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MUSIC, POLITICS & PHILOSOPHY; HOW MUSIC IS PERCEIVED AS A POLITICAL TOOL		
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ABSTRACT

Music is used by politicians as means to reach the masses by conveying succinctly their message and boosting their images. The state also uses music to preserve some of its memories as well. However, music and musicians have suffered at the hands of politicians when the music turns to criticize politicians or the standard norms in the state or society. Thus, Music can be either an ideological tool in the hands of the state or a symbol of critique that incurs state oppression. Historically, different examples show how important role music can play in the dissolution and collapse of a political organization as well as its establishment and construction. From Plato, More, Campanella to Khomeini, philosophers, thinkers, rulers, and politicians mention the significance of music in statehood. In this study, it is argued that this view can be seen as a projection of totalitarian thought within the historical line mentioned. In this context, although music is seen as a harmless act that is essentially non-political, depending on the preference of the individual or group, and a harmless act that is not inherently political, some thinkers consider it a disruptive act that can disrupt the social order and harmony, and encourage people's indifference or disobedience to political power, or even rebellion, therefore, it is perceived as a phenomenon that should be controlled and censored.

Keywords: Music, Politics, Censor, Philosophy & State.

1. INTRODUCTION

Music, as it is widely held now, consists of the combination of several other components including rhythm and lyrics etc. It when through rhythm, harmony etc., we composed sounds in a unified manner (The American Heritage, n. d.). In the field of philosophy, music has been given significant attention because of the importance it is said to play in the social and political life of humans. Thus, Greek philosophers especially Plato to Aristotle wrote in their monumental works the effects of music and how, why, and which music should be allowed to penetrate the ears of individuals in the state and those not permitted. It follows therefore that music plays a significant role in shaping the state, so, politics and music share a close-fitted connection as far as the discussion of the creation of normative standards in statehood is concerned.

Although politics and music seem to affect each other, seen in the replete discussion of the Greek philosophers, (also seen in the interview of Iran Islamic Revolution Leader Ayatollah Khomeini), how Greek music sounded is quite not clear to researchers (Baker, 1984). Since

* Corresponding author, Ankara Hacı Bayram Veli University, Faculty of Economics & Administrative Sciences, Department of International Relations, Ankara-Turkey, harun.abubakarsiddique@gmail.com, <https://orcid.org/0000-0001-6037-7895>

**Co- author, Ankara Hacı Bayram Veli University, Faculty of Economics & Administrative Sciences, Department of Political Science & Public Administration, Ankara-Turkey, suleyman.sidal@hbv.edu.tr, <https://orcid.org/0000-0001-5005-3774>

there are incomplete writings of their music that exist today. However, music was the unifying element of dance, melody as well poetry, according to the ancient Greeks (Henderson, 1957). Music was perceived as a form of a gift from the Mousai (the goddesses attributed to arts and letters) to man, therefore it took an important association with ritual, educational and recreational practices (Lippman, 1963). Nevertheless, the connotations given to music contemporarily as that of ancient Greek share significant similarities. This is seen in some of the effects pointed out by Ayatollah Khomeini in his 1979 interview with Oriana Fallaci and writings of some renaissance thinkers. They mention the significant effects of music on the human and soul, thus inducing either vice or good in people. Because of that, Khomeini and Socrates/Plato share the same idea of prohibiting music that induces vices amongst humans in the state.

The paper discusses how music has been used extensively by politicians to benefit their elections and boost their image and personality while in government, the reason behind censoring music, the role played by music and musicians and what some philosophers perceive of music and its menace, as well as the inkling of totalitarian thinking in the perception of music by ancient and Renaissance thinkers. The next section till the end of the paper contains five parts, the first part discusses the relationship between politics and music, the second mentions how the doing of philosophy by some philosophers have affected the perception of music. The third part turns to the famous interview between Khomeini and Oriana Fallaci (right after the Islamic revolution) about music and understanding it through the lens of Greek philosophers such as Socrates, Plato, and Aristotle. The fourth part discusses the inkling of totalitarian thinking in how music has been perceived, and finally, the conclusion ends the paper.

2. POLITICS AND MUSIC

2.1 The Influence of Music & Musicians in the State

Music and politics have for the past years in the political dispensation of several states surprisingly had quite a love and hate relationship. Politicians have resorted to the use of music to attract attention to their campaign rallies and politicians have resorted to also banning music which tends to be a critique of their governing style or sometimes enlightenment to the masses about the political climate (mostly unfavorable) of the state. The importance of music for politicians as it is for filmmakers is that music is used as a vehicle to convey the sum of the message one wants to communicate to the public, to portray a good image of the politician as well as plans of politicians. In so doing, politicians' campaigns have featured several musical instruments and popular musicians within their respective states. This helps not only to convey the message of the politician but also to attract sympathizers (or fans) of these musicians to support or side with the politician's message, in turn, leading to the broadening of the base of the political support for these politicians. Most importantly, music affects emotions and sometimes draws memories or are attached to fond (not limited to, but also sad) memories and this plays in how politicians fine-tune between these fond and sad arousals through the ability of music to convey powerfully the message to the masses or electorates (Street, 2003).

The political dispensation of states is replete with examples of the display of the relationship between politics and music. The Liberal Democrats in the UK used Stephen Gately's song while the Labor Party used the Lighthouse Family's Lifted during the 2001 elections (Street, 2003). Music "evokes particular images and associations much in the same way that politicians' photo opportunities with pop or film or soaps stars are supposed to do" (Street, 2003). And in the same

way, music is used as a propaganda tool by politicians. Quite explicitly Linda Colley (1992) mentions that the 'God Save the King' tune throughout the history of Britain became a sort of propaganda tactic which sought to legitimize monarchic rule.

The Horst Wessel song was compulsory in schools during the Nazi rule in the 1930s and was used as daily rituals for the youth in their training. (Michel & Wippermann, 1991). The Soviet Union equally used music when in 1938 it formed the Jazz Orchestra under the aegis of the state with about two million roubles of fund. More so, it funded musicians and group singers during World War II to keep the spirit of the military high (Frederick, 1983). Both in military training of the US and Britain, music is part and parcel of what keeps the morale of soldiers high.

Another example worth mentioning is South Africa during the time of the Apartheid regime. The South African authorities promoted the broadcasting of rural tunes via the Bantu radio networks while censoring the urban tunes, thus stimulating the sense of nationhood (Muff, 1981). In Ghana, the period of the run up to national elections is easily known as the 'cocoa season' (the period where amassing wealth becomes easy) for musicians. Politicians brand themselves with popular music tunes and musicians are paid huge sums of money to compose songs for the campaigns of political parties, like the Daddy Lumba's 'Nana is a winner' tune during the 2012 National Elections. It is during this period that some musicians rise to fame very easily because most of their songs capture the attention of the masses. Some politicians also use music and musicians to booster their popularity through songs singing their praises like president Mobito of Zaire in the late 1960s and 1970s (Mark, 1996). And sometimes just the endorsement of politicians by musicians does a lot to swing a lot of votes for the elections of government officials. Like the 2020 US elections, both Trump and Biden had the endorsements of diverse musicians, however, it appears that the candidate with the most influential musicians' endorsements gets to swing the vote to his side. So, Biden amongst other significant influential musicians got the support of Beyonce, John Legend, Lady Gaga, Eminem, Taylor Swift, Cardi B whilst Trump got the support of 50Cent, Lil Wayne etc. (Kaufman, 2020). Painstakingly assessing this number of musicians, their influence and their significance in the industry provides quite a bit of an understanding of why the people or the youth will choose to vote for Biden. This is not to say that musicians always have the biggest influence in elections but rather to outline the influence of musicians' endorsements in the running of elections. Music has also most often at the national level been used to encourage youth participation in the general elections. During the mid-1990s, in the UK, there was a coalition of musicians and comedians that came together to sing the 'Rock the Vote' tune (Simon & Street, 1992).

In an intriguing study, Peter Wicke (1992, p. 81) through case studies argues how the Berlin Wall came down because of the influence and role played by music and musicians— "rock musicians were instrumental in setting in motion the actual course of events that led to the destruction of the Berlin Wall and the disappearance of the GDR". His ideas are grounded on three reasons, first, because the state was tough on rock music and repressed it sometimes, the people transformed the music into a medium of resistance against the government. Second, rock musicians mostly harnessed the skills of encoding political discussion of the state into their songs using metaphors that the audience could decode. Thirdly, musicians had some sought of prowess or power within the state because of their financial standing. Most of these musicians were under contract with companies in West Germany thus had hard currency.

The clashes between the state and musicians happen quite often, one of such is the Eisler case when he was summoned to face the Committee on Pan-American Activities (HUAC). Eisler was charged with helping the Communist regime infiltrate the Motion Picture Industry through his songs. “Music should not turn a deaf ear to the chaos of its time”, “music which loses its sense of community loses itself, music is composed for the people by the people”, “the history of music will be written by Marxists” amongst others were what Eisler believed in and was conveyed in his songs (Eisler, 1978, p.197). The committee finally deported him not on the music charges, but inaccuracy in his visa applications. Later he became the composer of the national anthem of East Germany where he later resided and died.

2.2 Censorship

In the circumstance when music tends to be a critique of politicians or popular norms, it is censored by the state. These censorings come in different forms, sometimes for purposes of national security, other times checking and maintaining public morality and so on. In the Stalinist regime, there were attempts to ban saxophones from the USSR in the 1920s (Frederick, 1983). There were also persecutions of musicians because of the music they sang and identify with. In both regimes, jazz was banned and perceived as the whining instrument which is offensive to the soul (Michel & Wippermann, 1991). During the reign of Apartheid in South Africa, the Broadcasting Corporation scratched some records to ensure they could not be aired. These songs were believed to have sentiments of nationhood (Street, 2003).

One of the frequently mentioned censorships is that of the Taliban regime before the invasion of Afghanistan. Through the Taliban's interpretation of Islamic law, music was banned during their reign between 1996 and 2001. Music was perceived as an outlet to corrupt the souls of the youth, to spread immoral behaviour through sometimes the personality of the musicians and the words within the music itself.

Iran, called the birthplace of earliest complex instruments, tracing back to its ancestry through archaeological findings has a rich background in music. The Oxus civilization of Iran which spanned between 2250 and 1700 BC is attributed to several musical instruments such as trumpets made from gold, copper, and silver. Despite its luxurious musical background, it continues to ban music, so-called western music, under the guise of protecting or promoting public morality. This ban was significant after the 1979 revolution (Lawergren, 2016).

As far as China is concerned, yellow music (a genre of music) appears to the Chinese as erotic and thus indecent. During the Mao Zedong reign, it was banned due to its erotic nature as well as its perceived affiliation to American jazz music, therefore banning the music was an outlet to vent anti-American sentiments after the Korean War. Quite recently musicians have been denied visas or suffered in another way due to their songs. Some songs are about the independence of Tibet, like Noel Gallagher's concerts being cancelled after he performed at a Free Tibet concert in New York (Wong, 2009). Musicians have also been banned from entering the country after their performance citing bad behaviour as the reason behind the ban, an example is Justin Bieber's ban in 2017 (Philips, 2017).

Amongst the western democracies, songs critical of the political environment have had some amount of censorship for example in the UK, Pistol's 1977 single “God Save the Queen” which was a critique of the monarchy, and the British government was refused to be broadcast by several stations as well as BBC banning it (History, 1977). Canada and Australia, both have

regulatory bodies in checking what the music or songs the TV and radio stations broadcast, amongst others. However, recently censorship of music by the state directly is seen as a peculiar trait which is unlike the western democracies and so, considered rare because of the free speech or expression that is ingrained in democracy. Although it seems music censorship is not directly carried out by the state, the state has a hand in it since it has left in most cases the regulation of music to sectors concerned with music. For example, the Parental Advisory-Explicit Content label was voluntarily adopted by the US music industry. This was due to Mary Tipper Gore's (the second lady of the US between 1993 and 2001) activism after it formed the Parents Music Resource Center (PMRC) in 1985 and published the "Filthy Fifteen"—a list comprising of fifteen songs characterized as immoral, obscene, indecent due to its reference to drugs, sex, alcohol, violence. It was when the group pushed for the adoption of rating systems as far as music is concerned that led to the Parental Advisory label. Some stores, for example, Walmart, chose not to stock music that has no parental advisory label. This among others contribute to the censoring of music even though it could be perceived as not a state policy or decision. (Cole, 2010). In Turkey from the 70s till nearly 90s the Arabesque music was banned from the State channel and radio corporation (TRT) because it was considered "an indecent music style" or "not good or modern enough for Turkish citizens". Arabesque music has been very popular among the city poor who emigrated from rural areas to cities as a cheap labour force.(Stokes, 1992).

3. DOING PHILOSOPHY AND MUSIC

Music does not only have a relationship with politics, but it also concerns philosophers. Plato in his "*Republic*" book speaks about a wide range of things that affects the state or what the state should be concerned about, like justice, how to choose leaders, who should lead, how to raise the citizenry amongst other things through the voice of his teacher Socrates. Music is one significant thing that Socrates considers crucial in shaping the citizens of the ideal state. Socrates mentions how music could corrupt the individual and lead him or her to immoral deeds (the next section will discuss more of Socrates's ideas concerning music). In line with the style and ideology of Plato's ideal city (or Socrates's), some Renaissance philosophers followed suit with their ideal state (city-state). Through their philosophical contribution to politics and statehood, they devised an ideal state just like Plato did in his "*Republic*". In all these books one significant similarity is music and the role it plays in the state. For Thomas More, who wrote in 1516 the book "*Utopia*", he mentions how music influences the sense, and also raise ones passions and mind with impressions (More, 1516). More continues to mention that, music is craftily suited to have effects on the person on every occasion, such as to soothe, grief or trouble the mind (More, 1516).

Another notable philosopher worth mentioning is Italian Tommaso Campanella, the author of the "*City of the Sun*". His book is written in the same style as Plato's "*Republic*", both idealizing a state where social and political relations are smooth and devoid of unnecessary schisms amongst people. In his book, Tommaso's take on music about the state is quite intriguing. He mentions, when people in the state are suffering from hot fever, they cure themselves with cold locations of water, however, slight fevers are cured with cheese bread or sleep, with music (Campanella, 1602). Thus, the citizenry in the "*City of the Sun*" finds a cure in music according to Tommaso. Another noteworthy point about music in Tommaso's text is that he puts the importance of learning music side by side with grammar, logic, physics,

medicine, astronomy etc. He considers music as an important aspect of the life of the citizens and having a significant influence, therefore, it must be studied with very keen interest and attention just like other knowledge of sciences (Campanella, 1602).

Both texts of the philosophers of such calibre add to the perceived importance music plays in the state. Significantly what this means is that in the conceptualization of the state music should not be left behind because of its undeniable influence on the populace. It must be added that all these concepts of ideal state premise on the homogeneity and harmony of the state. In other words, there are strict codes of conduct that exist within society and music and its regulation is highlighted in both texts. Regulating music is seen in both texts as essential to the formation of fine citizens because of the power of music to induce immorality or corrupt the minds consequently corrupting the behaviour. Since both texts are influenced by Plato's "*Republic*" the in-depth discussion of music and its effect on the citizens of a state is mentioned side by side with Khomeini's understanding of music in the next section.

4. KHOMEINI AND THE PHILOSOPHERS ON MUSIC

After the overthrow of Shah Mohammad Reza Pahlavi (the last monarch of the Pahlavi dynasty) during what is now known as the Iranian Revolution of 1979, Ayatollah Khomeini who was in exile in France came back as the Supreme Leader and through the referendum made Iran the Islamic Republic, in other words, a theocratic state. Ayatollah Khomeini became a significant figure in Iranian politics after he assumed the Supreme leadership position, a lifelong position. An interview after the revolution between Khomeini and Oriana Fallaci gives some understanding of his general perception about politics, morality, and his understanding of governance among other things (for the full transcription of the interview see The New York Times, 1979). Oriana Fallaci is an Italian journalist who made fame for herself through her interviews with world leaders such as Henry Kissinger, Yasser Arafat, Shah Muhammad Reza, Muammar Gaddafi, and during the Vietnam War, interviews with the South Vietnamese President and the North Vietnamese General, Nguyen Van Thieu and Vo Nguyen Giap respectively.

Before the interview, Oriana Fallaci was dressed in chador and for ten days she waited in the Qum to have the interview with the Supreme Leader who was then 79 years old. The interview begins on 12 September when she walked into Faizeyah, a religious school where Khomeini speaks to his audiences. Fallaci begins the interview with a diverse question from morality, to democracy and religion. It is the question of what is moral, such as drinking alcohol, dancing in public and music listening that Khomeini mentions his perception about music and morality.

According to the interview, Ayatollah Khomeini mentions that "even music dulls the mind", this is an explicit proposition on the significant effects of music on the human which is in line with the understanding of Plato when he said, "more than anything else rhythm and harmony find their way into the inmost soul and take the strongest hold upon it". From Plato's Ideal City or State, the citizen's primary or utmost education begins with gymnastics and music, thus these two are to help form the whole body, with music solely for the soul while gymnastics for the body (Plato, 1963/c 375bc, p. 312). Ayatollah Khomeini continues by saying because it (music) involves pleasure and ecstasy, "similar to drugs" that is why it has the strength of dulling the mind and putting people to sleep. In Plato's musical assertions he speaks of the Dionysian choir having the ability or the power to "give the performer an innocent pleasure" and to the listeners as well. Plato mentions two reasons why music can bring pleasure to humans: first, it is a

natural characteristic of humans that they "perceive and enjoy rhythm and melody," and second, each individual or human is drawn towards certain rhythms and melodies more often than others due to the pleasure they provide (Plato, 1963/c 375bc, pp. 405-8).

In recognizing how the pleasure of music can sway the youth or individual, stated by Khomeini in his interview, Plato mentions that music must be chosen as good due to the pleasure it gives since it has the power "similar to drugs" to induce vice in the human character. Like how just deeds are judged through the deeds of just men, within the state "the standard by which music should be judged is the pleasure it gives...we must take it that the finest music is that which delights the best man, the properly educated...". In this way, Plato believes the individual who is ignorant, and innocent of the power music has (as in "similar to drugs" through inciting unpleasant behaviour through ecstasy and pleasure) will fall victim. Therefore, the best of men in the state are those that can decipher which music is best suited for individuals to curb this danger. (Plato, 1980/n.d., pp. 29-40). The comparison drawn by Khomeini between Music and Drugs is profound because just like how drugs take absolute control of the mental faculties of the individuals which means the individual under the influence of drugs takes on the characters which are contrary to his or her normal characters and most often unpleasant characters, music then is said to have same characteristics. Thus, music has the characteristics of influencing the individual whether good or bad through frequently listening to music, there is the extent that the individual behaves or grows "like what he enjoys whether good or bad" of the music (Plato, 1980/n.d., pp. 29-40).

With regards to ecstasy involved with music mentioned by Khomeini, Plato talked extensively on the emotional effects which take over the frequent listener of that kind of music and can be likened to Khomeini's assertion on the ecstatic nature of music. Plato states, "rhythm and music generally are a reproduction expressing the moods of better and worse men", (Plato, 1980/n.d., pp. 147-150) therefore we can recognize different levels of emotional movements including "sobriety, courage, liberality, and high-mindedness, and all their kindred and their opposites, too, in all the combinations that contain and convey them". Due to its emotional power individuals are prone to imitate, pick up or be influenced by the emotional force accompanying these songs. In more elucidated terms, Plato thinks listeners of music begin to move in the same way the music affects their soul through emotional imitations. More so, because of the influence music has over the soul through "gradual infiltration it softly overflows upon the character and pursuits of men". More clearly, music's subtlety forms the soul in the shape of its form thus "it penetrates deeply and directly pushing its way into the soul of the listener, moving his emotions, and giving them its shape". At long last, the music stops playing or departs, however, it leaves an indelible mark on the one who listened to it, that is, music could be a negative or positive ramification (Plato, 1963/c 375bc, p. 401).

Moreover, Khomeini talks about music destructing the youth "who become poisoned by it" as he continues his assertion on the grave dangers' music has on the individual. In this context, music is seen to have the ability to expose people to vice or at the good level to virtue, which corroborates Plato's statement that "music prepares the young for virtue by familiarizing them with well-ordered emotion" (Plato, 1980/n.d., pp. 29-40). In understanding how powerful sound or music is in shaping the behaviour or the nature of man, Plato mentions how a man in his childhood is moved through Lullabies, when a child is restless or find it difficult to sleep, through the remedies with Corybantism, the mom gives the child a motion not quiet, "for they

rock them constantly in their arms; and instead of silence, they use a kind of crooning noise; and thus they literally cast a spell upon the children”...(Plato, 1980/n.d., p. 149).

Thus the mom's applying a cosy external motion and some sound can subdue the restless baby to sleep. Plato mentions that this kind of endeavour affects directly the heart and soul, and because of that the child becomes calm. Although this form of the shaping of behaviour through lullabies (music) is a positive kind, that is, babies become quiet and calm when they are in a state of uneasiness or restlessness. Through the power of lullabies, their behaviours are shaped to take the form of music that is calm, however, the opposite is also true. In other words, music of different forms can also cause an opposite effect, i.e., unpleasant effect in the individual as opposed to calmness. It is in this breath that Ayatollah Khomeini talks about music poisoning the youth to the extent that “they no longer care about their country” or it even puts the spirit to sleep as opposed to exalting it.

The most significant point made by Khomeini is the statement he made answering the question of Fallaci, when she, Fallaci enumerated some types of music (such as Bach, Verdi etc.) and asked whether they were part of those that have the negative effects Khomeini iterated earlier. Khomeini answers as follows, “I do not know those names. If their music does not dull the mind, they will not be prohibited”, Khomeini and Plato quite agree on Censorship as far as Music is concerned. Music has no absolute value or danger. The state/ruler or politician-philosopher only can decide. In the discourse between Socrates and his colleagues, particularly, Adeimantus, which is collected by Plato in the book “*Republic*”, in preparing an Ideal State or City, there are quite rigorous changes Socrates proposed to happen if the city or state were to enjoy orderliness, justice and happiness amongst its people. One of them is, “some tales are to be told, and others are not to be told to our disciples from their youth upwards” i.e., censoring of poems that appear untrue and not to vituperate however commend the world beneath, but after getting rid of them all we shall compose a better and more decent or noble tunes (Plato, 1963/c 375bc, p. 293). More importantly, all these reasons for censorship transcend or affect music as well. It appears strongly in Plato's statement “this is to be the dogma about it: let no one voice anything...contrary to the public and sacred songs, or the whole choral exercise of the young, any more than he would go against any of the other laws” that legislation of music is essential to the wellbeing of the state because “it is to be remembered above all that our songs are our laws - a paradoxical assumption, but one which we should accept” (Plato, 1980/n.d., pp. 5-9 & 10-11).

In a clear voice, censoring some kinds of music should be taken as a serious activity of the state because of the impact music has on the listener. This is shared not only by Plato and Khomeini but in the past two years Russian Music industry witnessed massive censorship especially with the hip hop genre popularly known as “Rap”. The Senior Interior Minister, Vitaly Khmel'nitskiy mentions how songs should promote good values, and be full of decency other than to “expose people’s disgusting and low vices, pushing them to commit crimes” (Human Rights Watch, 2019). Plato also considers innovation in music as a danger which should be avoided at all cost when he states “for a change to a new type of music is something to beware of as a hazard of all our fortunes” (Plato, 1980/n.d., p. 424) because innovation can exterminate the foundations built for good music which positively affects the soul and character of individuals in the state to thrive.

Another interesting point worth mentioning about the interview is the recognition of the availability of diverse kinds of music or genre, firstly brought up by the interviewer, Oriana

Fallaci, they are, the Bach, Beethoven, Verdi, and those also acknowledged by Khomeini, music of the ilk of lifting the spirit as in marches. This is also recognized by Plato, in the discourse between Socrates and colleagues; Ionian, and Lydian are the kinds of music that Adeimantus termed relaxed, but since they are of no military benefit Socrates expunge it from the ideal state and accepts only Dorian and Phrygian because they are those that coincide with Socrates kind of music that is high-spirited but not excessive, the harmonies are of the kind of necessity, courage, fortunate and unfortunate, freedom and temperance. Some of the instruments as well are regarded by Plato as unmusical, like Wind instruments, because they prevent the performer from singing or speaking while playing which violates the unity of speech or song. Plato set a normative standard for the training of individuals from their infancy before they attain maturity in music, generally speaking, he says, “the vocal aspect reaching the soul we regarded as education in virtue, and we named it music” (Plato, 1980/n.d., p. 4-5). Due to the importance attached to music by the ancient Greeks, the morality inspired by the music in the soul was termed ethos, and so the education of music became a significant part of their lives (Winnington-Ingram, 1954).

5. MUSIC, POLITICS, PHILOSOPHY, AND THE INKLING OF TOTALITARIAN THINKING

The desire or want to make everyone equal or homogeneous without considering the difference that exists amongst them is synonymous with a totalitarian style of rule. Benito Mussolini's *totalitario* in the early 1920s which he used to characterize the then Italian state thus “all within the state, none outside the state, and none against the state”, provides the primary thesis for totalitarian governing. This same style of governing is seen in later or contemporary states such as the Soviet Union under Joseph Stalin, Nazi Germany under Hitler, and China under Mao Zedong etc.(Britannica, 2021).

However, even prior to this understanding provided by Mussolini there have been among philosophical discourses inklings of homogenous governance or rule, and this is easily associated with music— being that music could be a pleasure to the masses. The relationship between music and politics is very close, which means that it is very easy for music to be suppressed when it tends to critique or displease political leaders. The censoring of music then means it would not always be that the content of the music is immoral or profane but also when it is a blatant distaste to the character of the person in power. Although profane music is prone to induce immoral demeanour through its immoral content, when censorship of music and musicians becomes rampant it is very easy for politicians to usurp the freedom of expression of individuals when songs appear to be a critique of their personality and their government.

The possibility of music greatly affecting the passions and emotions as well sometimes healing people alone means that music has some particular significance. In other words, music should be paid attention to because of its significant effects. According to the Louis Armstrong Center for Music and Medicine at Beth Israel Medical Center, they studied 272 preterm newborns who were 32 weeks or older in 11 mid-Atlantic neonatal critical care units (NICUs). Because the goal of this study was to look into the impacts of music, they employed three different forms of music: a lullaby chosen and performed by the baby's parents, an ocean disc that simulates the sound of the womb, and a gato box, a drum-like instrument. Certified therapists performed the two instruments live, matching the music to the babies' breathing and heartbeats. The gato box device, the Ocean CD, and the singing of a lullaby were all found to lower the baby's heart rate,

but the singing was by far the most effective. The ocean disc helped sleep, the gato box improved sucking behaviour, and the singing of the lullaby increased the amount of times newborns kept quietly aware. "There's just something about music — especially live music — that thrills and engages the body," concluded Loewy, a music therapist whose work has had a significant impact on the use of music in Alzheimer's treatment. In clinical studies, music has had a significant impact on Parkinson's disease, stress, and sadness. When patients were given music to listen to, they were able to heal. (Novotney, 2013).

There is something about music that makes it potentially good or even threatening to the nature of humans and that's the understanding of the philosophers. The totalitarian inklings in the thinking of Socrates or Plato later in some Renaissance thinkers as far as music is concerned are seen in how they overly charge the state to take control of what goes through the ears of the citizens. Comparing music with drugs means it grants the state or society the same audacity or authority to control music like how it does drugs. However, freedom of expression or speech could be trampled upon easily considering who judges what is fit to be heard as opposed to drugs that its effects are seen quite easily or readily apparent to the public. Socrates' discourse on music when backed with the pragmatism of political leaders induces an environment of totalitarian government. When (according to Socrates) leaders prevent new music styles, prevent some rhythms as well as prohibit music that is a critique of political leaders this will lead slowly to totalitarian governance.

This totalitarian thinking spread to the texts of the Renaissance thinkers that wrote texts like that of Plato's *Republic*, the likes of the *City of the Sun*, *Utopia* etc. What is consistent within all these texts is the fact that citizens in the state are expected to be homogeneous, that is, their behaviour, lifestyle, what they must do and not do among other things should be the same or controlled by the state. That is, music should be controlled by the state according to the thinkers. The problem lies in where the line should be drawn when regulating what should be sung or heard as music thereby giving great impetus to political leaders to act in a totalitarian fashion.

6. CONCLUSION

Music and politics affect each other greatly although politics could have the authority to censor music when the music is not in its favour. Musicians have had and continue to have their heyday when elections approach because these are seasons, they could earn much fame or even monetary benefits from their support and endorsement through crafting music to promote politicians that are running for office. On the other hand, musicians, and music struggle when it is not in line or favouring those in power. Music is used to raise awareness, convey the message of politicians succinctly, and most significantly boost the image of politicians in a good and favourable light.

The words of Ayatollah Khomeini, Iran's Islamic Revolution Leader during the interview on the effects of music, agree largely with that of Plato's understanding as far as Music is concerned. In paralyzing the youth through the adverse effects of music mentioned by Khomeini it is the same as Plato saying music takes on the inmost soul and influences it. They both also agree on the idea that bad songs in the state or political sphere should be censored so that people do not suffer the consequences. Also, recognizing the availability of diverse kinds of music and their respective effects on the soul or the individual. Painstakingly assessing both views on music, it goes without saying that politics plays an essential role insofar as the effects of music is concerned on a grand scale. Since it is the collection of several diverse societies that make up a

state, the well-being of everyone contributes to the collective well-being of the state or city, henceforth music is not left for the individual to decide as to what deem good or bad but through the political authority of leaders. Politics, therefore, assumes a significant role in the pronouncements of Ayatollah Khomeini as well as Plato in the discussion of music and society.

The conceptualization of the state and the contribution of political philosophies when considering music as mentioned by Socrates, More, Tommaso in their books have a totalitarian inkling. They expect the state to control the sounds, rhythms, words among others as far as music is concerned. Socrates/Plato is a conservative and dreads innovation in music. He thinks changes in the form and rhythms of the music is crucial to the nature of the state or society. Music and drugs share as mentioned by these philosophers somewhat similar influences on the human and soul. Music must be considered a subject of great importance in terms of studying and regulating in the state.

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