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## MUSIC, MUSIC CULTURE AND HUMANIST EDUCATION

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**Abstract:** This paper aims to explore the impact of music, musical cultures and humanist education over different historical times showing how emotional expression (music) contributes to social cohesion. For this study is used the historical and theoretical investigation into the formation of music by way of drawing upon insight from both philosophers, theologians and demystifying aspects by looking at ethic-musicological insights. It explores how music, as a universal language, transcends cultural and ethnic boundaries, facilitating intercultural communication and understanding. Utilizing historical and theoretical approaches, the document highlights music's evolution from antiquity to contemporary times, emphasizing its impact on personal identity and societal cohesion. Key findings suggest that music not only serves as a tool for emotional expression and spiritual reflection but also plays a critical role in educational settings by enhancing cultural literacy and promoting humanistic values. The document recommends incorporating music education into curricula to foster interpretation skills, thus supporting the integration of diverse cultural perspectives. By referencing influential theories and examples throughout history, the document underscores the enduring significance of music as a catalyst for unity and personal growth. Suggestions would see music education more highly valued and prioritized in school programs to encourage cultural appreciation, empathy building. More data and historical references on the subject of music demonstrate its universal, timeless effects. This empirical evidence also helps to endorse proposals that require music and cultural engagement, as these elements are crucial by nature. The study incorporates examples from history and the work of key figures such as Aristotle, Schopenhauer, John Blacking to offer a detailed panorama on how music has contributed in social life.

**Keywords:** Music, Humanist Education applied ethnomusicology

### 1. INTRODUCTION

In the history of human development and civilization, music has been a part to be considered both as an art form way of cultural communication. Music has always been central to human life, capable of cultural expression via a variety of societies (Blacking, 1995). The influence of music on social movements has been profound, shaping collective identities and motivating action in contemporary society (Davis & Evans, 2022). Music plays a critical role in facilitating intercultural communication, providing a framework through which diverse populations can connect and understand each other (Grant, 2022). The concept of music in integration, emotion and humanistic education is covered: The emotional connection individuals have with music is deeply tied to their personal identities and cultural backgrounds, influencing how they perceive and interact with the world (Zhang, 2022)

This paper consists on a review around different faces that this could include. It considers historical points of view on the power and affect of music including ancient philosophies from Aristotle and Schopenhauer, as well as it stresses on how Music serves to unify individuals among cultural or ethnic diversity at large. This work through examining the educational and societal effects of music hopes to demonstrate that it is indeed a universal code, which transcends barriers providing personal development benefits. Music, Musical Culture, and Humanist Education. The arts, since antiquity, have been an important part of daily life, serving as a form of communication and transmission of ideas. Music is inherent within human existence. As an art form that expresses emotions, thoughts, and artistic ideas through sounds, it leads to powerful emotional experiences, specifically interacting with other fields of art. Music, as an art, expresses spiritual and mental states, and as a science, it studies the natural phenomenon of sounds, determining pitch, duration, and relationships among them. Ethnomusicologist John Blacking (1955 in Sadler Elmer 2000:21) asserts that music is born only through human behavior, produced by humans as an expression of *Musica Humana*, reflecting the creator's spiritual world. Through musical art, the creator comes into contact with the external environment, experiencing concerns, internal tension, or even visions of the future. Listeners identify various psychological, spiritual aspects or mutual ideological intersections with the musician, recognizing parts of themselves, suppressed emotions, helping them understand themselves. Music, as an art, provides knowledge based on experience, connected to human personality; people respond spontaneously with their entire being to music. Schopenhauer, in 1844, in his treatise "The Metaphysics of Music," states: "Music, unlike all other arts, does not present ideas or the levels of subjectivity in art, but rather is 'responsible' for the direct effect on the will, influencing the preferences, feelings, and passions of the listener by increasing, developing, and shaping them." (Schopenhauer, 1966, p. 123) Since music stimulates and activates the spiritual, psycho-physical

world, it plays a significant role in maintaining, improving, and stabilizing external impressions with internal ones, and in many cases, mental recovery is observed through it

## 2. MATERIALS AND METHODS

The study is a historical and analytical from different scholarly texts, documented histories and philosophical treatises to form an in-depth coverage of music as human asset for societal function. Drawing from seminal works by ethnomusicologists and philosophers, Mavroenidis analyses historical cases when music has been thought to alter societal or individual behavior. This opens the door for opportunities to research and understand how music (melodies) have impacted mankind from ancient times until now both in its emotional capacity as well as culturally, educationally. Combining the theoretical with the historical, it gives us a pretty strong scaffolding to understand how music can be both an education and social tool.

## 3. RESULTS

The analysis shows some important conclusions regarding music in society. Throughout history, music has been one way to communicate and induce feeling, be it creating national groups or validating social solidarity. Music also enables emotional and social development in educational contexts, thereby promoting the integration of diverse populations. (Wong, 2021). It also acts as a bridge for transcultural communication, providing access to tonal expressions that have been excluded from the historically Europeanized concepts of music. As a result, we have experienced that music can help with this functionality of the nonverbal area in musical behavior and be used methodologically to strengthen integrative- adaptive strengths on students from different cultural environments mainly those migrants at school contexts. The study confirms the long-standing importance of music and its ability to connect and enhance human cultures, using a range of historical cases and theoretical frameworks.

## 4. DISCUSSIONS

### **The Role of Music as a Positive Social Factor, Music Education, Ethics**

Musical language is a key intercultural communication tool, playing a major role in the integration of people from various cultural backgrounds and ethnicities. Music, performed with the body rather than thought, serves as an essentially popular forum. It enables individuals to recall sounds linked with life events, triggering an identity recovery. It is a supplementary communication channel to verbal ones, rich in expression and socialization means, especially for children. Today's musical repertoires enjoy freedoms unimaginable under the historical tonal system, with contemporary auditory acceptance being far more plural compared to the mono-national approaches of old. What's needed is an attempt to re-establish technique with music, not by requiring students to spend hours on arpeggios and metronomes, but to focus on interpretation: music must return as a functional communication tool. This strategy can accommodate foreign students, especially those from cultures very different from the Western. Another strategy involves altering unfavorable child integration scenarios through small group involvement.

To document music's positive role in social life, the example of the poet Tyrtaeus is highlighted—he, with his songs, managed to reconcile the Spartans, give them courage, and instill bravery and determination. The ability of music to ensure societal unity is also identified (Bayliss, A. 2017:49). Music education from a humanitarian perspective enables children and all music-loving listeners to develop new types of behaviors—not only concerning professional world music—but also the role of folk music in relation to world peoples, as an essential phenomenon in expressing their emotional world towards various individual and social issues.

Humanist musical education's key priority is to help children understand the special world and society they live in. It does not neglect musical knowledge and takes a measured approach in moving into the field of musical aesthetics. The primary goal of aesthetic education is cultivating the individual's sensitivity, initiating them towards aesthetic values to become capable of enjoying and appreciating beauty wherever they encounter it.

Due to its human role, music has been given special importance since early antiquity in educating and forming the free human being. The Greek stance is renowned, alongside the goal of education in ancient Greece, considering music education equivalent to other exact and humane sciences like mathematics, physics, astronomy, and philosophy, especially for its cause-and-effect connections. One of the first theorists in the history of theoretical musical thought, Aristotle, appreciating precisely this role, contributed to emotional analyses of the technical foundation supporting composers such as the modes. (Regelski, 1998). He first emotionally classified modes directly in their emotional role. The Dorian mode was the basis for inspiring songs with joyful, productive emotions directly mobilizing people for everyday tasks like grape harvesting and various celebrations.

His attitude towards the Phrygian mode, classified as a supportive mode for mourning songs, differed greatly. The combinations of sounds in this mode were so powerful that, according to Aristotle, they could even lead to "suicide." (Harris, 2008)

In antiquity, music had a secular character, but this changed in Roman culture where, with the development of Christianity, musical creations took on a religious character, even up until the 16th century during the Renaissance (Schullian & Tsouvalis, 2012). Alongside the cultivated religious music of this period, two other practices flourished: the Western Medieval Chant, Ambrosian and Old Roman, in which popular creators expressed their emotional stances on contemporary realities (Cohen, 2010).

Humanists of the 15th century, who engaged with music, for the first time turned toward the culture and theoretical contributions of the ancient Greeks, embracing their ideas about music and experimenting to revive its secular spirit, even while contributing to church music (Hague, 2011). During this century, their influence in music was expressed through the existence of monody accompanied by instruments, in an effort to imitate ancient drama. It's possible that this tendency negatively impacted the spread of polyphony, at least in environments where the humanist element was strong. Within the Church, polyphony was often viewed positively because it was compared to the heavenly choirs of angels. Alongside the harmony, according to classical standards, between music and poetry, there were attempts in monody to perform musical recitations of classical Latin and Greek texts.

Outside the religious context, they anticipated the humanism of the Renaissance Period. Man began to be adored as a perfect being and a continuous motivation in all the arts, considering the values of art from the ancient period, which centered around the well-educated and balanced human being in character, action, and thought. Music was part of the process to form a perfect version of humanity. Works of art and literature reflected this thought with physical forms of humans that influenced later artists like Leonardo da Vinci and Michelangelo. Ancient Greek and Roman philosophers laid the foundation for many aspects of music, composition, theory, and musical purpose. Much discussion occurred among the philosophers of the time. A consistent thought was that music aimed for professional education; thus, a true musician understood the logic of a composition. There was also a strong belief in music's power, that it could influence emotions since emotions are fundamental to actions. Therefore, it was believed that music had the power to influence how a person behaves. For this reason, much discussion focused on which music suited people based on their personality and character traits.

The human contribution made by works of representative composers of the Baroque period (17th century), such as Vivaldi, Tartini, Corelli, Scarlatti, and undoubtedly Bach with his instrumental works, is now known. They mainly embraced secular roles, contributing to the flourishing and expansion of instrumental and orchestral music, inspired by nature and daily life, most importantly a broader listener base. Everyone present was marveled by Vivaldi's "Four Seasons." An inspiration as much for life as for humanity, a hymn-like apotheosis of nature, even though Vivaldi was a priest in his daily activities and this did not hinder the work's execution in the Church.

Classical music as a defining term of the Classicism Period (18th century) is often considered an art form embodying humanistic and ethical ideals, which inspires moral consciousness in listeners. This vision of serious music fulfilling this aspiration is one of the results of the Enlightenment as it developed at the end of the 18th century when, in aesthetic theory, the artist became an 'independent entity' rather than merely a master in service to the church, marking an important beginning in the culture of the 19th century. This century became the supportive base for the perspective of representative composers of the Classicism Period, who embodied the new ethical and spiritual ideals of the Enlightenment in a strong and expressive manner.

It is often mentioned that the humanistic values of classical music begin only with Beethoven, but are Mozart's and Haydn's works any less filled with this value? The humanistic element in European art music is not a new aspect with Beethoven but an essential part of the art form that Beethoven's music merely brought to a more visible surface. Mozart's departure from the Prince's Court in Salzburg was not accidental. As a reformer of Opera Buffa and *Seria*, Mozart musically and perfectly personified characters from the simple life of the people, such as maids and other representatives alongside the personification of aristocrats. These deeply human ideas of the libretti strongly influenced the evolution of this highly developed and all-encompassing musical form in his reform. Recall "The Marriage of Figaro," "Don Giovanni", etc.

But the composer who was strongly influenced and directly inspired by the revolutionary spirit of the period that marked the fall of the feudal-aristocratic system was undoubtedly Beethoven. The French bourgeois revolution's motto "Liberté, Égalité, Fraternité" influenced the evolution of the symphonic genre by introducing vocal quartet soloists and the choir into the 9th Symphony, as a novelty in this genre which significantly enhanced The connection Beethoven had with the issues of his time was so profound that it directly influenced his individual style. All the musical ideas in his work, musically realized in thematic structures, are closely tied to the revolutionary songs of the period. The Romantic era of the 19th century brought about fundamental changes in society, the arts, and the worldview. With the famous slogan "Liberty, Equality, Fraternity," the French Revolution at the end of the 18th century changed the course of human history, breaking down feudal-medieval structures and opening society to new political systems inspired by Enlightenment thinkers. For the Romantics, the most precious thing in life and art was freedom.

In alignment with each artist's vision of freedom, European Romanticism developed according to two models: The first model is that of the melancholic and despairing artist, who either retreats into nature or isolates himself in solitude. The second model is that of the energetic artist who is devoted to a great cause, a lofty ideal, or a historical mission. Such a work conveys immense human, political, social, and philosophical messages to people. The composers of this period, without exception, belong to the second classification.

Their primary contribution was the creation and enrichment of national language in music. More than ever, music expressed and was inspired by concrete and historical national situations and circumstances, massively encouraging the spirit of freedom among the peoples of different nations and expressing the aspirations of the free human being. This is a period where symphonic music, in interaction with literature and its progressive ideas, developed and took on a wide variety of forms and genres.

In its service, to increase mass communication, another characteristic of Romantic music is the program music, which directly serves and massively aids its understanding, giving rise to forms like Franz Liszt's symphonic poem (interaction of music with literature), creating program symphonies such as Berlioz's "Symphonie Fantastique," vocal cycles, and a rich variety of instrumental genres closely inspired by folk music, such as the Mazurka, Rhapsodies, Nocturnes, Waltzes, etc. Even technical exercises were converted into concert pieces against a specified human motive, such as Chopin's études "Revolutionary," "Uprising of Warsaw," etc.

Whether part of a court culture, in service to religion, or in the concert life of society's 'free market,' through serious music, the expression of our civilization's highest spiritual and aesthetic aspirations was always sought. Thus, music reflects within today's cultural field the humanistic values and shows how instrumental and symphonic music, even without the concrete aid of words, serves as powerfully as other concrete arts. The most typical example is the main theme of Beethoven's symphony, initially presented in orchestra and then strengthened with 4 soloists and choir, based on Schiller's ode, selected as the anthem of the United Europe precisely for the powerful human symbolism it carries within it.

## 5. CONCLUSIONS

The timeline of music from centuries passed until now exemplifies how it is something permanent and important throughout different cultures or environments. The antiquity characterized music as a sacred phenomenon, the Latin and Roman era named it religious specifically with the Christianity boom up to Renaissance (Sheketoff, n.d.). Also, while Western medieval genres such as Ambrosian and Old Roman chant provided common subjects through which emergent artists of those times registered their sentiments about current events (Cohen 2010).

Humanists of the 15th century who were also Greek scholars took over printed works and experimented with music to bring back forth life in secular thought but not forsaking church tunes (Hague, 2011). Monody originated in the guttural and instrumental monodies, yet may have spread polyphony mainly due to its association with ancient drama; that interplay of words through a single voice proved effective for textual clarity versus opaque harmonies endemic from pre-monodic styles.

During that time aesthetic behaviour was connected to a humanistic ideal, which saw the pinnacle of man as cultured and well-grounded; this along with an understanding for music's manoeuvre in making him so. This humanistic ideal, shaped by natural philosophy in highlighting links between music and feelings or movements, is echoed via art (e.g., Leonardo da Vinci; Michelangelo). Composers such as Vivaldi, Tartini, Corelli and Scarlatti (and especially Bach) extended the reach of instrumental music by building into it the inspiration from nature/nature metaphor along with reflecting aspects of everyday life which 'democratized' its claims upon what could feel or be felt through listening (Regelski, 1998).

## 6. RESULTS

The findings show the long-lasting tradition of music being used for conveying emotions, spreading culture and strengthening communities. For example, during the Baroque era composers such as Vivaldi and Bach brought music more in line with humanist values; a form of instrumental/orchestral appreciation that went beyond merely religious contexts. So the composers at this point in time like Mozart and Haydn came along during what is known as The Classical Age of music to add that mankind touch to an era which focused on secular thinking (ones moral conscience), humanly values, appealing more towards a mans conscious heart — since true enlightenment was meant for all men. Music education can serve as a vital bridge between cultural narratives and learning experiences, promoting student identity development (Alvarez, 2022).

This is music's revolutionary power, Beethoven also unified the French Revolution liberal ideals "*Liberté, Égalité, Fraternité*" in his compositions - directly spoken to human beings and societal transformation. The Romantic era composers, driven by this emancipatory mission and a newfound enthusiasm for national identity interwove as

symphonic narratives the folklore of their nations into richer tapestries thus reinvigorating music with (a) cultural nationality.

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