

**University of Craiova**

**FACULTY OF LAW AND SOCIAL SCIENCES**

**DOCTORAL SCHOOL OF SOCIAL AND HUMAN SCIENCES**

**AREA: Sociology**

**The importance and function of music in society**

**Executive Summary**

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Study Importance and functions of music in social life is the first step of analysis developed, knowledge, understanding and explanation of music through science sociology of Romania.

The purpose of this study is to build a conceptual-explanatory system able to contribute to the foundation of sociology of music as a distinct area of investigation, in relation to other objects own specific research other branches of science or sociology.

The complexity of the issues discussed and the lack of a theoretical corpus based on the literature in the social effects of music in the scientific community in Romania research determines customization and individualization investigational effort included in the present study.

As object of sociological knowledge, has formed the most music research topic inception sociology as a science appearance so as Georg Simmel and classical sociologists Max Weber studied the social implications of music, noting both its social functions, even social provenance sources and the reasonableness induced through social interactions.

Continued sociological approaches to the current state of science, music system analysis and conceptualization as component of culture, art which is part of the social fabric of any society analyzed, evaluating the main components of musical interaction with other elements present in the social or analyze the impact of new communication technologies on the structure, function and evolution of music is the main coordinates research in the present study.

The study is foundation emergence of a new branch in the context of scientific sociology in Romania and sociology of music.

Theoretical usefulness of the study was to approach music in terms of two classic paradigms of general sociology, namely structuralism-functionalism and comprehensive approach.

Need to study music from a sociological perspective emerges as a social fact meets the conditions in Durkheim manner, thus becoming legitimate object of study for sociology. Furthermore, being a relatively less studied in sociology and

benefiting from a whole system of interactions with other fields and sub-fields of the social system, music fulfills roles and functions in any society, and this is a fundamental argument if considers that it has been and continues to be present in all complex assemblies identifiable interdependencies about any human community.

In addition to music concerns among sociologists exponential (M. Weber, G. Simmel, P. Sorokin), the analysis shows theoretical significance because it performs complex interdependence relationships with art, culture, industry and the diversity of communication processes table, from newspapers, magazines, web sites, social networks, virtual fan clubs. These complex relationships currently under study and will be explored to lead investigational scientific approach to understanding and explanation of the phenomena associated with music.

In view of scientific knowledge of music, the present study has the following objectives:

- a. presenting sociology of science, its evolution as science formation and far;
- b. highlighting the structure and functions of the cultural system and the implications of music in this system;
- c. delimiting the object and scope of sociology of music;
- d. development of scientific research to strengthen the sociology of music, as a branch of sociology classic;
- e. configuration, explaining and understanding the social dimension of music;
- f. outlining the elements of the music market;
- g. defining music of the spheres;
- h. the evaluation of socio-cultural dynamics of the music;
- i. making a sociological research on music.

The universe of discourse is established around the concept music, treated from the standpoint of sociology. Music is part of the culture, and culture is one of the pillars of any social system. Knowledge of composition, role and benefits, challenges and consequences of intentional or non-intentional music in a social context is an approach that requires scientific rigor.

If the item is the music of the study, the direct reference is to articulate an essential contribution to knowledge in the scientific field.

From a sociological perspective, the universe of discourse of the study consists of analysis of the musical phenomenon approached structuralist-functionalist paradigm through, starting from the current vision classics, Talcott Parsons and Robert K. Merton, with all additions, additions and constructive criticisms made by at present.

Structuralist-functionalist discourse is insufficient for music, so recourse to the comprehensive approach, by definition, delimitation, explanation and understanding of the phenomena becomes necessary, therefore the Weberian paradigm epistemological support will be able to contribute to a type of thorough knowledge of the field under study.

The significance of music for the social space is the central objective of the present study, for which practical and theoretical approach and research aimed at the social component of music, how music influences the activities of social, economic, political, administrative and cultural in a society.

Any type of scientific research, particularly in the sociological, is carried out within one or more pre-existing theories, whether investigational approach continues the research theories to enroll or who claim affiliation or is simple starting points articulation of innovative theories in relation to what is already known.

Sociology of music that emerges through the study currently studying music through their own theories of sociology, but borrows approach and culture, art, economics, communication, history, sciences, psychology, aesthetics, linguistics, anthropology, musicology, etc.

By transferring methods, techniques of analysis, the contribution of science who have studied and continue to study music in various forms and aspects, sociology of music enriches its content and conceptual universe to an extent so great that it becomes the object branch sociology, methods and own laws, independent in relation to general sociology.

Call theories from different areas of study fulfills the role shaping scientific discourse grouped around a sociological theory of music, their language,

research and analysis methods specific to general theoretical frameworks that explain the phenomenon have praxiological function, beyond only serve to configure theoretical context.

Independent practical function, the study aims to analyze and explain the music from the perspective of their own vision on music theory, arising both from a thorough knowledge of conceptual system of sociology, plus methods of investigation, in particular participant observation in the light of experience gained professional.

This study substantiates the emergence and development of sociology as a distinct branch of sociology of music. The relationship between sociology and music is seen through culture and civilization, because in terms of science, sociology of music is considered part of the sociology of culture.

In the scientific community there are several types of scaffolding theoretical consensus which can be translated to the subject of this study: as sociology as a science is relatively new in relation to human history, although the operation of inter and intra-group is as old as man's appearance in the same manner may be considered and the relationship between music and society / science. Although music in the most basic form, is the contemporary emergence of human life and has evolved to become more complex and diverse genres, music sociology mention only after the emergence of sociology as a science and the emergence branches of study.

The company constantly creates through relations between members of groups that make up new mechanisms of (inter) action, and sciences and arts follow the same trend, development and direct influence to the evolution of mentalities. This explains why the social complexity requires adaptation methods and the interpretation of scientific, but also explains the need for cultural heterogeneity, thus building corresponding mixing skills and the real needs of the people in the social system of a particular society.

Literature in sociology of music is limited in scope and in Romania, applied sociological studies on this area are exceptions rather than disparate explanatory-interpretative approach that can be combined as a theoretical corpus

apt to delineate original scientific contributions on a field Study insufficiently explored.

In what form the arts, especially music, influences society? What are the mechanisms by which society determines the artistic creation of the music industry? What functions to fulfill and perform music in human evolution? What are the defining elements of a social group belonging to a particular genre? What is the relationship between music and the rest of the arts and culture are the influences on society? These are just some issues on which the present study, part of the thesis focuses its arguments and constructs a whole system explanatory / comprehensive, based on theoretical and practical understanding of interdependencies.

At interpretative biological uniqueness of each individual is merely an argument in favor of joining a particular genre as whole cultural preferences cultural divides into sub-category specific social groups. Although talk of uniqueness in relation to each individual member of society, cultural preferences, especially those related to music clots around some common styles for hundreds, thousands and even tens of thousands of people with hereditary baggage and heterogeneous information.

Sociology of music concerns how the music is present in society, particularly in the Romanian society ante and post-revolutionary. From this point of view, the functions of music in society and how society influences the evolution and development of music is the main landmarks of this study, part of the thesis.

At the most general music concerns and is included in the cultural system of a company which is part of the cultural system and social system may be the same depending only perspective approach.

In terms of social, music reference systems aimed at:

- human interactions: the rituals important events (birth, marriage, death) to the celebration of holidays and occasions to bring together groups of individuals in the same place and time;
- attitudinal system: feelings (love, hate, revenge, resignation, etc.), emotions (positive / negative) beliefs (beliefs and profound vision of truth, life, afterlife,

religion, politics, art and philosophy, etc.);

- company structure: inter-group boundaries, development and predilection for certain genres according to socio-demographic characteristics of the segment of population living in the area, their claim to territories or employment with or without intervention, peace or conflict diplomatic / reinforced with other countries / regions, criticism, through music, the way of disposition of a company, particularly as regards political system / administration;
- leisure: distinct ways in which people spend their leisure time, from relaxation / meditation, to the most complex forms of art, by combining the results of several genres, artistic genres, attending festivals, concerts, shows people attending exhibiting attachment or mere spectators and consumers of musical phenomenon, passion and talent development music, etc;
- musical consumption market: the dissemination of culture from different musical genres within the social system and even globalization music (something that has at least in theory a historical innovation: the real possibility that a genre to be heard in a significant proportion of population located to hundreds / thousands of miles away from where came and drove), participation and involvement of members of groups / community / society in musical events, music market, which amounts to record amounts of domain-specific evolutionary history reference piracy and behavior "rider" (use and distribution of music without paying sums of money that you pay most of the population to benefit from access to musical culture), marketing and musical genres degradation, conflict and development of inter-genre music the explosion currents / current approaches, etc.

Overall, the music constantly develops reference systems, virtually all aspects of psychosocial and cultural life can and are used frequently in the position of elements that determine the creation / musical practice and involvement in any society. From the arguments presented show that music has accompanied human beings throughout its evolution and was present in all cases significant for individuals / groups.

At a fundamental level and in terms of structure, the music is based on sound, and this affect that music as a whole, regardless of the evolution of musical

genres. However, music is a set rennet is presented as a whole both because of technical structure based on sound, but mostly because it performs functions socially:

I. cultural function: music is an expression of culture that the individual assimilates the early years and over which occurs both as consumers and in the position of participant / author / performer of musical creations. Belonging to an individual / group to one or more genres is a cultural indicator of participation / involvement of the public and an indicator of cultural evolution and development of that company;

II. communicative function: musical language, because of its structure, is a universal language that has contributed significantly contribute to the globalization of human relations. Message author of music to society, is accompanied, during present, the language associated with specific musical culture, and this language is the means of thought, speech, dress and social practices inspired and taken from the genre in question. This type of communication behavior serves differentiator, in the sense that introduces and uses its own sub-culture music awards in question;

III. economic function: the music industry is booming and is one of the few industries that have been severely affected by the economic crisis, and this type of industry is associated with other industries such as tourism. Dominance economic function of music equivalent to shifting emphasis from cultural function, according to creative artistic standards, to market, consumption and increase profitability;

IV. affective function: implications music is determined by the functioning of the human psyche. Through music, the need of belonging to a group, needs the affection, sensitivity and fellowship are met. Whatever the preferred genre or socio-demographic characteristics of the groups studied music acts as profound meet the needs of personality.

The structure and the functions of music, the principle of unity emerges striking if one considers the role of true universal language of music, which is why the public is actively involved in cultural events in the field of music.



With very rare exceptions, the unit also gives music its clear implications on how the individual thinks and acts, in the sense that there are very few cases where there is absolute insensitivity to music; in most cases, as can be seen empirically, music also mark human existence, gives the ability to evolve, develop and build opportunities for social interaction.

Study importance and functions of music in society is contributing to the development of the sociology of music in Romania. Beyond the theoretical aspects involved, the practical side of the study relates to signaling issues surrounding the development of culture in general and music in particular, in the Romanian society.

Following investigational approach and as a result of browsing literature, in music, culture, sociology and related sciences, the following aspects of the role of concluding observations:

- development of music and the importance given to culture within a company, is a significant indicator of social and economic development of that social system;
- Type worship music and folk music now felt the impact of the economic crisis, the two genres there is a close relationship of interdependence;
- in terms of musical system structure of Romania, statistics prove insufficient resources allocated, whether it is human, material and financial;
- fundamental problems of culture and music in Romania covers the development of appropriate infrastructure artistic performance and improve public access to cultural phenomena;
- the existence and manifestation of disparate musical talent, considered individually, is only exceptions that bring prestige society, but the challenge is to multiply and create individual examples of musical culture in the widest possible segments of the population;
- Music is the international language form that provides not only a place in the hierarchy of culture, but contributes to personal prestige, community and social affiliation of the whole system;
- promoting music through the means of communication has become a unique scale in history and forecasts indicate manifestation of this trend in the next

period;

- development of communication technologies will not replace the short and medium term, direct contact with cultural musical phenomenon;
- data from research carried out in the Bucharest-Ilfov development region shows that the Internet is the main source of acquisition and identification information on the music industry, but equally prominently manifested social interactions with people in group membership. From this point of view, music is not just a technical issue, valued by current use of modern technology, but acts as a social binder;
- applied sociological research on a sample of 1200 subjects from the Bucharest-Ilfov indicate both functions and significance of music in social, educational function respectively, spiritual development, relaxation and development of human relationships;
- one of the specific objectives of this study, including the theoretical and practical sociological investigation of land was to analyze the context of music as a social fact and its implications for the social life of individuals;
- from another perspective, the study aims to assess the current state of music and formulate fundamental aspects of the impact of music in society by researching how the music is perceived both public and people working in the music industry Cultural and artistic;
- musical preferences of the public, and recommendations on contact with other musical genres are issues heterogeneous, diverse, which explains the development of musical genres lately;
- music involves not only therapeutic components, as shown in scientific studies and contained in the present study research conducted, but also involves strong valence actionable because based human action and how people interact socially;
- one explanation current stage of development of Romanian society is the low level of importance given to culture and music, as indicators expressing the standard of living of the population. The standard of living is higher, the higher the participation and involvement of population in cultural phenomenon and as the poorest population, the percentage, orientation is geared towards family

expenses and daily needs less development through culture.

Overall, culture and music in Romania registered important historical developments, joining in the social imaginary and became elements without which no one can know, understand and explain the social system. Challenges to Romanian and international music refers to preserve quality standards and facilitate public access to musical works that meet the requirements of artistic creation, the direct contact between the public and music, to the profound changes in the structure and the functions of music in the Mass Media and infrastructure development necessary manifestation of musical talent in the global space. The manner in which these challenges will be resolved in the next period depends largely on developments in the social music specific to each society.