SOCIOMUSICOLOGY AND THE IMPORTANCE OF MUSIC EDUCATION IN SOCIETY

Marta Cristina SANDU

Ph.D. Student, Doctoral School of Social Sciences and Humanities,
University of Craiova (Romania), E-mail: martasandu@yahoo.com

"*Without music, life would be a mistake*"
Fiedrich Nietzsche

Abstract: *Man has the ability to be receptive to everything that lies around him, as he is influenced by the good news or by the bad news, by a threat or by a promise, and what affects him changes his mood. We are susceptible to the ability of music to change our mood. When we listen to music together, dance or sing together it is as if we touch our souls. Throughout history, in music there have been groups, trends and organizations that have changed the social aspirations of the masses through messages for people's change and revolution that have turned into movements destined to change the social order and systems. The ancients said that the music had the role of mirroring the soul of the community. The sociological research of the musical phenomenon penetrates the reality, analyzing the reactivity towards music and the importance of the musical factor in daily, current life, especially in the educational process, and if we were to state the functions of music, among them we could mention: the social function (since music leads to some extent to social cohesion), the psychological function (creates a framework of mental comfort), the economic function (since it is still an industry), the affective function (induces emotional states, memories, etc.) and the educational function (music, as part of a specific culture, can provide certain information). Thus, given these functions, it can be seen that music is a necessary cultural product in life and to which man has assigned great importance.*

Key words: *social-music; individual; categories; community; education*

1. Introduction

Music is a necessary cultural product in life and to which man has assigned great importance. The accessibility and the impact that the musical phenomenon creates are determined by the social factor. Through the media and the online environment, this phenomenon has become a universe available to all those who use these spaces, but the actual consumption is determined by the choices of each individual, depending on the classification of certain social categories, the environment (community) in which they live, on taste education, personal development and age.

The diversity and complexity through which music influences social life, the attention it has attracted to sociologists as a global social phenomenon, can represent from a musicological perspective a new angle of view for the concrete and applied study and research of such a diversified and changing society. By its nature, the research from a sociological perspective of the musical phenomenon is of a cultural-civilizing nature, namely it is a fundamental type of research. Through the scientific knowledge of the social phenomena which are influenced by the field of musicology, through the educational and cultural nature, through the applicability of the two scientific fields, an interdisciplinary and civilizing perspective is configured with the purpose of determining and diagnosing a society's life quality degree. Music brings all the corners of the world closer to one another and is a very important factor in the process of accepting and knowing the other.

The artistic manifestation is often the first element through which one comes in contact with another culture, the business card, so we cannot deny its importance.

The urban framework was a framework of rapid evolution, as the urban becomes different from the traditional precisely by this character of liquidity, of the continuous change and of the alert time, and this imprint is left on each element under the guise of the urban shield. Until the 20th century the rural-urban division consisted of traditional, secular music, folklore and classical music on the other hand. However, the 20th century brings to the urban area a musical explosion of horizontal styles and vertical trends. From the most demanding compositions dedicated to high circles, to gregariousness and kitsch, music has constantly flourished, and with each generation the musical styles have become more numerous. The ever-changing tastes, the more and more diversified needs, the pursuit of the extraordinary and nonconformism, the speed with which trends appear and disappear forced the musical area to comply with the requirements of the society. It was a period of the 20th century during which music has constantly produced new styles and through them we can say that it has moved away from the traditional, it created as if especially break away from this area and put an obvious label of difference between rural - urban, old - new, past - future.

2. Music - an instrument in sociological research

Sociological research of the musical phenomenon penetrates the social reality, analyzing the reactivity towards music and the importance of the musical factor in daily, common life, especially in the educational process.

Often, artistic manifestations in history have had the purpose and role of triggering large-scale social movements. Artists and composers have become symbols of these movements and animators of the development of certain social events that have changed the political course of society. An eloquent example is the name of the composer Giuseppe Verdi, who served as an acronym and motto in the large-scale movement in nineteenth-century Italy of the patriots against the Austrian occupation: "Viva Emanuel Re d'Italia", as all his work dealt with socio-political topics.

In his research in the field of sociology of arts, Professor Dan Lungu (2004) states that "if, in general, we say about sociology that it is a young science, then we must say about the sociology of the arts that it is a very young subject [...] However, despite the late start, it is currently in full swing in the world." (p. 327). For example, in France at least ten doctoral theses are devoted to a topic of the sociology of art each year.

In his 1982 publication, *Art Worlds*, Howard S. Becker makes a social examination of art as a collective action. Becker is interested in the phenomenon that emerges as a network of cooperation, suppliers, performers, traders, critics, consumers who, together with the artist, produce the work of art.

Also, the sociologist Pierre Bourdieu in "Le Distinction: Critique sociale du jugement" (1984) makes an impressive analysis of the importance of the cultural level of a society and of the ability of culture to energize people. Bourdieu's overriding idea is that everything you can and can't do shows the world who you are, and these are determined by the cultural level. For example: if you go to a folk music concert, eat turnips, wear hemp shoes, wear sports clothes and have an impressive beard, what can people say about you? They can say that you are a spiritual man, that you care about the surrounding environment and that your musical taste is not dictated by modern, pop music, since these place you in a certain social category.

"Music in everyday life" (2000), by Tia DeNora, presents a series of case studies with the purpose to argue that music plays an important role in establishing and accessing what she calls the aesthetic and affective agent. DeNora demonstrates how music provides the raw cultural material, used by people to exercise control over their mood, to convey a certain meaning, or to strengthen and articulate their personal

identity. She illustrates these aspects following some studies conducted on a population category composed only of women and the effects of music in different concrete life situations: romantic encounters, when preparing for a day at work or when relating in general. This paper contains a series of ethnographic studies and interviews that demonstrate how music has an important function in human society.

Therefore, the diversity and complexity through which music influences social life, the attention it has attracted to sociologists as a global social phenomenon, can represent from a musicological perspective a new point of view in the concrete and applied study and research of such a diverse and changing society.

Through the scientific knowledge of the social phenomena which are influenced by the field of musicology, through the educational and cultural nature, through the applicability of the two scientific fields, an interdisciplinary and civilizing perspective is configured with the purpose of determining and diagnosing a society's life quality degree.

3. Symbolic interactionism in the musical field
The musical field has a wide range of functions in therms of the sociological issues and perspectives. As an object of sociological research, music has been a field of research for sociologists such as Georg Simmel, Max Weber or P. Sorokin, Pierre Bourdieu (1930-2002),

Interactionalism focuses its analysis on the relationship between the individual and society by means of its representatives: G. H. Mead, Herbert Blumer, Erving Gofman and Ken Plummer. This sociological perspective bases its claims on the consideration that the human being is the only one capable of producing, using and interacting through symbols. Symbols take on different forms, and in music it is achieved through several elements: sounds, rhythm, tone of voice, timbre, register or accent. M. Simon, G. Ferreol, P. Cauche, J. M. Duprez and N. Gadrey (1991) emphasize the role of socialization in the construction of identity - by the transmission of social behaviours and the organization of mental representations. Through language, the individual assimilates and appropriates the systems of rules, values, signs that allow him to communicate with his peers, to identify or differentiate himself, to mark his belongingness to some groups or to reject others (Scârneci-Domnişoru, 2009). Music is a language, decoded by the singer/performer who communicates in a system with certain symbols, in order to transmit a certain message or state to those who receive it, it is a vector that indicates the belongingness of an individual to a social group, a fact determined by his degree of culture, the family environment, his age and development.

A perspective on socialization, which has direct links with the interactionist-symbolic paradigm, was proposed by the Canadian-born sociologist Ervin Goffman (1922-1982). Goffman, E. (1956) developed his own method, known as the dramaturgical perspective, in which everyday life is seen/understood like a theater. This is a very interesting concept, insofar as the theatrical arts that contain the opera shows and drama on music are a reflection of the society, of the reality sometimes idealized or which reflects individual and mass aspirations and feelings. This idea is sketched and developed by the sociologist in the work published in 1956, *The Presentation of Self in Everyday life*, which analyzes the system of relationships between actors and the scene on which they perform. The concepts used by Goffman thus have an obvious dramaturgical component: the audience considers those people who observe the behaviour of others on the stage of life - the author who frequently used the metaphor of life-as-scene (life is a theatre scene and theatre is life). Every aspect of social life can be analyzed from a dramatic point of view, starting with the ritual

greetings with strangers (those people we do not know) to the daily dynamics of our family life, of school or of the work we perform (Newman, 2013). In this context, the social system has all the ingredients of a dramatic opera performance. An actor performs on stage or behind the scene, his actions involve the use of a prop, finally, perhaps most importantly, those actions he performs on stage are watched by an audience, and at the same time he himself is an audience for the spectators. The roles are therefore interchangeable, as each individual can be both actor and spectator at some point in his life, in the play in which he performs without knowing.

Goffman introduces the distinction between the stage, on one hand, where the official activities take place in the daylight, and the space behind the scenes, on the other hand, where the plays are prepared and where an underground activity takes place, hidden to our eyes. On stage, people show themselves in a light that is favorable to them, they adapt their behaviour according to the expectations of others, while behind the scenes self-censorship imposed by the direct interaction with others no longer works. The social actor has the ability to choose the stage he is going to perform on, as well as the costume he will wear in front of his audience, the major goal of each social actor being that of managing to modulate his artistic performance according to the different roles offered to him, as well as in relation to the expectations invested in him by others.

The dramaturgical perspective manages to provide an overview of the institutions, an equivocal vision in which, through interaction, individuals are understood, by means of groups and vice versa, as the actors, in turn, are understood through the audience. Society is constantly created through the interaction of individuals. Society is pre-existing to individuals, as the latter are shaped within the society that also changes under their action. The individual and the society assume each other. Interactionists claim that humans are the beings who give meaning to the world.

"E. Goffman [...] was interested in the manipulation and control of the image that individuals have of themselves in the performance of their activities and roles [...] In everyday life, each individuality is, as E. Goffman says, 'an actor, a self animated by the need for revelation, but also a mask assumed and especially inferred from the game of social interactions on stage'" (Constantinescu, 2004: 146). Also, in this respect, the author mentioned above, emphasizes the self-revelation by means of this game of induced illusions, which is represented by the dramatic form of the theatre. The individual plays his permanent role in social life like the actor self, by means of a character who interacts with other characters, in a given situation. Preserving appearances and performing are the major stakes of the strategy called by E. Goffman – the characters of the figuration, which aim to prevent any incident and any breaking within the exchange, to do nothing that could threaten the face of the other.

Through his theory of the paradigm of cultural tragedy, a major concept of his creation, Georg Simmel (1950) argues that there is an indissoluble link between man's social life and the phenomenon of production specific to culture, so to speak between what is objective and what represents the subjective side of each individual. Only in this way the existence of communication between people, as well as that specific to socialization, can be possible. Culture is understood by the German sociologist and philosopher as an objectification of phenomena of an inner, subjective nature. In order to demonstrate this, Simmel uses as an example the language itself, which consists of a system of essentially objective words, as well as explicit rules, based on which connections between those words are established. This theory, applied to the field of music, makes us understand the way in which music, through its symbols that create a language, through its rules of harmony, through its form, through the tonality in which

it is composed, through the composer's mastery of combining them, creates true musical formulas that can express the whole range of human feelings and sentiments. Although it is a fundamental and indispensable element of human interaction, as the main support pillar for the human as social being, language is often felt as a force foreign to man, whose main function is to distort reality, to cover with enunciations the true nature of man. Thus, according to Simmel, all the contents of culture, including the arts, have a deep alienated character because they show capable of breaking away from the evolution that was intended for them and to follow a specific development trajectory, as well as to assume the objective and independent existence in relation to their creator. And the end of this phenomenon of objectification and alienation has a predictable end which is represented by the tendency of the contents of culture to dominate the human being. This process is called by Simmel by means of the phrase *Curtural Tragedy*. It is a phenomenon that is occurring progressively and which reaches its climax in modern society, in which people feel that they are under overwhelming pressure. The applicability of this theory in the sociology of music is notable due to the influences that music and sounds can exert on man, especially in a subliminal way.

A concrete analysis of social events and behaviours through appropriate methods and techniques determines the theorization of the effects that the music field has on society. Through verification, they can become empirical generalizations that result in the drawing up of some hypotheses. These empirical generalizations together with the historical-social and musicological research regarding the role of music in society and the effect on human behaviours configure the content and purpose of the proposed topic. By means of the experiences gained, through the social environment they come from, people relate to music based on the meanings it has for them, through the resonance they feel taking into account their inner construction or taking into account the process of social interaction. The interpretations given to certain meanings can be modified by the interactional conditions of the concrete situations in which people are involved.

Observations on these issues can be made through various types and ways of investigation, specifically the investigation (or inquiry) through surveys or questionnaires formulated on the categories of public and direct or indirect observation (transmission through video recordings).

These observations outline theoretical principles that act in the research process as referential terms and generate hypothetical questions:
- How is social interaction established in an environment and setting against the background of a certain type of music?
- What influence do certain rhythms and musical formulas have on human behaviour?
- What is the contribution that music brings to education?
- What moods can music trigger?
- What messages can music send?
- What is the subliminal action of music on the masses?
- How does music influence us in different everyday situations?
- What is music therapy and how has music become curative?
- How can certain frequencies urge people to act in a certain way and purpose?

4. Education - the primary sociological function of music

4.1. The Mozart Effect

Behaviours can be influenced and dictated by the use of a certain frequency, from stimulation of the activity of certain endocrine glands to total manipulation of beliefs and behaviours.

The most relevant and popular experiment in relation to the influence of music in educational field is the so-called *Mozart Effect* on children. The Mozart Effect is a real phenomenon that has become nowadays a real and genuine marketing product, which sells with great success everything that the genius of W. A. Mozart represented and represents. The benefits of this accumulation of positive effects of Mozart's music are attributed, as it may be assumed, in modern society, to a site that sells products under the brand "Mozart".

The Mozart effect is a name coined by Alfred A. Tomatis aimed to refer to the intensification of brain development that occurs in children under 3 years of age if they listen to W.A. Mozart's music. The idea for the Mozart Effect emerged in 1993 at Irvine University of California, California, where physician Gordon Show and cellist and cognitive development expert Frances Rausher studied the effects of Mozart's Sonata for two pianos in Re major (K.448) on a group of college students for 10 minutes. The researchers observed a temporary improvement in spatial-temporal thinking, as measured by the Stanford-Binet IQ test. Music produces an improvement in IQ.

Rauscher and Shaw announced that they had scientific evidence that piano and singing lessons are superior to computer lessons in terms of improving children's abstract thinking skills. The experiment included three groups of preschoolers: children in one group took private piano/keyboard and singing lessons, a second group of children took private lessons in computer use, and children in the third group did not receive any kind of lessons. Children who took piano/keyboard lessons performed 34% better than others on tests that measured their spatial-temporal abilities.

These findings show that only music improves the higher brain functions needed in the study of mathematics, chess, science and engineering (Raucher, Shaw, Levine et al, 1997).

F. Rauscher, G. Shaw, L. Levine et al stimulated the emergence of a real industry. They also created their own institute: Music Intelligence Neural Development Institute (M.I.N.D). So much research and study is currently underway to demonstrate the effects of music that a category has been created on the portal of new scientific discoveries, only to keep track of new research findings on the effect of music.

4.2. Formation and education of musical taste

From a sociological perspective, musical taste, in particular, and cultural taste, in general, represents a tool for determining and stratifying social categories. Thanks to the means of communication through social networks and to the fact that 4.9 billion (30th of September, 2020) people have access to the internet, the public has become a general one, the social barriers have dissolved, the audiences being classified mainly by the musical genre they listen to. People listen to certain musical genres depending on where the social event in which they participate takes place. Also, the audience can belong to a performer or to a band, as the role and term of "music lover" (a person who passionately loves music) has turned into the role and term of "fan" (enthusiastic admirer, fanatic of a star or artistic movement). Each genre of music is represented by the so-called "stars", idols who, with the help of the media, have become public figures with psychological, behavioural and social influence.

Any classification of the public has no precise limits, as it is characterized by mobility. There is a plurivalence of the listener who may be simultaneously or successively interested in receiving different musical genres. The education of musical taste is detached from the aesthetic education and depends on the mental aspect, of an intellectual nature, which consists in the ability to appreciate aesthetic values based on evaluation criteria.

While at the level of aesthetic taste the presence or absence of pleasure is recorded, at the level of judgment the *argumentation and motivation of that reaction* intervenes, an intellectualization of the aesthetic taste is achieved. The criteria used for argumentation and motivation can be aesthetic and extra-aesthetic, the latter being of a philosophical, sociological, political, ideological nature, in the foreground being of course, the aesthetic ones, the others being involved and subsumed to them.

5. Conclusions

What is sociomusicology? What does sociomusicology mean? Sociomusicology, also called music sociology or the sociology of music, refers to both an academic subfield of sociology that is concerned with music (often in combination with other arts), as well as a subfield of musicology that focuses on social aspects of musical behavior and the role of music in society. The work of scholars in sociomusicology is often similar to ethnomusicology in terms of its exploration of the sociocultural context of music; however, sociomusicology maintains less of an emphasis on ethnic and national identity, and is not limited to ethnographic methods. Rather, sociomusicologists use a wide range of research methods and take a strong interest in observable behavior and musical interactions within the constraints of social structure. Sociomusicologists are more likely than ethnomusicologists to make use of surveys and economic data, for example, and tend to focus on musical practices in contemporary industrialized societies Since the field of musicology has tended to emphasize historiographic and analytical/critical rather than sociological approaches to research, sociomusicology is still regarded as somewhat outside the mainstream of musicology. Yet, with the increased popularity of ethnomusicology in recent decades (with which the field shares many similarities), as well as the development and mainstreaming of "New Musicology" (coinciding with the emergence of interdisciplinary Cultural Studies in academia), sociomusicology is increasingly coming into its own as a fully established field. The values and meanings surrounding music are distinguished by both the listeners and the performers. When listening to a piece, they reflect upon their own values and use the music to make connections between themselves and the piece. The sociology of music looks specifically at these connections and the musical experiences tied to the person and the music itself. Among the most notable classical sociologists to examine the social aspects and effects of music were Georg Simmel (1858–1918), Alfred Schutz (1899–1959), Max Weber (1864–1920) and Theodor Adorno (1903–1969). Others have included Alphons Silbermann, Charles Seeger (1886–1979), Howard Saul Becker, Norbert Elias, Maurice Halbwachs, Jacques Attali, John Mueller (1895–1965), and Christopher Small. Contemporary sociomusicologists include Tia DeNora, Georgina Born, David Hebert, Peter Martin and Joseph Schloss.

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