world of night and the light of the day's sun transect and fuse into the field of twilight, where transcendent vision is awakened. Nature, culture, and supernatural merge into the field of transcendent consciousness . . . The shaman is one who is enchanted (sung into), the very breath of the song . . . In the voice of the shaman-narrator, other voices can frequently be heard, the voices of gods and ancestors or the shadowy spirits of the dead.⁵¹⁸

Here music is clearly portrayed as the mediator between the individual, the collective, and the spiritual world; a timeless means of communication and the only one suitable for the demands of the shamanic tradition of ancient and modern times. Research describing the widespread use of instrument and song in Near East tribal and nomadic groups' invocation of deities speaks to the importance of music in transcendental communication throughout the ancient world.⁵¹⁹

Such shamanic practices continue to emphasize the transcendental power of music in more recent times. In 1931, Knud Rasmussen visited the Netsilik Eskimos and was able to personally study their culture and get to know their shamans. According to their great shaman Orpingalik, some shamans identify music as their essence and the most important means of communication available for their role, saying, "How many songs I have I cannot tell you. I keep no count of such things. There are so many occasions in one's

⁵¹⁷ Tate, "Transcendent Singing," 9.

⁵¹⁸ Joan Halifax, *Shamanic Voices: A Survey of Visionary Narratives*. (New York: E. P. Dutton, 1979), 16, 34. Quoted in Tate, "Transcendent Singing," 10.

⁵¹⁹ Alfred Sendrey, *Music in Ancient Israel*, (London: Vision Press Ltd, 1969), 495-496. Quoted in Tomenko-Lytle, "Transcendence," 79.

life when a joy or a sorrow is felt in such a way that the desire comes to sing; and so I only know that I have many songs. All my being is song, and I sing as I draw breath.”⁵²⁰ Music is also referenced in accounts of those who have become shamans, and how their transformation into a shaman was accompanied by access to transcendental musical communication and new perception.⁵²¹ Aua, an Iglulik Eskimo, describes his experience:

. . . I would sometimes fall to weeping, and feel unhappy without knowing why. Then, for no reason, all would suddenly be changed, and I felt a great, inexplicable joy, a joy so powerful that I could not restrain it, but had to break into song . . . And then in the midst of such a fit of mysterious and overwhelming delight I became a shaman. . . I could see and hear in a totally different way.⁵²²

In Aua’s description of his conversion into a shaman, we see the importance of music in transcendental communication. The shaman has the responsibility to communicate between their society and the spiritual realm, and music is their medium. This shamanic identification with music is similar to some Middle Eastern nomadic groups who have a “melody maker,” someone “...particularly gifted, whose ears are open to the song of the universe”; these people are entrusted to create music and teach it to performers, so that all members of the tribe may be opened to their transcendent music.⁵²³

Clearly, this demonstrates music’s means of relating the individual and transcendent, collective spheres. As individuals bring their concerns to the shaman, the shaman answers in song and music; music is chosen as best conveyor of the shaman’s intercession. Since ancient

⁵²⁰ Knud Rasmussen, *The Netsilik Eskimos: Social Life and Spiritual Culture*, (Copenhagen: Gdendalske Boghandel, Nordisk Forlag, 1931), 16. Quoted in Tate, “Transcendent Singing,” 5.

⁵²¹ Rasmussen, *Intellectual Culture of the Iglulik Eskimos*, Report of the Fifth Thule Expedition 1921-1924, Vol. 7, Part I. Trans. W. E. Calvert. (Copenhagen: Gyldendal, 1930), 118-119. Quoted in Tate, “Transcendent Singing,” 7.

⁵²² Ibid.

⁵²³ Campbell and Moyers, *The Power of Myth*, ed. Betty Sue Flowers, (New York: Doubleday, 1988), 85. Quoted in Tate, “Transcendent Singing,” 6.

times, music has been identified as the mediator of transcendent communication; ancient myth, tribal practice, shamanic account, and ethnomusicological observation of present societies who retain their ancient tribal practices all demonstrate music's unique place in the arts as mediator from the human to the transcendent and the individual to the spiritual sphere.

Indian classical music. As mentioned in the previous chapter on music and the collective sphere, Indian classical music also demonstrates the connection between the individual and the unseen transcendent realm. Since ancient times, music has been performed in Indian culture for spiritual benefit; the musical rules and practices of many Indian religious and classical music forms have been in use since 1000 B.C.⁵²⁴ The texts of the Hindi *Vedas* tradition are required to be chanted according to the belief that the repetition of exact intervals permits sounds to act on the internal personality and transform the state of the soul.⁵²⁵ In true North Indian classical musical experience, focus is on the "...influence of sound phenomenon on human consciousness and physiology by orienting the perceptual centers towards the inner acoustic space of the unseen."⁵²⁶ The music helps the performers and listeners orient themselves to their inner selves and their individual souls (*atman*), and how they find themselves in connection with the universal

⁵²⁴ R. Sanyal & R. Widdess, *Dhrupad: Tradition and Performance in Indian Music*, (Aldershot: Ashgate, 2004), 39. Quoted in David Clarke and Tara Kini, "North Indian classical music and its links with consciousness: the case of dhrupad," in *Music and consciousness: philosophical, psychological, and cultural perspectives*, edited by David Clarke and Eric F. Clarke, 137-157, New York: Oxford University Press, 2011, 138.

⁵²⁵ Lannoy, *The Speaking Tree: A Study of Indian Culture and Society* (London: Oxford University Press), 1971, 275. Quoted David Clarke and Tara Kini, "North Indian classical music," 138.

⁵²⁶ Lannoy, *The Speaking Tree*, 275. Quoted David Clarke and Tara Kini, "North Indian classical music 138.

spirit *Brahmin*.⁵²⁷ Knowledgeable listeners and practitioners of Indian classical musician for listening to be an experience bringing one to the divine and transcendent; according to researcher Coomaraswamy, music should be:

...a refining of emotional essence, a distillation of his or her emotion that will lead to a transformation of consciousness to a higher level of spirituality. Listening to music for the Hindustani music devotee should not be, according to canon, a passive act, but requires the active will and mind of the listener to carry consciousness to a higher plane, closer to the divine...sacred connections between musical performance and musical listening...In Indian classical traditions, the pursuit of emotion, of *rasa*, in relation to listening to music, may be a path to greater awareness, leading one to cosmic insight.⁵²⁸

Sound has a metaphysical meaning in this segment of North Indian culture; traditional classical music has been connected to the transcendent from its beginnings.⁵²⁹ According to North Indian survey respondents:

Dhrupad ālāp is always a deep and somber experience, moving and meditative...yearning (or higher reaches of existence), submission to a heightened state of awareness, to the irresistible power of heavenly sound⁵³⁰... [it] reflects a deep connection between yourself and infinity⁵³¹...Every time a Nom tom [*ālāp*] starts, I feel like I am shaken out of the situation I am in and taken away. Immediately, I am transported into...a feeling of immense peace...These feelings are more pronounced if times have been terribly stressful.⁵³²

Clearly, Indian classical music is centered around the idea of music as a means to the transcendent and the connection between the visible and invisible worlds. Music is the chosen mediator of the sacred *Vedas* text and has been utilized since 1000 BC; musical

⁵²⁷ Ibid.

⁵²⁸ Ananda Coomaraswamy. *The Dance of Shiva* (New York: Noonday Press, 1957), 39. Quoted in Judith O. Becker, *Deep Listeners: Music, Emotion, and Trancing* (Indiana University Press, 2004), 76.

⁵²⁹ David Clarke and Tara Kini, "North Indian classical music," 149.

⁵³⁰ Survey respondent GS. Quoted in Clarke and Kini, "North Indian classical music," 141.

⁵³¹ Survey respondent AB. Quoted in Clarke and Kini, "North Indian classical music," 142.

⁵³² Survey respondent IB. Quoted in Clarke and Kini, "North Indian classical music," 142.

experiences continue to bring spiritual experiences to listeners and challenge them to search within for their own connection to the universe.

Divine music in Ancient Greece. While ancient tribes were practicing shamanic rituals and Indian *Vedas* were being chanted in the East, in the West, citizens of ancient Greece examined music and its crucial contribution to society from the 8th century B.C. onward. Politicians, philosophers, and various Hellenic citizens described music and its communicative relation between the individual, the divine, and the transcendent.

According to the ancient Greeks, music was invented and first practiced by the gods.⁵³³ The word “music” was derived from the Muses, the nine deities that became responsible for of the liberal arts and all knowledge and inspiration within the singer.⁵³⁴ In this context, *music* encompassed all their arts; our constrained, modern notion of it was a much later development.⁵³⁵ This music permeated all parts of life – military, school, recreation, religious ceremony, and poetry all made good use of music.⁵³⁶ Even specific figures such as Socrates advocated the importance of music; it was said that Socrates had a reoccurring dream telling him of the importance of song, and that at the time of his

⁵³³ Donald Jay Grout, J. Peter Burkholder, and Claude V. Palisca, *A History of Western Music*, Ninth edition. (New York: W. W. Norton & Company, 2014), 11.

⁵³⁴ Warren Anderson and Thomas J. Mathiesen, *Muses* (Oxford University Press, 2001), <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019396>.

⁵³⁵ Anderson and Thomas J. Mathiesen, *Muses*.

⁵³⁶ Grout, J. Peter Burkholder, and Claude V. Palisca, *A History of Western Music*, 11.

death he turned to music.⁵³⁷ In *Phaedo*, he mentions the importance of music and its divine origin to his students:

In the course of my life I have often had intimations in dreams “that should compose music.” The same dream came to me sometimes in one form, and sometimes in another, but always saying the same or nearly the same words: “Cultivate and make music,” said the dream. And hitherto I had imagined that this was only intended to exhort and encourage me in the study of philosophy, which has been the pursuit of my life . . . But I was not certain of this: for the dream might have meant music in the popular sense of the word . . . and . . . I made a hymn in honor of [Apollo].⁵³⁸

It is assumed that Socrates honored Apollo through music because he felt called to use music as the means of expression most suitable to invoke and communicate his gratitude towards the divine. Music gave him the bridge from his individual philosophy to the world of the gods. Even though his philosophy brought him to close examination of virtue, ethics, and the ideal relation between ancient Greek gods and the state, in his final days he turned to music as the best means to draw nearer to the divine.

Pythagoras articulated this aspect of music by demonstrating music’s role as the communicator between human, imperfect existence and the perfect state of the divine. Pythagoreans emphasized the numeric nature of music, and the perfect proportions it expressed that marks it in close relation to divinity.⁵³⁹ According to Pythagoras, in their pure form numbers are “uncreated and unchanging, nonphysical and atemporal”; because of this, music “...was the science that dealt with relationships between whole numbers

⁵³⁷ J. D. Kaplan, ed., *Dialogues of Plato: Phaedo* (New York: Pocket Books, 1950), 71-72. Quoted in Tate, “Transcendent Singing,” 4.

⁵³⁸ Kaplan, ed, *Phaedo*, 71-72. Quoted in Tate, “Transcendent Singing,” 4.

⁵³⁹ Walker, *Musical Beliefs*, 65-68.

expressed as ratios...manifestation of the perfectness of ideal numerical relationships” and their divine qualities.⁵⁴⁰

Since moving bodies on earth make sounds, the planets must also make sounds; the planets must move in a perfectly harmonious relationship, with such harmonic relationships being “divine proportions related to the tetrad...the intervals of the octave, fifth, and fourth.”⁵⁴¹ Such proportions show the innate relation of music with the heavens, as well as the suggested means of listening; according to Pythagoras, music should be judged by its innate perfection.⁵⁴² True music should not be judged by the ear, but rather by its higher essence; music translates transcendent harmony of the universe into a human medium.⁵⁴³ As Keats later articulated in his “Ode on a Grecian Urn”:

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear’d,
Pipe to the spirit ditties of no tone.⁵⁴⁴

Essentially, for ancient Greek thinkers, music acts as the link between the invisible, perfect state of the heavens, and the visible, imperfect state of our human life on earth. Even though we may not be able to hear the music of the planets, its presence and music’s structure of divinely perfect intervals provides a means of connection to the transcendent.

⁵⁴⁰ Ibid, 65.

⁵⁴¹ Ibid, 66.

⁵⁴² S. K. Henninger, *Touches of sweet harmony*. San Marino, CA: Huntington Library, 1974, 91. Quoted in Walker, *Musical Beliefs*, 11.

⁵⁴³ Ibid.

⁵⁴⁴ Keats, “Ode on a Grecian Urn,” 1819. Quoted in Walker, *Musical Beliefs*, 69.

Music as means of divine connection in Christian traditions. The last religious group we will examine in regards to music and the transcendent is a group quite familiar to scholars in the West: Christianity. Even before the beginnings of Christianity, from its Jewish roots since the 11th century B.C., music has been selected by as the preferred means of communication in worship context.

As Christianity arose from Judaism in the first century, early Christians modeled their worship on Jewish models. Judaism has a very strong musical history. The only means of worship was through music; other means such as visual art were considered idolatrous and banned.⁵⁴⁵ According to Sendrey, music "united [the ancient Jewish people] as a congregation chorusing its faith in God who, if he was not visible in wood or stone like other deities of the time, was at least within earshot."⁵⁴⁶ As Tomenko-Lytle mentions, the Hebrew Bible records that music was commanded to be used in the worship of God:

The priestly sons of Aaron, moreover, shall blow the trumpets; and this shall be for you a perpetual statute throughout your generations. And when you go to war in your land against the adversary who attacks you, then you shall sound an alarm with the trumpets, that you may be remembered before the Lord your God, and be saved from your enemies. And in the days of your gladness and in your appointed feasts, and on the first days of your months, you shall blow the trumpets over your burnt offerings and over the sacrifices of your peace offerings; and they shall be as a reminder of you before your God. I am the Lord your God.⁵⁴⁷

⁵⁴⁵ Tomenko-Lytle, "Transcendence," 76.

⁵⁴⁶ Alfred Sendrey and M. Norton, *David's Harp* (New York: New American Library, 1964), 2. Quoted in Tomenko-Lytle, "Transcendence," 76.

⁵⁴⁷ Num. 10:8-10. Quoted in Tomenko-Lytle, "Transcendence," 76-77.

The Hebrew Bible, incorporated into the Christian Old Testament, identifies music as the prime means of communication with God and its sole means of communication for such transcendent, spiritual experiences.

Because any attempt to summarize of the long history and development of the Christian tradition is easily seen as superficial or selective, I will refrain from listing the great quantities of sacred music, and the nuanced development of musical genres as music became intimately connected to the divine and the transcendent context of worship. However, since not mentioning the history of music in the Christian tradition would constitute a serious omission, I will mention a few things that stand out in the history of the relation between music and the Western Christian tradition. With this qualification of the limits of any summary, readers are encouraged to continue further reading in this subject to adequately understand the breadth and diversity of perspectives of music within Christian worship, especially the different perspectives that continually morph in the evolution of denominations and interpretation of religious texts.

Sung liturgy and Gregorian chant, some of the oldest bodies of music studied in Western music history, were created in the context of Christian worship and the use of music in spiritual context. Many ancient forms of music continued to be used and found great popularity through their transcendental ability, such as psalmody's spread to Babylonian, Jewish, Syrian, Byzantine, Coptic, Armenian, and Western Christian traditions.⁵⁴⁸ Other ancient forms such as hymns of thanksgiving, cantillation, and psalmody, were also incorporated into tradition and found voice in the development of

⁵⁴⁸Eric Werner, *The Sacred Bridge*. (New York: KTAV Publishing House, 1984), 53. Quoted in Tomenko-Lytle, "Transcendence," 93.

Western music.⁵⁴⁹ As music developed, in many denominations music also became an important medium between the Christian and God in extreme experiences, in joy, pain, or cries for help. For example, the well-known church father Augustine is a well-known source used in the discussion of music and the Christian tradition. Although interpretations of his text vary widely as far as the exact place of music in worship, his reflections do affirm that music has an important effect and power within the church, as seen in this description of musical power and closeness to the in his *Confessions*:

...we were baptized, and all anxiety as to our past life fled away...I wept at the beauty of Your hymns and canticles, and was powerfully moved at the sweet sound of Your Church's singing. Those sounds flowed into my ears, and the truth streamed into my heart: so that my feeling of devotion overflowed, and the tears ran from my eyes, and I was happy in them.... the practice was instituted of singing hymns and psalms after the manner of the Eastern churches, to keep the people from being altogether worn out with anxiety and want of sleep. The custom has been retained from that day to this, and has been imitated by many, indeed in almost all congregations throughout the world.⁵⁵⁰

As Augustine suggests, people were strongly effected by music, and also turned to music in times of need. Congregation members seemed to agree on music as a means of closer connection. Much later, the raw, emotion filled lyrics of African American spirituals also exemplified music as the means of communication of troubles and plea for God's help.⁵⁵¹

In the Eastern forms of Christianity, music has also had a long and varied history. Even though there is not appropriate space here for a summary that would justly describe

⁵⁴⁹ Ibid, 88-93.

⁵⁵⁰ Augustine, *Confessions*, ed. F. J. Sheed and Michael P. Foley, 2nd ed. (Indianapolis: Hackett Pub. Co, 2006), 9.6.75-78; 9.7.78-81.

⁵⁵¹ Tomenko-Lytle, "Transcendence," 109.

this historical narrative and development, a comment on the power of Orthodox chant seems quite relevant to the discussion of music and transcendence. According to Rothstein, Orthodox chant has a specific importance in itself, with a rather different perspective than Western classical Christian music; in his words, in orthodox chant, “the melodic line's function is not just to punctuate but to interpret, to illustrate. It is a musical image of its subject [of God].”⁵⁵² Even though the Russian church encouraged iconography, music was a very strong, if not better component than visual media in the illustration of transformation and transcendental closeness to God.⁵⁵³ Thus throughout the unique and varied history of music used in the worship context, music has been an important component in both the West and East. This demonstrates music’s unique ability among the arts in its relation to the divine, and the widespread recognition of its transcendental means of communication for the individual and society.

Although there are many perspectives and interpretations of the exact place of music in Christian worship, sources do agree that music has the potential to fundamentally change one’s relationship to the divine. Music from various traditions and times, in both Western and Eastern Christian traditions, attests to music’s transcendental power. As Tomenko-Lytle summarizes regarding his research of the history of music in the church, music and transcendental experiences, and music’s unique means of bringing people closer to the divine:

Music and its endless dimensions of sound defy death and links one to a sense of the eternal. The experience of music, and reflection on that experience, may provide an individual with new hope and with a yearning to find meaning and

⁵⁵²Edward Rothstein, *Emblems of the Mind: The Inner Life of Music and Mathematics*. (Chicago: The University of Chicago Press, 2006), 91. Quoted in Tomenko-Lytle, “Transcendence,” 118.

⁵⁵³ Tomenko-Lytle, “Transcendence,” 149.

purpose in life...the hearing of notes sounding together, and reflection on that experience, may overcome the dogmatic tendencies of religion and enable the hearer to fuse the sound and vision of the Lord into a meaningful understanding of God.⁵⁵⁴

As Tomenko-Lytle so eloquently articulates, music is innately related to the divine and transcendent and the communication involved with it. In ancient Judeo-Christian history and each step thereafter, music has been widely used in worship and regarded as the true means of communication with God. Both in official practices of the church and in personal cries of joy and pain, music is the medium of choice. Therefore, music's unique place among the arts allows it to distinctly relate to both individual and collective spheres. Specifically, music is widespread in its place as communicator to the divine, and as the medium best suited for experiences of the transcendent.

Undoubtably, music's transcendental role is well-recognized and understood. In all religious and spiritual traditions examined, music and its role as mediator was clearly demonstrated and articulated. Music is truly unique among the arts in its communicative ability between the individual spheres and the transcendent collective.

Conclusion

Summary

As first examined, music brings the self into society. Through composition, we saw music in art's role as individual commentary and effect on society, as well as examining the effect of composing on composers themselves and music as a communicator between the individual and society. Then, through sociological and

⁵⁵⁴ Ibid.,” 148.

psychological research, we examined the great variety of music's effect on the self. Its ability to change agency, provide asylum, help relations with others through both therapy and performance, and bring the individual to greater societal awareness in the present moment demonstrates the strong role of music as mediator between the individual and collective.

Secondly, music brings the self into the collective spiritual context, especially in relation to transcendence and evidenced by William James's components common to both. Through the overview of research regarding music and its transcendental ability my claim was supported, by responses from Gabrielsson's Strong Experiences in Music project, transcribing research presented by Elizabeth Becker, and my own synthesis of deep listening experience literature.

Lastly, music's relation to the spiritual collective was addressed through multicultural examination of religious and philosophical paradigms and their understanding of music, both past and present. The tribal musical rituals and shamanic use of music as the only means of communication between the invisible and visible worlds, as well as Indian classical music and its intimate relation with Hindu belief and ideology demonstrate music's role as spiritual mediator. Examination of Ancient Greek religious beliefs as well as the musical ideology of Socrates and Pythagoras further supports this view of music. Finally, the long history and preference for music in Judeo-Christian worship supports music as the preferred medium of transcendental communication to the spiritual and divine.

Evidently, music's transcendental ability is well recognized and understood, in many times, contexts, and cultures. Ancient, Modern, Tribal, Greek, Israelite, Jewish,

Christian, Middle eastern, Russian, African American, North Indian, religious, non-religious, Male, female, young, and old all attest to the transcendental power of music and its role as mediator between the individual, society, and the spiritual realm.

All this speaks to music's unique place among the arts as mediator between individual and collective spheres, both societal and spiritual. Its abilities truly allow the self to come into the collective, whether it be one's current society, one's cultural context, one's transcendent ideology, or one's worship of the divinity. Clearly, music is the best medium and communicator of consciousness.

Considerations for Further Research

As mentioned at various points throughout the thesis, there are qualifications and limitations to this research. The studies of consciousness and its relation to various forms of art is quite extensive in nature, and although the introductory section in Chapter 1 keeps to the main movements applicable to our discussion, much room for further research is found here. In addition, in Chapter 1's presentation of the multimedia nature of music, there is a more extensive field of research that could be explored here, and its application to the historical narrative of multimedia in music, with considerations such as embellishment in medieval musical manuscripts, visual presentation of music in ars subtilior, numerology and symbolism especially during and after the time of Bach and Handel, programmatic music, *Gesamtkunstwerk* as first introduced by Wagner, and various 20th century multimedia movements such as 1960s Performance Art and disco.

In addition, further expansion of each discipline's relation to music and consciousness could be examined, and the unique perspective each discipline brings into

focus. Particularly, the disciplines of philosophy, aesthetics, and music history could be more deeply explored in the relation of music and consciousness. Although philosophical and aesthetic perspectives were constrained to those most applicable to the discussion, with special consideration given to perspectives intimately relating to research and evidence advanced in other scientific disciplines, the philosophy of music as well as the aesthetics of musical performance and composition is a field wide enough for much more advanced consideration. This could potentially be combined with a historical narrative accompanying the philosophical movements to illustrate the transformation of music in relation to the philosophical and societal concerns of the day, and the rhetorical means by which these concerns are presented and related to consciousness of the *zeitgeist*.

Moreover, there is considerable material relating music to the divine and transcendent, and the summary within this chapter could be widely expanded to a more detailed analysis across time and place. Although many cultures were examined, an extensive analysis of transcendental music and the function of music as a mediator could be more deeply explored in any religious or spiritual tradition, as well as the culture's specific ideology and evolution of tradition to incorporate these beliefs. Special consideration could also be given in an examination of the universality of the topic of transcendent music. Although predominantly white, Western researchers were displayed here, projects emphasizing holistic perspective would be an important extension and qualification in this field. Cross cultural, longitudinal, and experiment studies do exist in regards to transcendental music, and further research could determine the universal components of the musical transcendental experience, as well as which aspects are subjective and unique to each culture's practices and beliefs.

Significance

As articulated in Chapter 1, *Introduction to the Relationship between Music and Consciousness*, the perspective put forth in this thesis is distinctive in that it does not belong to any one discipline. This was intentionally chosen as the means to best synthesize and describe the nuances and far reaching effects of consciousness; as research between art and consciousness demonstrates, each discipline has its own perspective and angle of analysis on consciousness, with each as an important piece of the complete picture. Combining perspectives is the best means of understanding consciousness and its relation to art forms, especially with music and its unique relation to so many spheres of consciousness.

Not only was the interdisciplinary method chosen for integrity and holistic perspective of research; the aim is that the thesis's versatility will allow a great range of audience members and entice people from different backgrounds and academic training. Even though no thesis presents a final word on any discipline's research, I do hope the structure and incorporation of many perspectives in the examination will allow readers to deepen their understanding and permit each individual to find something intimately relatable to their perspective and personal history.

Through the detailed examination of consciousness and each sphere's relation to music, the reader will have expanded their perspective and achieved a more integrated view of the possibilities of reality and music's power within it. In this examination of music's relational ontology from the perspective of human consciousness, I wish that each reader may come closer to the gem of ultimate understanding, and, through this,

achieve closer proximity to one's ultimate purpose and how this purpose may be holistically integrated into the life and opportunities that are around us.

By means of this understanding of consciousness and music's unique relation to it, we may understand more fully who we are and who we are meant to be. Such a comprehensive understanding of music and its relation to the self, society, and spiritual consciousness allows to experience an understanding beyond personal experience or intradisciplinary education, to find, through music's relational ontology, an integrated perspective of the social, physical, and spiritual forces linking all humankind.

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