

# The Relevance Of Western Philosophers Theories Of Music

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*Abstract: Philosophy of music western approach deals with western philosophical perspectives on music. It includes all theoretical discussions of music ranging from Pythagoras to Susanne Langer. The Western context, the Greek culture had its own musical ideas. Greek philosophers expanded the themes of music beyond the soothing power of music to the ethical powers. Many theories of early Greek philosophers assigned philosophical qualities to various components of music. From ancient period, music is considered as a mathematical art. Pythagoras raised music to its true dignity by demonstrating its mathematical foundation. He is credited with diatonic scale in music and him the harmony of music is controlled by mathematical proportion. Plato believed in the values of music in education. Music for Plato was mainly vocal melody with words, accompanied by stringent instrument. Aristotle too endorsed the notion of intimate relationship between music and the emotion. Music represents human emotion themselves. Aristotle also recognized ethical power of music and its importance in education.*

**Keywords:** Aesthetics, Art, Music, Philosophy of music, Theories of music, Emotion

## I. INTRODUCTION

Philosophy of music encompasses all theorizing about music that arises within philosophy. It includes theoretical discussion of music informed by recognized philosophical methodologies and theories. As result, pre-modern philosophy about music is closely associated with scientific speculation. The scientific revolution of the modern period encouraged separation of science from philosophical enquiry. Most contemporary philosophy of music focused on issues lies in the philosophical questions music arises that are not subject to empirical enquiry. Philosophers have discussed music since the recorded beginning of Western philosophy with the nature of music playing an important role in the thought of Pythagoras. Pythagoreanism and Platonism further demonstrate that philosophy of music should not be equated with aesthetic theory as extended to music for those philosophers did not restrict themselves to narrowly aesthetic question. Philosophy of music have been reminds a much border field than philosophical music aesthetics. For example Pythagoreanism investigated music as part of the quadrivium of four mathematical sciences, while Plato emphasizes music's effects on the health of the soul. Music's mathematical dimension became less important to philosophers after the renaissance, after which most

philosophers adopted the prevailing view that music is an art form rather than a science. The ninetieth and late twentieth century's have been particularly robust periods of development in the philosophy of music. Philosophy of music currently reflects the reason, general division of philosophy into the analytic and continental approaches. Philosophical perspectives on music explore diverse accounts of the nature and value of music. It offers an accessible, even-handed consideration of philosophical orientations without advocating any single one, demonstrating that there are a number of ways in which music may reasonably be understood. Philosophical perspectives on music provide the foundation for applied or professional philosophies while also introducing readers to the richness of the philosophical quest. Several factors gave music its importance in the philosophical doctrines of Greek philosophers. The most basic but perhaps most important factor was the nature of music itself. Although purely instrumental music was performed occasionally, the majority of music incorporated words and mentions as well. Music was not just rhythm, melody, and harmony alone, but an integrated unified art form that included words and motion. This musical form was one factor that brought philosophical attention to music. These forces, like left and the right hands at the creator are acting in absolute harmony, yet acting from opposite directions. Since music also involved words and emotion, it

could make very deliberate, powerful sentiments. Philosophers wanted that power to be used productively and ethically.

Another factor that gave music its place in philosophies was its widespread presents throughout Greek society; music possessed great influence because it was used extensively. The Greeks incorporated music into every aspect of society and daily life, from religious rituals to private ceremonies to public events. A form of musical poetry, and perhaps dance, as well, existed for almost every activity or tradition. The educative intent behind all music in Greek culture was another reason that philosophers attributed philosophical powers to music. The philosophers recognized the educative intent behind music as another reason that music had the power to convey ethics. This ultimately explains the ethical power that philosophers attributed to music. The form of Greek music, its use in society, and the moralistic ideal behind it combined to lead philosopher's belief in the ethical force of music. Greeks employed both vocal and instrumental music in their religious ceremonies, also to complement their poetry and drama. Some only developed theories involving the effects of different modes, rhythms, or instrumental types. Others, constructed complex theories, considered these factors but expounded further into critiques of society, education, or musical practice. Many theories of early philosophers consisted of assigning philosophical qualities to various musical components. From ancient times, music has seen as a mathematical art. In Western civilization mathematics and music have a long and interesting history in common.

## II. PYTHAGORAS-MATHEMATICAL THEORY OF MUSIC

The view of music as a theoretical discipline had already, by the time had a long intellectual history. It had started, at least in the Western world with Pythagoras, credited with being the father of mathematics, geometry and also music. Pythagoras raised music to its true dignity by demonstrating its mathematical foundation. Pythagoras realized that the mathematical order, or hidden pattern which was the basis of musical sounds, lay behind everything in nature and cosmos. This was the first time that such a conscious connection had been established. Although it is said that he himself was not a musician, but Pythagoras is now generally credited with the discovery of the diatonic scale. Pythagorean music was one of the dependencies of the divine science of mathematics, and its harmonies were inflexibly controlled by mathematical proportion. Pythagoras observed that different notes were produced according to the weight of the number. Pythagoras believed that a universal philosophy could be founded in numbers. Number seemed to govern musical tone. He averred that mathematics demonstrated the exact method by which the good established and maintained its universe. Through the discovery of musical laws and that there is an order behind musical sounds, Pythagoras connected to the thought that the same order and relationship is found in nature and the universe. Number therefore preceded harmony, since it was the immutable law that governs all harmonic proportion. Pythagoras put to one this discovery of mathematics as they relate to harmonic ratios. He made stringed instruments that

could be tuned so that they would produce musical intervals. Pythagoras is credited with having discovered the physical relationship, expressible as ratios between mass and sound. He differentiated three types of music: the music of instruments, the music of the human body and soul, and the music of the spheres, which was the music of the cosmos.

Pythagoras used various intervals of harmonic ratios as a medicine for the diseases of the body and soul. Both music and the soul share a basis in number. He cured many ailments of the spirit, soul, and body by having certain specially prepared musical compositions played in the presents of the sufferer. Pythagoras aligned soul to their divine nature and through music he performed what he called soul adjustments. Having once established music as an exact science, Pythagoras applied his newly found law of harmonic intervals to all the phenomena of nature, even going so far as to demonstrate the harmonic relationship of the planets, constellations, and elements to each other. Pythagoras was able to discern the harmony and consonance of heavenly bodies, the music of the spheres. Pythagoras thought that each of the seven planets produced by its orbit a particular note according to its distance from the still center which was the earth. This is what was called music mundane, which is usually translated as music of the spheres. The sound produced is so exquisite and rarified that our ordinary ears are unable to hear. It is the cosmic music. Pythagoras thought that music should never be approached simply as a form of entertainment rather; he recognized that music was an expression of harmonic, the divine principle that brings order to chaos and discord. Thus music has a dual value because it like mathematics, it unable men and women to see into the structures of nature. Furthermore, he thought that if it was utilized correctly, music can: (a) bring the faculties of the soul into harmony (b) heal the physical body, this restoring and maintaining perfect health. One of the most important discoveries was that harmonic musical intervals could be expressed by perfect numerical ratios, finally that led to the realization that all sensible phenomena follow the pattern of number. Pythagoras held that Arithmetic = Number in itself, Geometry = Number in space, Music/Harmony = Number in space and time.

## III. PLATO-IDEALISTIC THEORY OF MUSIC

Pythagorean ideas exercised a marked influence on Plato and he is revealed to be a Pythagorean who understood the basic structure of the universe to be mathematical. Plato wrote in his work *Timaeus* about a harmony of the spheres that governed the movements of the universe. By this meant that the motion of the planets and stars were in harmony. Orderly motions of the planetary bodies could be defined in terms of number, and numerical relationships were also considered to give order to musical sound. It was thought that music could affect a person's behavior because music was given by the same laws as the universe, and thus could influence other realms, both physical and invisible. This belief that music can influence behavior was first put forth by Plato in his Republic, in which he outlines the way to set up an ideal state. Plato had a profound understanding and respect for the tremendous influence that music can have its listeners. In his important

treatise, Plato declares music's power to influence the person's behavior is so potent that the leaders of the republic should only be allowed to listen to certain kinds of music that will increase the courage and the honesty. Music that might upset the social order should be banned from the republic and each strata of the society is allowed different type of music in order to encourage certain aspect of their character. For Plato, music had the power arouse certain emotional states in humans. It had this power because the music itself is an imitation of the sounds he makes in those emotional states. The idea was concerned with that there is a power in music akin to the power of word, for influencing human thought and action, and an artist, whether in music or words was obligated to exercises this power with due regard for its effect on others. Plato wrote about the importance and power of music. According to Plato music is its one part gift, one part madness, and one part technique. Plato's dialogues, the relevance of musical art is certainly outstanding most of the references deal with the values of music in education. Plato said that I would teach children music, physics, and philosophy; but most importantly music, for the pattern in music and all the arts are the keys to learning. Music trains the person to patience and skill, and it trains the character by its stirring rhythms as much as by its words: Plato considered choral singing so important that he suggested it be mandatory for all citizens from childhood through old age. According to Plato music is the movement of sound to reach the soul for the education of its virtue.

#### IV. ARISTOTLE-SYMPATHETIC THEORY OF MUSIC

Aristotle gives his stand points of music through the representation theory of art. According to him, music contributes to intellectual entertainment and culture, nourishes human mind, generates sense of beauty in man and creates harmony between man and nature. He pleads for music education as it is in harmony with human soul. Aristotle too endorsed the notion on intimate relation between music and the emotion. Aristotle argued that music represents the emotions themselves, not merely the ways in which we express the emotions. A person would have music and his emotional states would sympathetically align with that of the music. Indeed in his book *Politics* he made the intriguing suggestion that music represents not the physical expression of human emotions but the human emotions themselves and that means soul's move, emotively in sympathy with these representations. Aristotle says that music can reflect the innermost layers of human feelings and dance also can through gestures enhance the expression of the feelings. Aristotle felt that music directly represents the passion or states of the soul. Gentleness, anger, courage, temperance and their opposites as well as other qualities so, when someone listens to music that represents a certain passion, that person becomes imbued with the same passion. If the person listens habitually to the kind of music that compels behavior that is harmful, then that person will become that in nature. Aristotle recognizes the ethical power of music and its importance in education. But he is prepared to accept purely instrument music, since the ethical effect of music does not depend onwards it appeals directing to the emotions. He agrees that

the ethical influence of music is more important than its power to give pleasure and while the layman should have a certain amount of musical training. He could not try to achieve professional standards, the professional will always be better and there is much to be said for passive listening. The earliest mappings of musical knowledge in the Western tradition came about as an application of the Aristotelian division of knowledge to the domain of music.

#### V. RENE DESCARTES-CARTESIAN THEORY OF MUSIC

Descartes ideas on music are the link between a Pythagorean fascination with numbers and mathematical ratio, and a broader Cartesian view which adds to Pythagoras's universal method and a modern respectability. The single most original and lasting achievement of Descartes is his unification of algebra and geometry. But this single insight by no means suggests that all sense can be brought into a single unity or that the only truths worth having are those that have mathematical certainty. Descartes view on music solely as an object for the intellect. The sensuous element of music, its material embodiment, is so much dross that it must be done away with so that the idea can be emancipated and made to conform to the intellect. Descartes point out that proper to the first degree of abstraction and refused them any objective value because they are not pure concepts. Descartes antedated physics as well as music, to be free from any relationship with the sense. Music, which is immersed in a sensuous medium, is dependent on matter to a greater extent than is physics. Music is not separable from sound, but a medium for surrendering concepts. Music is, as it were, frozen mathematics, a kind of congealed intelligibility. At the same time, man becomes a disembodied intellect who comprehends clear ideas, and no longer an embodied person whose emotions are aroused by the strains of a sensuous medium such as music. Cartesianism dematerializes music, both in the music itself as well as in the auditor. But music is not music if it is completely spiritualized or conceptualized. Emotion plays an essential role in the person listening to music as physical sound plays in the music itself. Thus Cartesian psychology and the physiology of the emotions were quickly adopted by many music theorists, who speculated that the motion of musical sound might directly excite the vital spirits, there by arousing the listener's emotions. The configuration of the vital spirits is appropriate to the arousal of that emotion. By this means music could, it was thought, be expressive at all the basic motions of the vital spirits were appropriate to the basic emotions. Theories that ascribe to music's power over the psychological mechanism of the human body that is supposed to be directly responsible for the arousal of the emotions still crop up and have been around ever since Descartes pioneering venture into the physiology and psychology of the emotions. Thus we can put the physiological theory of how music might arouse the garden variety of emotions alongside the sympathy theory as a perennial possibility. The logical end of music in the Cartesian scheme of things is the *cogito* entertaining pure concepts abstracted from musical phenomena. The human being is an organic unity music, then although it affects the mind, due to

its physical nature and due to the bodily nature of the listener appeals to the senses and arouses feelings.

#### VI. BENEDICT SPINOZA-DETERMINISTIC THEORY OF MUSIC

Spinoza's view about music reflects in his chief work '*Ethics*'. In his deterministic system of philosophy, where the whole nature proceeds eternally from a certain necessity and with the utmost perfection, 'bad' and 'good' are illusory categories relative to human experience, and free will is but a figment of human consciousness. We are not free to do what we want: every action is conditioned by circumstances preceding it, those circumstances are determined by causes preceding them, and on. Freedom is found only in thought; our knowledge of things is the measure of our morality. That is morally good which is conducive to the understanding; that is bad which hinders and diminishes it. As such, the appearance of rightness or absurdity, justice or unfairness in nature stems from our ignorance of the coherence of the universe and our demand that everything be arranged in accordance with human reason. As for the terms good and bad, they indicate no positive quality in things regarded in themselves but are merely modes of thinking, or notions which we form from the comparison of things one with another. Thus one and the same thing can be at the same time good, bad and indifferent. For instance, music is good for him that is melancholy, bad for him that mourns; for him that is deaf, it is neither good nor bad. Spinoza goes a step in identifying the murkiness and subjectivity of musical judgment namely; he recognizes ability as a determining factor. Certain music may be appropriate or inappropriate for certain people in certain states at certain times. It follows, then that the perceived goodness or badness of a piece derives from two qualities: personal taste and situated function. Spinoza describes this non-absolutist, contextual approach thus: by good, mean that which we certainly know to be useful to us. If the music is good, it is because we like it and because we find it suitable for a particular situation. Bad music fails on both accounts. It is also true that one's opinion of a piece may shift from good to bad or vice versa depending on changes in aesthetic leaning and the context in which the music is heard. As Spinoza might say, the conditions, causes and effects leading up to the listening experience determine whether the music is heard as good or bad.

#### VII. GOTTFRIED WILHELM LEIBNIZ-HARMONIES THEORY OF MUSIC

Gottfried Wilhelm Leibniz, one of the great figures in early German mathematics and philosophy. When Leibniz began to reflect on the nature and definition of music he first seemed to reflect only the old medieval church definition of music as a branch of mathematics. Music is subordinate to arithmetic and when we know a few fundamental experiments with harmonies and dissonances, all the remaining general precepts depend on numbers. This definition omits the artistic aspect entirely and fails to account for the artist who appears

to write without regard to the rules as well as the performer, who require practice, not just knowledge of the rules of the art. Therefore he expands his scope considerably, beginning with the aspects of the beautiful and the eloquent with regard to music. He seems to suggest that it is better to learn from listening, from listening to good music by successful composers. The rules of music are employed only later, to correct mistakes. An important element of the definition of music is that it is a form of truth, a direct form of truth between composer and listener. Indeed, it should be noted that the experiential aspect of music, whose fundamental characteristic is the communication of feelings, is located in the right hemisphere of the brain, and it is one of the realities of the right hemisphere that it cannot lie. It is true personified, and Leibniz seemed to be aware of this. However, it is a different kind of truth, an experiential truth, not a rational truth. Music charms us, although its beauty consists only in the agreement of numbers and in the counting, which we do not perceive but which the soul nevertheless continues to carry out of the beats or vibrations of sounding bodies which coincide at certain intervals. The aspect of the perception of music which Leibniz seemed most comfortable in explaining was its expression of pleasure and pain by means of consonance and dissonance. A very important aspect of the perception of music is the genetic musical information which is carried into birth, a fact which modern clinical research has convincingly demonstrated. Since Leibniz was a great believer of genetic knowledge in general, we notice two passages which seem to suggest that perhaps he was thinking of this with respect to music as well. In the first passage he speaks of the unconscious memory of music, in the context of a discussion of genetic knowledge. Leibniz believed that an average man often dreamed of music, although if he were awake he would find it difficult to recreate this music. For Leibniz the primary purpose of music was simply to provide pleasure. Leibniz finds pleasure in music in the rules of harmony. He must have regarded it as a paradox, that when one follows these rules too consistently the result may not be so good. The pleasures of sense which most closely approach pleasures of the mind, and are the most pure and the most certain, are that of music and that of symmetry, the former being pleasure of the ears, the latter of the eyes; for it is easy to understand principles of harmony, this perfection which gives us pleasure. The sole thing to be feared in this respect is to use it too often. The problem of philosophy based on finding pleasure in music from the prospective of identifying the rules is that we can also find pleasure in a composition which seems to break, or ignore the rules. From his background of mathematics, Leibniz could not adequately explain this obstacle to otherwise finding his pleasure in music in the numbers. According to Leibniz discovers hidden arithmetical progression in music. Finally, there is only one place where Leibniz touches on the most important purpose of music, to move the feeling of the listener. In addition to his observation that music moves the mind, perhaps we might regard it as another of his suggestions of genetic understanding of music, when Leibniz says the performance creates a sympathetic echo in us.

#### VIII. IMMANUEL KANT-EXPRESSIVE THEORY OF MUSIC

Immanuel Kant was the first philosopher of the modern western world to incorporate a theory of the arts into his general philosophical scheme. He included a theory of music as an integral part of his system. In his *Critique of Pure Reason* he had not intended to give aesthetics much importance. But Kant changed his mind, in the *Critique of Judgment* and he described the theory of music. General theoretical parts of the Critique of Judgments apply to music specifically as well as to the other arts. Kant does not say that the criteria for aesthetic judgments apply to all of arts except music. Therefore, one must be able to say, Kant does about all art in general, that music as a fine art is free in the two senses in which all art is free: it is not like contract work to be paid for according to definite standards; and with respect to it the mind occupies itself without ulterior regard to any but aesthetics ends. It feels satisfaction and stimulations independent of preached reward. Indeed in forms of Kant's notion of aesthetics freedom, music is at once an art of the free play of the cognitive faculties. Music can be either an agreeable art or a fine one. As an agreeable art its representations are considered as mere sensations. Music at banquets seems to encourage geniality; it does this as a play of sensations. But if one were to withdraw from the group and hear the composition, one would hear music as a fine art. The reflective judgment in music is the judgment of expression. Kant's aesthetics, and then sets up an ideal for musical judgment, in his reference to music as composition he suggests that such judgment tests form. At the same time the judgment of taste with respect to music is concerned with aesthetic ideas in forms, in the form which is inevitable for each piece of music. The original and appeal of music lie in its likeness to languages, and then music must be expressive. But such expressiveness is probably not aesthetic in Kant's terms. Pure aesthetic judgment is possible in music, but not always necessary. Pure aesthetic judgment exists, but in actual practice it is supplemented by extra aesthetic considerations, one of which is the expressive. Thus taste in music can be judged in terms of quality, quantity, relation, and modality.

#### IX. GEORGE WILHELM FRIEDRICH HEGEL-PHENOMENOLOGICAL THEORY OF MUSIC

Hegel's phenomenological theory of music brings together music and listener into a unity, whilst at once preserving their respective identities. In other words, he did not subsume one term, music or the listening subject, under the other, after the fashion of formalism and relativism, respectively. So despite Hegel's central concern with subjective responses to music, he never lost touch with musical particulars. Indeed, about half of the section given over to music in his aesthetics concern rhythm, harmony and melody. Hegel recognized music's ephemeral temporal and sonic nature. Moreover, he used music to advance a new theory of time; Hegel proposed that music because of its temporal nature does not stand over and against us as something concrete and fundamentally other, like a statue,

painting, novel or poem. Rather, music is ephemeral, and so volatilizes its real or objective existence into an immediate temporal disappearance. This idea is fundamental to Hegel's phenomenological theory of music, it is important to take particular care with two issues that arise from it. First, the objectivity of the stance or anything else, whether an art work or not, was not left unquestioned by Hegel. Nonetheless the thing-in-itself still remains out there, persisting in this, its irreducible, ontological otherness. The second reason for taking care with Hegel's suggestion that music volatilizes its real or objective existence into an immediate temporal disappearance is because this idea seems to deny music's any objective status. But this is not the case Hegel recognized the systematic nature of music. The note is not a merely vague rustling and sounding but can only have any musical work on the strength of its definiteness and consequent purity. Music constantly passes away in time but this music's essentially ephemeral nature does not mean that it is any more objective than anything else. Music's realm, therefore, is not that of reason but that which Hegel called the 'the inner world of feelings' feelings do not find themselves in objects as does self-consciousness. When Hegel wrote that feelings are only abstract and empty at first, he intended at first to mean before, in a logical rather than temporal sense, those feelings are taken up with anything external, such as music. Music is absorbed into this inner world of feelings, and in so doing shapes those feelings. It is important to recognize that music is not in time, and neither does it more through time, for this would be to suggest that time is something extended or logically prior to it. Musical time is how time is for music and its listeners. Music forms phenomenological time. Hegel said that music does not present itself as a being apart from the self like an object, but enters into the time of the negative unity of self-consciousness shaping it, as it were, from within. Hegel was right to identify music with the object-free realm of the feelings if feelings are thought to be an ill-delighted apart of non-conceptual experience. But musical experience is neither inner of the soul nor spirit, nor absolutely individual. Rather the reverse, for pieces do not throw listeners into inwardness, but rather open them out to a non-conceptual world which is collective. So rather than having individual centered over music, we offer ourselves up to musical experience within the freedom of a collective style. Hegel thought that music lends substance to the inner world of the feelings because of its similarly ephemeral nature as mere vibrations that constantly die away in time. Before addressing the temporal nature of music, consider how Hegel thought that the inner self relates with time, even to the extent that time is the being of the subjective himself. Hegel's idea that music comes into presents, not as an object standing apart from ourselves, but by way of absorption into an immediate temporal disappearance because of its ephemeral nature.

#### X. ST. AUGUSTINE-DIVINE THEORY OF MUSIC

St. Augustine, the bishop towering figure of the late fourth century Latin Church, wrote a voluminous treatise on music. He was influenced by mathematical beauty stemming from the idea that music, based on proportional relationships which embody number. This mode of thought influenced the

medieval aesthetics and had a crucial impact on the musical composition. St. Augustine deals almost exclusively with literary rhythm; verbal rhythm is, however, as a musical phenomenon independent from grammar: the science of music, he says to which belongs the reasoned measurement of words in themselves and their rhythm, is only concerned to see that the syllable in this or that place be short and long rent according to the pattern of the proper measure. In his musical tract, St. Augustine reveals himself as to the Pythagorean concept of music as sounding number. For St. Augustine the sound embodied numbers, which delight as in measures of words as they strike our ear proceeds in down words cascade from the eternal numbers, which themselves proceeds from God. Sound, being, in St. Augustine's words, an impression up on the sense, which flows by into the past and is imprinted up on the memory, could only be apprehended by the intellect as abstract organization, which was identified with number, that is proportional conformity. St. Augustine music was a good creation of God to which he was personally drawn. In the beginning was the word that is God, who has created the world. And in the beginning was the sound, which accompanied the creation. And the first sound which was uttered by man was a cry and it became the beginning of his knowledge of the created world and of his calling to God. Music is a special substance it has no proto type in nature. Its origins are the moan and the cry. Music can be considered a myth, a rite, a dream, a game a historic document or a mark of the evolution of the world and of consciousness. However, its most important task is to acquire knowledge of the world express in a unique form. St. Augustine more over expands the concept of musical proportion as found in rhythm to embrace all manifestation of artistic beauty. Although the step taken by St. Augustine would latter prove influential, he does not display in his musical treatise a direct concern with Christian, ecclesiastic practice, indeed, only once does he refer in passing to a contemporary musical composition.

#### XI. ARTHUR SCHOPENHAUER-EMOTIONAL THEORY OF MUSIC

The German philosopher Arthur Schopenhauer perhaps, the first and most influential philosopher for ever devotes significant time to the discussion of music. Schopenhauer magnum opus was, essentially, a theory of everything in the grand old manner of philosophical speculation no longer thought productive or respectable. Schopenhauer first said that all arts aspire to the conditions of music sound companied by rhythm creating perfect harmony is named music. But that his cosmic pretensions are not taken very seriously does not mean he did not have enlightened things to say on many of the particular topics that fell under his gaze. According to Schopenhauer music has nothing to do with the cognition of the visual world because it is independent of it and could exist even if the world did not exist which cannot be said of other arts on the other hands music has been considered to be the supreme form of human cognition. Schopenhauer considered music to be a secret metaphysical exercise of the soul about which cannot philosophize, on immediate image of the unconscious and ubiquitous will. In particular his account of

music and its place in system of the fine arts has been sympathetically received many philosophers and musical theories. Schopenhauer was saying that music is expressive of the emotions in virtue of its representational power, but not emotionally moving in arousing whatever emotion or emotions it represented. Schopenhauer instituted a revolution in our philosophical thinking about music in general, and about the relation of music to the emotion in particular. Schopenhauer's basic philosophy is articulated in his magnum opus the world as will and representation was based primarily on the preceding work of Immanuel Kant. Schopenhauer viewed music is the one at from that was not representational in nature. Music, however, was unique to Schopenhauer because it was, like the entire phenomenal world, another expression of the will itself, the inner being, thing- in-itself, of the world. For Schopenhauer, this fact explained music's profound expressive power, which he believed to be above that of the other arts. The strange thing is that Schopenhauer already did the work of linking the will to musical language by stating that music is a manifestation of the will, and by pointing out the desire, or willing, that occurs when certain musical devices are employed. If we were writing a piece of music to represent, for a random example, the union of two people in marriage, a motive approach might make sense; we could create a motive, or melody, for each person, and as the characters grow closer, we could bring their themes closer together through various musical means: adjusting their styles to be more consistent, using increasingly related key areas, combining them in counterpoint, etc. Representing the will with a motive, however, is strange because the will is already inherent in our experience of music, unlike the idea of characters or of marriage. Music is literally, for Schopenhauer, another embodiment of the will just like the phenomenal world, which is why it stimulates desire in listeners so effectively compared to other artistic media. We hear certain chords and a desire is created within us for them to resolve to specific other chords, which is essentially a direct experience of the will.

#### XII. SUSANNE LANGER- ILLUSION THEORY OF MUSIC

Susanne Langer, female contemporary art philosopher and art theorist in America. She opened a new way for aesthetics research. Music according to Langer is the closest analogue of human feelings and emotions, the stresses and strains, the pathos and joy, poignancy and ecstasy, movement and arrest and so forth. It has its own inner time different from the real time. But it is interesting to remember that an aesthetic object is aesthetic only insofar as it is capable of creating the semblance or apparition of the forms of human feelings and emotions. In the twentieth century, the two big tidal of humanism and scientific doctrine presented an opposite development tendency and at the same time, humanism researched the essence of the word and the philosophical question by inquiring about the human itself, but the scientific doctrine pay great attention to the experience and the logical real diagnosis. Susanne Langer's theory was synthesis to the humanism and science doctrine. Cassirer's human culture semiotic through have directly and deeply influence on her.

She studied the artistic question by semiotics view and adopted many virtues of representation, formalism, intuitionism and merged the theoretical background of psychology and logic. She proposed a new artistic definition: art is the creation of human emotion in a symbolic form. On the background of artistic symbolic semiotics, Susanne Langer brought forward her art illusion theory from the angle of the artistic form and distinction between the art illusion and artistic symbols are the creation of forms symbolic of human life. She make the art illusion theory become the foundation stone of her aesthetic theory. Susanne K Langer's illusion music theory is an important component of her art illusion theory, she construct her theoretical system by the study of music. The representation, the form, the emption, the life, the consciousness, the intuition and so on a serious concepts are all established on music analysis. Before she proposed her music illusion theory, she had correct the erroneous understanding of traditional music theory and had made the new limits to music essence, that the music is one kind of art may listen to but not obvious from movement. She has given the new explanation in the definition of music form and the movement. On the definition of music illusion, she regarded the illusion time sequences and continued existence of life is the two basic elements of music. On the basis, she explained the features of music illusion: emotion symbols, form of life, imagine spatial and auditory hallucinations. She also proposed a link of new theory on music creation performance and appreciation. The concept of the form of directives, tone imagine were unprecedented in the history of music aesthetics.

### XIII. CONCLUSION

This paper makes a philosophical enquiry into the general structure of music, in order to ascertain however it was based on physical data, or how far it had been the result of aesthetic of artistic consideration. Several studies have suggested that the most common goal of musical expression is to influence emotions. People use music to change emotions, to enjoy or comfort them and to relieve stress. Yet, music's apparent ability to induce strong emotion is a mystery that has fascinated both experts and lay people at least since ancient Greece. Western history, the link between morality and music was widely construed as strong. The pervasiveness of this notion is largely attributed to the Greek theorists who ascribed various emotions and moral implications to particular moods. The prominent philosophers Plato and Aristotle affirmed that music contained an intrinsic element that was conducive to the promotion of moral or spiritual harmony and order in the soul. Plato and his contemporaries attributed specific character forming qualities to each of the individual harmony, or musical modes, believing that each could shape human character in a distinct way. To explain how music can induce emotions in listeners is all the more important since music is already used in several applications in the society. This capacity ensured that music's ethical effects hard to be carefully controlled. The emotional excitement that music afforded could aid in developing the wrong kind if character, making people susceptible to beliefs and actions that were morally bad. Plato explode the effects that each of the various

musical modes had on character, and argued for the moral superiority of those that foster self discipline over those that promote self abandon. Music was considered a primarily vehicle of character formation because of its ethical power and ability to form the refined mind. Like Plato, Aristotle thought music to be fundamentally imitative and agreed that music had the propensity to affect the human soul. As a tangible expression of intangible realities, music also had the ability to sustain and cultivate moral rectitude. Aristotle states that rhythm and melody contain representation of anger and mildness and also of courage and mildness and also of courage and temperance and all their opposites. Aristotle ascribed to the conviction that music was a critical agent of virtue and character formation. Aristotle was more trusting of music's seductiveness and sensibility, believing that pleasure could even be beneficial. Aristotle concluded that music may not have one solve, but may have a threefold application one that encompassed instruction, amusement and the passing of time. Philosophers look music as having the power to arouse and express emotion. This arousal or expression of feelings could be the goal of music, as well as most of the arts, with the musicians or composer communicating his or her feelings through the music, fulfilling their social role or connecting with their audience. Through listening to music, people are sometimes better able to understand their emotion. The study of the nature and relevance of music in Western tradition reveals its roots in ancient Greek. Music in ancient Greek was an integrated art form that permeated society and embodied cultural value. The widespread tenacious ideas of music in Greek antiquity were traditional views of nature of harmony and of the ethical or moral influence of music. Most of the major philosophers believed that the influence of music was a reality and each philosopher developed his own specific theories on proper forms and uses of music on the basis of some independent criterion.

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