

THE EMOTIONAL QUOTIENT – A FACTOR OF MUSICAL KNOWLEDGE

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Abstract: *The paper focuses on the contribution of music to knowledge through emotional feelings and affection, a complementary way of tackling reality as related to reasoning. It refers both to the knowledge of the outside world and to self knowledge, increasing the individual's capacity of relating to his/her fellows particularly as well as to the environment generally, by emotional and affective emancipation. The paper is supported by examples meant to prove how the musical art can turn the emotional images of the phenomena specific to the past and present into feelings of affective evidence.*

Key words: *music, emotion, affection, knowledge.*

1. Introduction

Art and especially music, as a form of art, provides new channels of establishing connections with reality, by making it accessible through a unique way, namely the affective-emotional experience of reality, not only by its passive observation. In case Man wishes to have a beneficial interaction with reality, also in his best interest – both externally and internally – what he has to do first is to understand reality and only then should he respond adequately to its permanent requests.

2. The emotional quotient – a factor of musical knowledge

The field of the emotional quotient, considered as a manifestation of personality [1], has been very little brought into discussion in Romania in comparison

with the developed countries, where the emotional quotient is regarded as the first important factor in fulfilling professional requirements and having a successful social interaction. Totally different from the long proclaimed intelligence quotient (IQ), which is able to work only with the apparently objective rational data of the various situations, the emotional quotient (EQ) intuitively depicts many of the aspects of reality and is likely to grasp the subtle aspects hidden in the unfiltered fabric of life, with everything it involves – both people and circumstances. The contradiction of the two instruments – according to shared opinion - is just an appearance, as the two factors are in fact complementary and make a whole of the environment surveyed. The most obvious example of the lack of reevaluation of EQ is the unhappy situation of some well known persons, who, despite their professional success (due to their high professional

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competence) have faced a wretched failure both in their personal life and in their family life. The causes can be multiple folded; still we will mention only one of them, acknowledged to be the main one: the emotional ability of *feeling* the partner.

The involvement of the emotional quotient in developing one's personality is the result of a series of factors which refer to emotions and affection: the ability of feeling emotions (being anxious), of becoming aware of one's own emotions, of mastering them by controlling the causes, the ability of understanding the other's emotions and feelings (*empathy*), self stimulation – by emotional refreshment – self motivation, with their immediate consequences: optimism and initiative.

The impact of the adult's management of social life is great – even decisive – as it is related to what people usually understand by the suggestive phrase "love at first sight", namely sharing a human background characterized by sensitivity and understanding. In this respect, Jeanne Segal takes into consideration the high importance of emotions, while feelings are of high importance as well. She also evaluates the functions of emotions and draws the conclusion that they are responsible for the self awareness and the need of self preservation; they also contribute to self knowledge and to knowing the others; they are also channels of communication with nature and the Universe; they point out the important issues in life – people, values, the activities and necessities which motivate us [2]. Besides these, there is the fact that "*a lived experience is not remembered unless it is accompanied by a sufficiently strong emotion*" [3].

Although the underdevelopment of this component could be a shortcoming, it is likely to be cultivated, as long as it is developed and educated similarly to any other intelligence. High results could be

obtained even by means of music, as an initiator and developer of emotions, as a factor of cultivating the noblest human qualities: compassion, respect, generosity, altruism and love – namely humanity.

In order to acquire faith, hope, devotion and love, which are qualities specific to the human soul, the whole range of the emotional capabilities has to be developed. The heroes of some wonderful allegorical stories with encoded messages like *The Tin Man* – from *The Wizard of Oz* – or Mr. Spock – from *Star Trek*, the well known science fiction – have become everlasting parable-examples meant to show the propensity of the cognitive spirit towards these qualities.

According to Edgar Cayce "the most famous American medium known all over the world", a great figure that possessed parasensory capacities, emotions can highly and complexly be served by music. In one of his lectures, he stated the following: "It's music itself which can break the limit between the finite and the indefinite. Music [...] could be the best means of arousing, stimulating the strongest hope, the highest wish, the best part of the present and future listeners' soul. Music is also the universal language for those who wish to express appraisals as well as to those, whose soul feels miserable, isn't it? Music is a universal language, isn't it? It is the messenger of hope" [4].

Even more than that, as proved by the programme developed by University of Los Angeles in the 70s, emotions could play a beneficial role in curing the patients suffering from cancer, by providing support in knowing themselves as related to the disease and subsequently design self protection mechanisms: "All the patients [...] who lived for a longer period of time were aware of the sensations felt and were not afraid of their or others' strong emotions. More than that, the fact that they

became aware of their own feelings encouraged them and strengthened their desire to live, by making them focus on the others rather than their own pains. The emotions also guided their spiritual life, which, according to many survivors, is vital during the curing process" (Dorothee Koechlin de Bizemont, *op. cit.*, pp.8). Art – generally – and music particularly – could create the compensating psychological equilibrium. In fact, one of the many variants of the feed back regarding the end meaning of art may also be the one stated by N. Tertulian, according to whom "one of the most likely hypotheses regarding the end product of the artistic work is the one which regards it as the hope towards a type of superior spiritual equilibrium, as a feed back [...] to the avatars, the misery and lack of equilibrium which best describes conscience at a pragmatic level" [5].

The case mentioned above certainly refers to more than bare emotions: there is an *emotional background* brought into discussion, namely ample experience, *feelings* which make up *the affective background*. Emotion is regarded as a unique, spontaneous manifestation of a psychological experience, while *the affective background* is the one which groups emotions under strong, stable and compact categories, called *feelings*. Art, generally and music – especially – are capable of arousing people's both fugitive psychological excitement – *the emotion* – and the background of the stable emotional background (a mixture of many emotions) – *the affective background*.

The importance of the development specific to the affective background is widely admitted and it dates back to the pre-eminence and the predominance over reason, contrary to many contemporary views. It is what defines the human particularity of the existence attributed to the anthropomorphic being.

People's short or long term actions are driven by motivations whose origins can be identified into the affective background. The desire of self assertion – independently of its purpose – has its origins into an affective like background, through which man regards himself satisfied in the position imagined affectively. This leads to all his actions, ranked according to a logical, rational algorithm meant to facilitate man's access to the position previously envisaged affectively.

Jonathan Black states that beyond a fugitive thought which is likely to be caused by the rational realization that the verbal communication between two people has not been performed for a long period of time – there is a hidden affective complex, which brings about the impulse for revival of communication, against a certain spectral background best described by the emotions and feelings subordinated to love [6].

Eventually, the refined affective background which appears under various shapes and manifestations – should combat the low quality modern intellectualism, which tends to turn reality into statistics and rational deductions deprived of its real, sincere living. In music, atonality and the serial dodecaphony have made a revolution as regards language, but they have led to spiritual darkness due to the exclusion of the highly humane quality, that of love, as dissonance turned into the constructivist criterion [7].

In a hectic world, under permanent change, it is only the spiritualized art, imbued with love – in its most generous meaning – that seems to be, according to Stendhal – still valid today – *une promesse de bonheur* (N. Tertulian, *op.cit.*). Obviously, we should mention the fact that reference is made to one of its most important characteristics, namely, that of mediator towards the beauty, the equilibrium and the invigorating and healthy aspects of life.

The type of art described by the characteristics mentioned above becomes not only a way of knowledge but also a therapeutical means. But for it to have access to the individual's living it is essential that the man who possesses it should keep open the path to his soul, which is gradually obstructed by the dominance of the rational factor to the prejudice of the factor related to the affective background.

This is the point in which, besides other educational instructional training, every effort should be made to focus on school education as well as on permanent education, so that "the latest psychological research proves that the way affectivity is developed during the child's early childhood has a great impact on the future adult's psychological life. It can be certainly stated that that neglecting the child's affectivity is a huge mistake" [8].

In education – and especially in the musical education, where affectivity is the basic skeleton on which musicality is developed – the cultivation of affectivity is much more necessary, as the scientific studies show how "the children who are brought up in an affectionate and careful environment are therefore more affectionate with the others and have less negative feelings towards their parents" [9].

3. Conclusions

The lines mentioned above show the necessity of developing Man's emotional-affective dimension as an immediate means of knowing the external and internal reality. This type of knowledge is characterised by deep sincerity, as feelings and emotions cannot be fake due to the fact that they appear spontaneously and have particular features, which cannot be altered on rational grounds.

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