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THE DYNAMICS OF AESTHETICAL EXPRESSION IN MUSIC AND ARCHITECTURE

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Abstract

Music and architecture are the most prevalent forms of artistic expression and are considered creative products. As both the art forms are associated with aesthetics, this research investigates the correlates of aesthetic appreciation of music. Raga, Mood, expression, and note patterns are considered the elements of Indian Classical Music. Raga is a medium to express aesthetical qualities like emotions, and Raga is said to be the soul of music. Different emotions are expressed with Raga as a medium that can change the state of mind. Many ragas are sung in a particular season create a more profound effect on the audience. In an attempt to examine the speculated relationship between music and emotion, a total of hundred subjective emotional responses from the architectural fraternity to pieces of music were investigated. The method employed was music elicitation, as it offers a route to gather data that remains largely unspoken in the conventional research methods. It is argued that the processing of aesthetic experiences and emotional responses to aural stimuli can substantiate theoretical knowledge of aesthetics and creative products in Indian culture. The analysis is aimed to extend the objective and scientific approach to understanding aesthetics.

Keywords: Raga, Frozen, Malhar, Melody, composition.

INTRODUCTION

Every country possesses its ideals manifested in its culture. Architecture and music come from a particular country, region, and area that play a crucial role as a product of the culture it belongs. Art can be regarded as one of the human's defining characteristics, which exists in its many forms (Morris-Kay, 2010). The main objective of art is the expression in the form of audio, video, and performance, which has inherent qualities. These affect the human mind resulting in enjoying its values. Gaquin identified thirteen categories of art forms, including architecture and music, which exist in every community and culture and play an integral part in social life (2008).

Architecture is referred to as frozen music, where its interrelation with music is multiple (Johann Wolfgang von Goethe). Iannis Xenakis, composer, and architect, explained the significant linkage and shared terms between music and architecture (Tayyebi, 2013).

Art creation and art appreciation are deeply emotional processes that provide experiences of sadness, tranquillity, and anguish. As per one of the most creative

artists of the 20th century, Pablo Picasso, artists are receptacles for emotions and vehicles for transforming felt emotions into tangible works of art. Musicians or architects being creative people have several personality characteristics that set them apart. They possess artistic and intellectual interests and are curious and open to unconventional new experiences (Ivensic, 2016). In response to this aspect, this research presents the aesthetical appreciation of music as experienced by architecture students.

MUSIC, ARCHITECTURE AND NATURE

The natural world has been a source of inspiration for musicians and architects from historical times. Many famous pieces of music combined melodies, harmonies, and overall musical dynamics to replicate the image of a natural phenomenon like a storm at sea, twinkling of starlight, cool breezes, or everyday sunrise. Indian Classical Music is also closely related to nature. Paintings and theatre are very closely related mediums of communication. Similarly, a raga in Indian classical music is sung at a particular time, and some ragas are performed in specific seasons. The main reason behind this is the creation of a specific mood in the artist himself first and eventually the audience (Bardekar & Gurjar., 2017). The forms, structures, systems, processes, and organisms in nature have been widely assisted designers and architects in finding improved and innovative solutions. The shape and function of nature have inspired architects to seek new design sources from natural elements in building design. Some seasonal ragas like raga Malhar and Raga Megh are sung in the rainy season, Raga Bahaar in the spring season, and Raga Basant in the autumn season. The season for which the raga is assigned can be performed at any time of the day (Bardekar & Gurjar, 2017). *Ragas* are specific to the day and generate a specific sentiment only when played at the right time (Sharma, Panwar, & Chakrabarti, 2014). Different *ragas* performed on relevant timings for an immense impact and increased sentiments on humans' minds (Sharma, Panwar, & Chakrabarti, 2014). *Raga* expresses its total impressions only when rendered/ performed at a specified time (Sharma, Panwar, & Chakrabarti, 2014). Gurjar, states that there are definite times of the entire day and night time when the specific Ragas can be performed with the belief that the composition of notes of that raga is best perceived and felt at that time and gives immense pleasure (Bardekar & Gurjar, 2017).

Architectural features also depend on a natural phenomenon like climate. The effects of climate conditions on a building are among the most essential and natural factors that shape architectural studies (Biket, 2018). A nature inspiration design gets a lot of new ideas from pictures, shapes, mechanisms, or organisms that occur in nature. Visual inspiration is well understood the shape of various organisms or their systems,

and to imitate similarly looking functions and systems. A conception inspiration occurred when the designer or engineer applied principles found in nature, and a computational level is inspired by mechanisms or organisms occurring in nature. For example, Lotus temple and Birds nest[refer fig 1 and fig 2].



Figure 1 : Lotus Temple, Delhi



Figure 2 : Bird's Nest
(Beijing iconic national Stadium)

ARCHITECTURE, MUSIC AND EMOTION

Aristotle's theory of Catharsis established the cathartic influence of music on people. It has been stated that all experiences have an inevitable purge, which is referred to as Catharsis, which provides a pleasant relief (Wiktor, 2013). Indian aesthetic theory includes literature and drama, explaining the Rasa theory. Music, dance and sculpture, and architecture, the other art forms, have come under this theory in recent times. Bharata's rasa theory explains bhava, which are the natural feelings arising while experiencing the art forms. These thoughts are different from the familiar feelings experienced in day-to-day life.

From historic time music has been considered as expression various factors that include motion, tension, identity, beauty, human characters, social conditions and religious faith. However it is largely perceived as expressive of emotions (Juslin, 2003). Architectural theory is governed by aesthetical approach which see an architectural object as a functional building which has an aesthetic component which differentiate architecture from mere building as an object.

In Indian classical music, each raga evokes rasa, also of different types (Nagar, 2005). Behavioral and neurological evidence exhibited that music induces emotions due to the corresponding activation patterns in brain circuits. Raaga is much more than a mere sequence of notes. The embellishments, which are a form of note transitions, affect the cognition of ICM. In each raaga, a few notes are emphasized, which

changes the composition's emotion. Such notes render a raga capable of evoking a particular emotion (Indurkha, 2010). In Indian Classical Music, the melody or raga structure is made up of a combination of notes built up in a taal with a specific number of beats called matras. The spacing of notes in these matras creates space. The variation changes the character of the composition, which could be interpreted in terms of an architectural -space. For example, the pause between the notes is a space that could express a particular emotion and dictate the speed and tempo.

The ragas create an effect of a particular environment based on the composition; however, many ragas are sung in a particular season create a more profound effect on the audience.

Raga is to be sung at a particular time during the day as a tradition; however, there is no scientific base. It is often related to the energy being incident at a particular point and time of the day. This phenomenon connects music with nature which is similar to architecture. Indian Classical Music follows a “raga chakra,” which represents a schedule assigned with a particular quality. For example, morning is for prayers (bhakti) to be presented with morning ragas that are soothing and calm, afternoon ragas evoke hot emotions while evening ragas are joyous, and night ragas represent unsteadiness.

AESTHETICAL APPRECIATION IN MUSIC AND ARCHITECTURE

Aesthetic appreciation of music is an appreciation of a musical composition for its hear able form and content rather than its instrumentality for external purposes. It has been argued that the aesthetical appreciation of a musical composition is a multiplicative function of structural, performance, contextual features, and listener personality. Tempo is the most critical factor that affects music expression. However, several other factors such as mode, loudness, melody also influence the emotional valence of a musical composition.

Architecture represents the intellectual activity of creating a distinctive art form. An architectural form results from the intellect and the source of aesthetics that extended beyond the material dimension (Al-Assaf, 2014). The main aim of any art is to feel happy, pleased, and contented. Therefore this term aesthetics is used to express the experience of the perceived art such as aesthetic judgment, aesthetic attitude, aesthetic understanding, aesthetic emotion, and aesthetic value. As we experience nature or people aesthetically, this term also is applied to architecture.

It is argued that the process of emotional elicitation initiated with an 'automatic, immediate response that starts a motor and autonomic activity and prepares the listeners for possible action' causes a process of cognition that may enable them to 'name' the felt emotion (Robinson, 1949). It has been stated that musical elicitation is a very useful technique which can be adopted as a metaphor for intrinsic experiences as well as for extracting tacit knowledge. (Anderson, 2017).

METHODOLOGY: MUSIC ELICITATION

In this research, the pieces of ICM were used as stimuli for examining how respondents perceive them in light of their intended aesthetical, conceptual, and compositional characteristics.

SELECTION OF AURAL STIMULI

The aural stimuli consisted of six melodies of one minute each were selected, depicting the time of the day, seasons, region, festivals, rhythm, and space. Here vocal music has been excluded because lyrics of a composition or song often convey direct intended meanings through words. The intention here is to examine how certain mood and expression hidden in the piece of music based on Indian Classical Music is perceived through aural media. Audio recording of the melodies of one minute each is prepared with a pause between each melody. The respondent is supposed to record their response in the response sheet in a questionnaire provided.

Participants: 100 respondents from architectural fraternity were recruited from Pune. The participants had completed the fundamental courses in which their creativity and design skills were nurtured and had basic knowledge related to architectural aesthetics. They were selected based on their academic and professional background making them competent to make aesthetic judgments of aural stimuli.

Structure of Music elicitation questionnaire: The questionnaire consists of six questions, each representing a particular melody. Each selected melody had a defined character that conveyed a feeling, emotion, or meaning. For each melody, the respondents were asked specific questions to be answered on a five-point Likert scale. The survey was conducted in a group of faculty and students. The questionnaire was circulated and explained to the respondents before the audio recording was played. Participants were asked to provide emotion ratings only after listening to the melody for at least 1 min. This aspect ruled out random responses, and enough time to listen, understand and answer the question.

RESULTS AND DISCUSSION

The findings derived from the survey are as follows:

MELODY I – ALAAP (PHRASES) IN RAGA TODI

It is a morning Raga derived from TodiThaat. Type is sampoorna Raga. It is shown as a gentle, beautiful woman, holding a Veena and standing in a green forest surrounded by deer. It has an inherent pensive mood molded into a festive mood.

The analysis shown in Figure 3, Figure 4 & Figure 5 indicated respondents felt that they wake up at dawn as 56% rated it dawn while 21% felt it is an afternoon 10% night while the remaining 6% were not able to identify the time in the melody. The melody was predominantly calm and severe and rated as sad to a certain extent, while just 4.2% felt it enthusiastic.

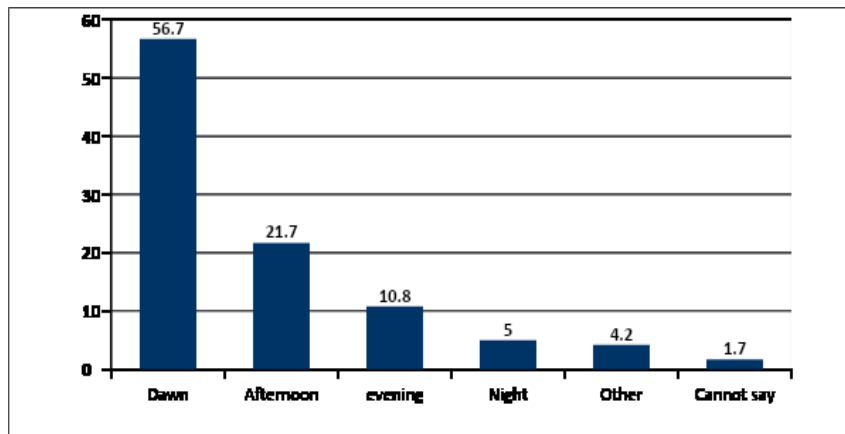


Figure 3 : Time

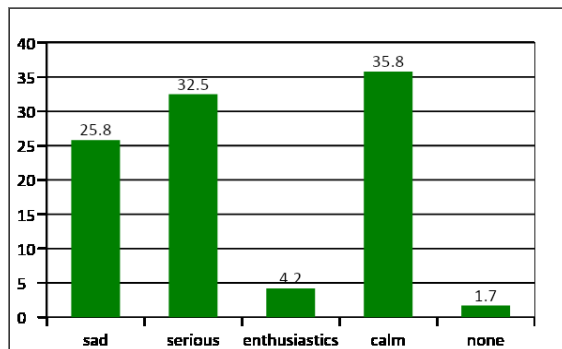


Figure 4 : Mood

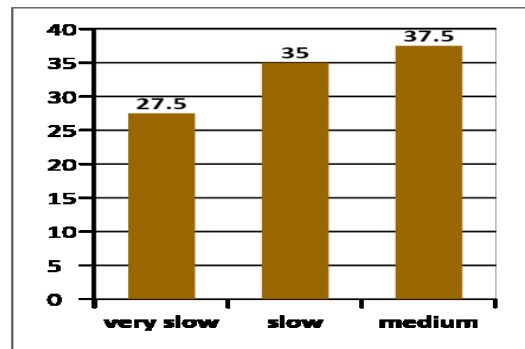


Figure 5 : Tempo

The melody was a piece of composition in Raga Miyan Ki Todi which is a morning Raga.

MELODY 2 – ALAAP IN RAGA VRINDAVANISARANG

It is an afternoon Raga derived from Thaatakafi. The type is odav-odav (5 notes). The rasa of romance named shringar rasa is there in this raga and creates a mystic atmosphere, sung in the summer season.

As per the analysis, 37% of respondents said it was afternoon, while 30% rated it an evening and 19% as dawn. 45% found it serious as far as mood is concerned, while the tempo was rated slow. 31% were not able to distinctly identify mood (refer to Figure 6, Figure 7, Figure 8).

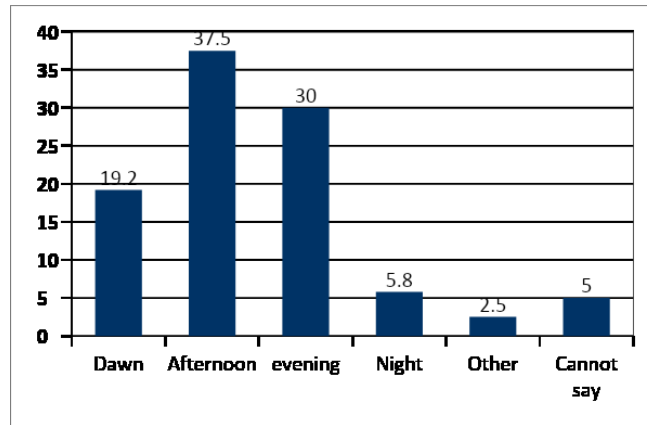


Figure 6 : Time

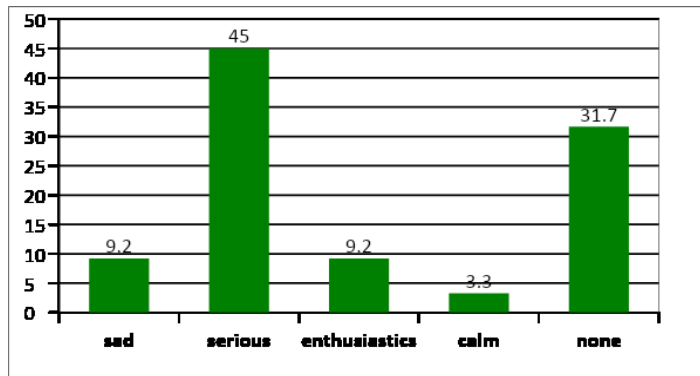


Figure 7 : Mood

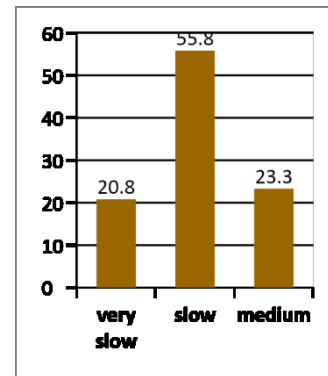


Figure 8 :Tempo

The melody was a piece of composition in Vrindavani Sarang an afternoon raga.

MELODY 3 – ALAAP IN RAGA BHIMPALAS

An evening Raga derived from Thaatakafi. The type is OdavSampoorna. The mood of the raga is serene and dignified which expresses longing of a lover.

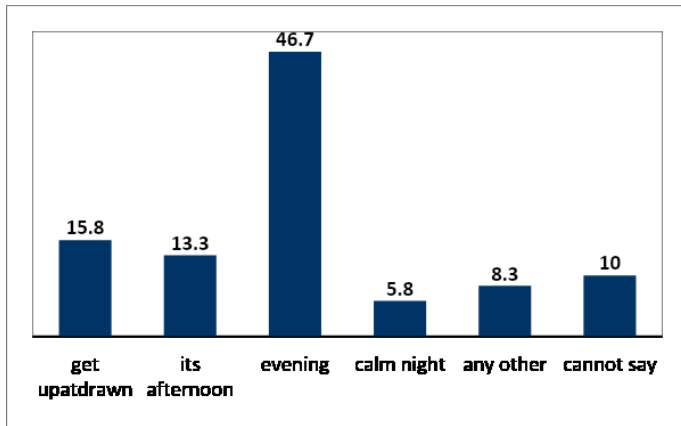


Figure 9 : time

(refer Figure 9
 Figure 10,
 Figure 11)

46.7% respondent's say it is evening time, 27.5% found happy mood, 2.5% respondents could not identify the mood, and 37.5% respondents felt the rhythm is medium paced.

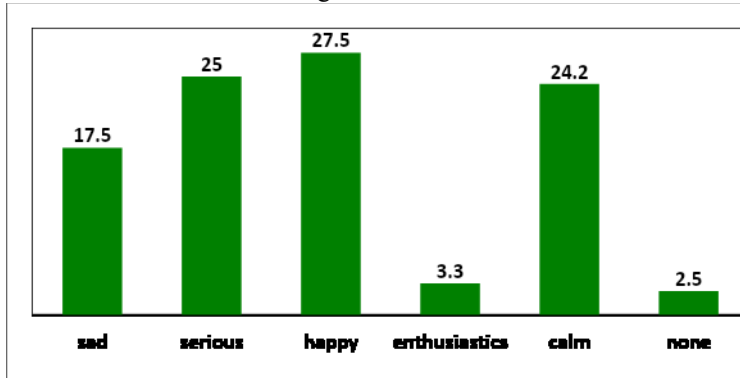


Figure 10 : mood

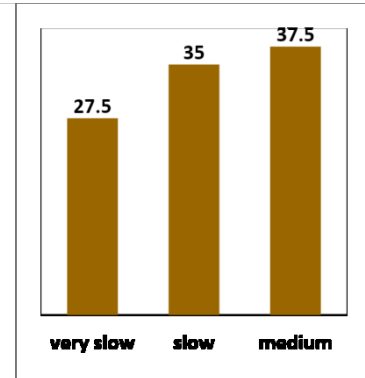


Figure 11 : tempo

The melody was a piece of composition in raga Bhimpalās an evening raga.

MELODY 4- ALAAP IN RAGA MALKAUNS

It is a night Raga derived from thataBhairavi. The type is Odav. The raga has slow tempo developed in lower octave. It creates a meditative and serious mood.

The effect is soothing and intoxicating (refer Figure 12, Figure 13, Figure 14)

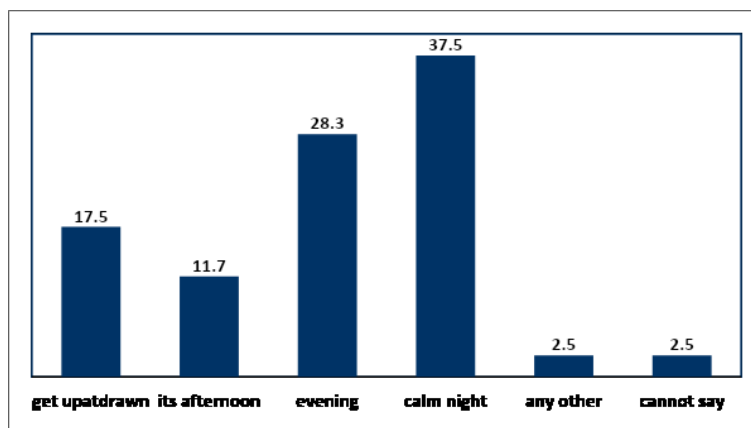


Figure 12 :time

Melody 4: 37.5% respondents felt that it is night and 28.3% respondents felt evening time. 51.7% felt very clam mood. 70% respondents found the tempo medium.

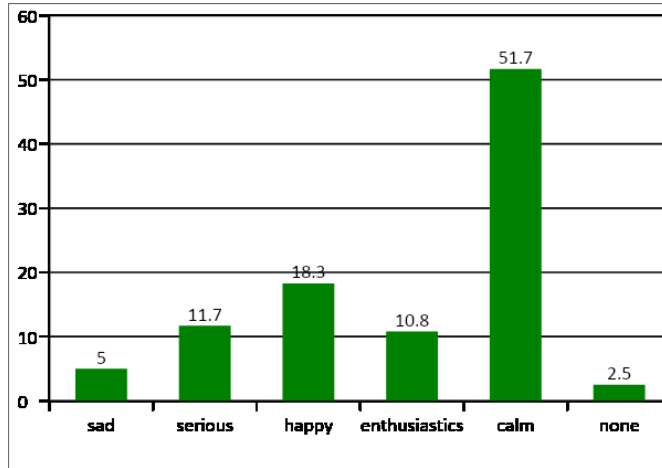


Figure 13 : mood

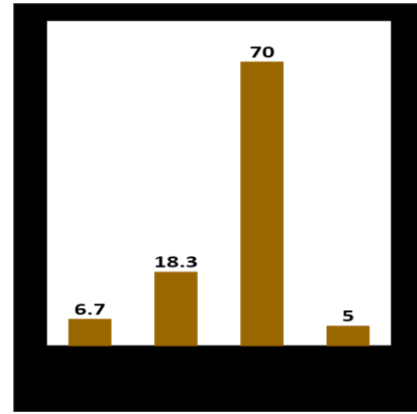


Figure 14 : tempo

The melody was a piece of composition in Raga Malkauns a night raga.

MELODY 5 – RAG BASANT INSTRUMENTAL MELODY

It is sung anytime during spring. Derived from Thaata Purvi. Type is Odav Sampurna. This is a gentle melody and depicts joy (refer figure 15).

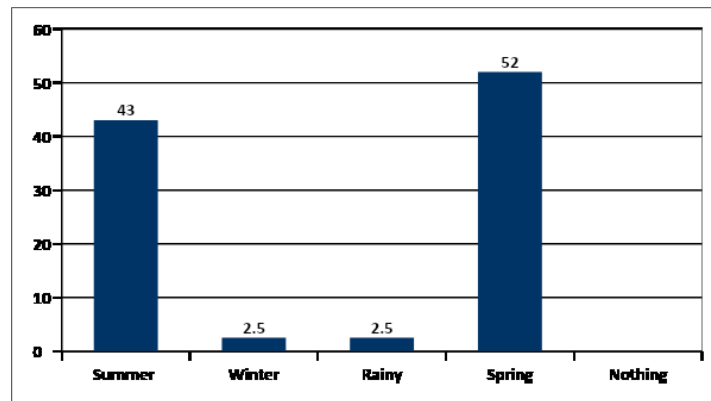


Figure 15 : seasons

Melody 5: 52% spring and 43% summer. The melody was Raga Basant sung in spring.

MELODY 6 – ALAAP IN RAG MIYANMALHAAR

It is a night raga derived from Kafithaat. Type is SampurnaShadavjaati.. It is sung in rainy season (refer Figure 16)

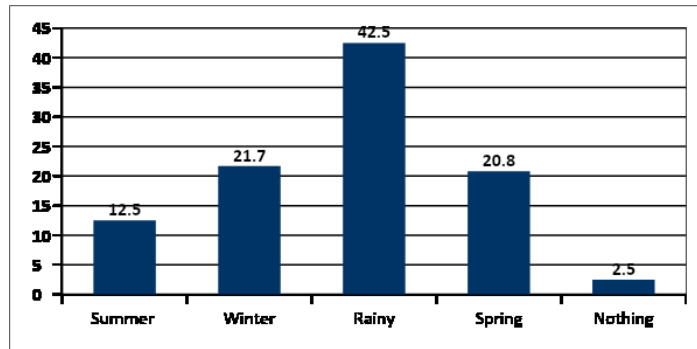


Figure 16 : seasons

Melody 6: 42.5% responded as rainy season, The melody is in Miya Malhaar sung in rainy season.

DISCUSSION

The main objective of art is expression in the form of audio, video and performance which has inherent qualities. These have effect on human mind resulting in enjoying its values. Various categories of art forms which include architecture and music exist in every community, every culture and play an integral part in social life. Aesthetics defines what is beautiful, exciting, interesting, uplifting as well as pleasing in art-forms like music, dance, painting, sculpture, literature, drama and architecture. Based on the type and nature of the art form aesthetical quality is experienced through one, two or more senses of perception. Through the sense of hearing, the aesthetic or rasa is directly experienced as per Indian aesthetic theory of music, while the aesthetical properties of architecture are often experienced predominantly with visual sense. It is believed that during their creation both the arts traverse through the same places and passages and lead to abstraction ultimately. The impact of Music and architecture on each other is invariable creative and promoting which enrich the creators. Instruments used in music and concepts used in architecture are the results of spiritual or abstract concepts underlying them. It is stated that the harmonic relationship between music and architecture always results in aesthetic pleasure. Music and architecture are mutually influencing art forms which share a common language in terminology and aesthetic expression.

CONCLUSION

This research exhibited the capability of ICM in conveying its underlying concepts and meaning through aural media. The characteristic rhythm, structure of composition in terms of swaras connects the listener to natural meteorological phenomenon like seasons or geographical places. It has been found that a raga is able to evoke a particular emotion and mood. Compositions in ICM are based on ragas which were perceived as festive, melodious, and sad. Temporality of ICM was established as the

musical piece composed in raga has a direct correlation with the time of the day or night. Music and architecture the both create art forms based on social context aiming at the construction of meaning and value. ICM has continually defined, validated, maintained, and reproduced the music as cultural category of Indian arts which has a direct association with architecture as an art form. Aesthetics defines what is beautiful, exciting, interesting, uplifting as well as entertaining in art-forms like music, dance, painting, sculpture, drama, literature and architecture. The analysis indicated that the primary objective of both art forms is a quest for aesthetical Pleasure.

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