

Music, Myths, Social Self: “Music Gives A Soul To The Universe, Wings To The Mind, Flight To The Imagination And Life To Everything.” Plato the Universe as a Creation of Divine Music: Celtic Oran Mor, India Nada Brahman, Ancient Greek Myths, & Modern H Potter Music

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Abstract

Across diverse historical and cultural traditions, music is deeply tied to concepts of divine creation, spiritual symbolism, and social-moral order. Ancient mythologies illustrate music as a cosmic force. Music has been a source of divine inspiration since the beginning of time. In Hinduism, creation originates from the cosmic sound Nada Brahman. In Celtic myth "Oran Mor" is a Scottish Gaelic phrase meaning "The Great Melody" - the song that creates and sustains the universe. In ancient Greek culture, musical figures like Apollo, Dionysus, Pan, and the Muses personified aesthetic and emotional dynamics, while the myth of Orpheus demonstrated music's divine force over nature and even "death". As the Indian scientist, Kamar S Suresh, states that "When we stop viewing myths as ancient "bad science" and instead see them as cognitive operating systems, their true function becomes clear."

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Singing to Camels: Mongol herders perform the coaxing ritual to encourage a female camel to accept a new-born calf or to adopt an orphan.

“Music can name the un-nameable and communicate the unknowable.”⁴ — Leonard Bernstein

The mother is tied close to the calf and a singer begins a monotone song accompanied by gestures and chanting. The coxer changes the melody depending on the mother’s behaviour, which may be initially aggressive, and slowly coaxes her into accepting the calf. Performance of the ritual takes place at dusk or twilight and requires great skill in handling camels, as well as talent for singing and musical skill on the horse head fiddle or flute.

Most herdswomen engage in techniques and methods of coaxing, but professional coxers may be enlisted to undertake the ritual when a singer or musician is unavailable within the local community. The ritual acts as a symbolic medium for creating and maintaining social ties among individual nomadic families and their community. It is transmitted from parents and elders to youth through home tutoring. Changes in the social and cultural environment, however, have negatively affected its viability. Today, motorcycles are preferred to camels as a means of transportation, and increasing migration to urban centres has diminished the number of young herders. The number of cultural bearers is therefore decreasing rapidly as new generations lose touch with their traditional ties to pastoral husbandry.⁵

Albert Einstein - Science without meaning: "It would be possible to describe everything scientifically, but it would make no sense; it would be without meaning, as if you described a Beethoven symphony as a variation of wave pressure.

Prehistoric Music: “It [spirituality] is more primal than institutional religion”

Spirituality is a natural human predisposition. It is more primal than institutional religion and concerns a person’s sense of connectedness with self, others, and the world (or cosmos). For some people, connectedness with a Transcendent dimension is a part of spirituality. Hay and Nye (2006) argue that spirituality involves a deep-down awareness of one’s relationship with one’s self, and with everything that is other than one’s self.”⁶

“It [spirituality] is more primal than institutional religion” Music is a fascinating topic for evolutionary theory, natural philosophy, and narrative construction: music is a highly valued feature of all known living cultures, pervading many aspects of daily life, playing many roles. And music is ancient. The oldest known musical instruments appear in the archaeological record from 40,000 years ago (40 Kya) and from these we can infer even earlier musical artefacts/activities, as yet unrepresented in the archaeological record. I argue that, following research couched in the social brain hypothesis framework, a theoretical basis is

emerging for the proposition that the (incremental) evolution of proto-music took hold in the late mid-Pleistocene, roughly 400 Kya, and perhaps earlier.⁷

An intriguing discovery is that archaeologists have discovered flutes in China with the mirror image beveling of flute holes as those in Germany. “Side by side photographs of bone flutes from Aurignacian and Gravettian levels in the Geißenklösterle Cave and from Isturitz reveal virtually identical beveling around the finger holes which indicates that they must have been part of the same early tradition of instrument production.”⁸ China and Germany are separated by roughly 7,400+ kilometers. A wild question is the possibility of sophisticated “factory installed” software vs. cultural exchange.

Furthermore, among Neanderthals – the prehuman species that was a forerunner to homo sapiens, recent excavations in southwestern Germany uncovered flutes dating back 40,000 years – roughly the same time as the cave drawings in France and Spain. For perspective, “Stone weapon points constitute a major innovation appearing at the end of the Middle Pleistocene in Europe, Africa and the Near East; that is, among both sapiens and Neanderthal populations. The microscopic analysis of the stone weapons used by Neanderthal groups in Atlantic southern Europe suggests that this technology was widespread and became a recurrent behaviour within organized strategies developed by these societies.” (European Neanderthal stone hunting weapons reveal complex behaviour long before the appearance of modern humans) The development of neanderthals and homo sapiens followed parallel paths.

“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.” — Plato

Greek Mythological Figures of Music

- The Muses: Beings embodying music, poetry, and dance, created by Zeus to offer mortals a musical release or "antidote" against death, decay, and misery.
- Apollo: The god of music, order, and the lyre, associated with the noble Dorian musical mode and leadership of the Muses.
- Dionysus (Bacchus): God of wine and tragedy, tied to the energetic Phrygian mode, percussion, wind instruments, and orgiastic cults that induced frenzy or ecstasy.
- Pan: A goat-footed nature deity who invented the syrinx (pan pipes) and produced rustic, uncivilized, non-institutional music outdoors.

Divine Music in Ancient Greek Mythology

Nathaniel Weeldreyer observes there is an Irony in the Greek Musical Myths! While the Muses provided music to liberate mortals from suffering, the mythic figures who created or mastered music were frequently subjected to severe, tragic suffering caused by divine retaliation or human malice. In that context, myths served as warnings about hubris of those who challenged the gods.⁹

Weeldreyer highlights the cultural role of festivals as well as music contests. Festivals served as crucial tools for structuring time (replacing modern weekly schedules) and provided the primary setting for performing and competing with music. These events involved processions, animal sacrifices, meals, and musical/dramatic contests. Ancient Greeks were fond of drama and comedy theater – there were over 200 ancient Greek theatre sites across the Mediterranean basin.

The “Power” and mystical influence of music was a universal theme in the Greek myths about music. Weeldreyer lists seven myths. The myth of Orpheus is perhaps the best illustration of the role, the importance, and the power of music in Greek Mythology and Greek consciousness. Orpheus was a legend

gifted with very powerful divine musical skills. • The original myth is lost; early versions survive through poets like Ovid, Virgil, Conon, Apollodorus, Seneca, and Statius. According to Greek folklore, Orpheus was the son of a Muse and Oeagrus, a king of Thrace. Orpheus's singing and music were so divine that animals as well as trees and rocks danced to his music. After his wife Eurydice died from a snakebite, Orpheus traveled to Hades to get her back. His powerful divine music charmed the ferryman Charon and the guard dog Cerberus, and pauses the eternal punishments of Ixion, Tantalus, Sisyphus, and Tityus, and persuaded Hades to release Eurydice on one condition: Orpheus must walk ahead and not look back until they reached the upper world. There are two versions. In one Orpheus was successful. In the other version, at the end Orpheus looked back and Eurydice died forever. Music was pivotal in ancient Greek culture.

"Signs and symbols rule the world, not words or laws!" – Confucius

Modern politics and religion have proved Confucius right. For example, on the Greek island of Tinos in the Aegean Sea the Panagia Evangelistria church, which has an icon of the Virgin Mary by reputation and legend responsible for miracles, has a pilgrimage every year for the Dormition of the Virgin Mary. To display and express their utter devotion and conviction, many pilgrims crawl on their hands and knees the 800 meters of stone steps ascending to the church. Symbols can be very powerful. Abraham Heschel, theologian and scholar, concluded that flags are the best illustration of how powerful symbols can be. 11 million soldiers died in WWI, and every single one was a "patriot". The British army suffered 50,000 wounded and dead in one day in the Battle of the Somme. There are very powerful emotions attached to patriotism and flags. During the American civil war, when Union soldiers learned there would be a frontal assault the next day during the battle of Cold Harbor, soldiers wrote farewell letters to their families and pinned them to the back of their uniforms. Symbols are extremely powerful.

Symbolism and Social-Moral Order

1. "Groups exist [as] common symbolization [which] create a social order"¹⁰ - Elzbieta Halas
2. "Every culture is common symbolic expression."¹¹ D. Balaganapath
3. "The creative faculty of human beings makes them bestow values upon things freely, actively and arbitrarily, driving them towards symbolization. This symbol-making tendency is innate in man."¹² Leslie White (1995)

Historical Divine Inspiration

Divine Inspiration has been a significant factor and in the history of humanity. Galileo Galilei viewed his scientific observations not as a contradiction to faith, but as a divine gift, famous for stating that God endowed humans with reason and intellect and that "mathematics is the language with which God has written the universe. Johannes Kepler saw his geometric laws of planetary motion as "thinking God's thoughts after Him." Similar to Albert Einstein who expressed his powerful drive to grasp and understand the inner working of the universe, "The most beautiful thing we can experience is the mysterious. It is the source of all true art and science."¹³, Kepler was also driven by a theological quest to map the divine harmony of the cosmos.

Isaac Newton, the immortal scientist of the Enlightenment, believed deeply that the intricate mechanical clockwork of the universe required an intelligent creator, famously stating that his profound discoveries emerged from intense study paired with prayer. Robert Boyle regarded the experimental investigation of

nature as a form of divine worship, arguing that cataloging the physical world directly magnified the Creator's glory. Gregor Mendel who was an Augustinian friar, interpreting the mathematical probability patterns of pea plant genetics as uncovering the elegant blueprints of divine creation. Michael Faraday: Belonged to a strict Christian sect and viewed natural laws like electromagnetism as manifestations of a unified, active divine power sustaining physical reality.

Pragmatism: William James explains: "Pragmatism asks its usual question. "Grant an idea or belief to be true, it says, what concrete difference will its being true make in anyone's actual life? How will the truth be realized? What experiences will be different from those which would obtain if the belief were false? What, in short, is the truth's cash-value in experiential terms"?¹⁴ I would argue divine inspiration and creativity have "cash value"!!!!

Divine Inspiration "Morality and musical creativity in Harry Potter"

Music has been a source of divine inspiration since the beginning of time. In Hinduism, creation originates from the cosmic sound "Nada Brahman!" | The Celtic "Oran Mor" is a Scottish Gaelic phrase meaning "The Great Melody" - the song that creates and sustains the universe.

No period of history has ever been great or ever can be that does not act on some sort of high, idealistic motives, and idealism in our time has been shoved aside, and we are paying the penalty for it. Alfred North Whitehead

Catherine Hall, in her article, 'Reading and [w]rocking': Morality and musical creativity in the Harry Potter fandom, observes, "Wizard rock, often stylized in written form as 'wrock', creatively engages with and augments the content world of Harry Potter through musically and lyrically diverse performances. Fan studies centred on Harry Potter have often discussed the application of fictional heroism to real-world issues, and wizard rock musicians are frequently cited as fandom activists. However, there is little analysis of the music, lyrics and performances of wizard rock as it relates to the moral messages of the series..... Similar to their heroes in the books, these musicians imbue their music and their self-images with the series' morals, historical tropes and archetypes. They make this morality tangible by donating proceeds of compilation albums or music subscription series sales to nonprofit organizations, and by weaving these messages into their music. I argue that the wizard rock community's application of fictional heroism through music, lyrics and performance encourages fellow Harry Potter fans to embrace heroic qualities in the real world."¹⁵

The popularity of fandoms like Harry Potter provides evidence of unconscious spiritual symbolism. Wizard rock music creatively engages the world of Harry Potter and encourages fans to embrace heroic qualities in the real world. For perspective: The contemporary-modern popularity of Star Wars and Harry Potter, and the numerous other imaginative fandoms, provide - as sociological evidence - massive data and evidence of the existence of unconscious spiritual symbolism.

Unconscious Spiritual Symbolism

Sociological Evidence of Unconscious spiritual symbolism. Rhiannon Grant in The Sacred in Fantastic Fandom, Grant observes in 2001, the British government ran a regular census, but they included a new question about religion. In response, almost 0.8 percent of the total population said they were a "Jedi" or Jedi knight!"¹⁶ Those results were repeated in Australia and New Zealand.

Genetics, Spiritual Symbolism: The Genetics of Spirituality

Tim Spector, in the article, What Twins Reveal About The Science Of Faith (Popular Science, August 8, 2013) states, “They [the researchers] estimated the heritability of spirituality to be around 40 to 50 percent, which is quite high considering how tricky it is to measure. Other U.S. studies using even more detailed questions in larger numbers have found similar or even stronger genetic influences. These studies demonstrate our variable but innate inherited sense of spirituality, which affects how we perceive the world, ourselves and the universe.”¹⁷

Music: An Evolutionary Adaptive Trait

In the neuroscience of music there is a consensus that music is an evolutionary adaptive trait and critical in the development of society and a social self (Ian Cross, Shulkin and Raglan, Tianyan Wang), Modern Harry Potter music reflects underlying inspirational and idealist drives and motives intrinsic to music. Furthermore, the contemporary-modern popularity of Star Wars and Harry Potter, as well as the numerous other imaginative fandoms, provide solid sociological evidence clearly indicating the existence of unconscious spiritual symbolism.

A Distinction between “Divine” and “Supernatural

In my view, there should be an important distinction made between “divine” and “supernatural”. “Supernatural” is defined as outside the scope of scientific inquiry: Merriam Webster, Cambridge Dictionary, Dictionary. Sa Kant, Muzafer Sherif, and Iain McGilchrist strongly emphasize real-world context evidence is a prerequisite for any valid scientific theory. By definition the “supernatural has no real-world context or evidence. Furthermore, in academia the supernatural comes with baggage such as unreal, delusions, hallucinations, superstitious nonsense, fantasy, and mental illness. In Contrast “Divine” is defined as “of God” and has associations such as excellent.

Evolutionary Adaptive Trait: “Since Darwin (1871), scientists believe that human music must be a biological adaptation.”

If I wasn't a physicist, I'd probably be a musician. I often think about music. I am living my dreams in music. I see my life in terms of music.¹⁸ – Einstein

1. Peter Atkins:

“Music is also fundamentally concerned with Meaning (Cook, 1998a). 33 It has the capacity to communicate profound meaning, for it has been said by a philosopher to “express infinitely that which cannot be explained” (Jankelevitch, 1983, p.71), or by a religious aesthete, to bring order out of chaos, harmony to the soul and healing to spiritual pain, by bringing about a sense of the beyond that gives meaning and value to our lives (Mayne, 1987). But my point here is that it seems that music relates closely to spirituality because music transacts in the type of profound meaning that spirituality is. As Wuthnow (1998) put it, they have the mutual ability to deal with an essential yearning for inspiration that exists within humanity; the sense of meaning that accompanies spirituality.”¹⁹

2. Schulkin and Raglan:

Jay Schulkin, Greta B. Raglan observe that “Music is a core human experience and generative processes reflect cognitive capabilities. Music is often functional because it is something that can promote human well-being by facilitating human contact, human meaning, and human imagination of possibilities, tying

it to our social instincts. Music is a fundamental part of our evolution – and functional because it facilitates “human contact” and out “social self!”²⁰

3. Ian Cross:

In Music and evolution, Ian Cross states: “It seems likely that proto-musical capacities and their cultural particularizations as musics were crucial factors in precipitating and sustaining the social and cognitive versatility that mark modern humans (Cross, 1999). In effect, musicality can be interpreted as complementing language in human evolution, filling in the 'gaps' in language function through its combination of embodiment, entrainment, and transposability of intentionality.”²¹ (p. 5 – 6)

“Cross-culturally, at a first approximation, 'musical' behaviours involve not just patterned sound, but also overt action; 'musicality' is a property of communities rather than of individuals; and music is mutable in its specific significances or meanings.”²² (p.1)

4. Tianyan Wang states:

“Since Darwin (1871), more and more scientists believe that human music must be a biological adaptation... The social functions of music are so important, that many scientists argue that music originated and developed from social activities: strengthening the mother-baby connection and social cohesion. And there are also many hypotheses on the origins of musical emotions.”²³

Social Sciences are Separate and Disconnected: Music Neuroscience has been Sidelined by Mainstream Psychology

Frankl's disconnect: The creator of logotherapy-psychoanalysis, Viktor Frankl (1905 – 1997) observed, “The pictures by which the individual sciences depict reality have become so disparate, so different from each other, that it has become more and more difficult to obtain a fusion of the different pictures.”²⁴ Muzafer Sherif, a vigorous critic of methods in social psychology, was a bit more cynical and referred to the different schools of thought as “self-contained sand castles.

Schools of thought in Psychology: The top five schools of thought are Structuralism, Behaviorism, Psychoanalysis, Humanistic Psychology, Cognitivism, Biopsychology. Wikipedia lists 47 different schools of thought in psychology – which includes an “anti-psychiatry” school of thought. Of course, a “spirituality” school of thought is missing, as well as a “pastoral” school of thought. There are a number of spiritually oriented psychologists in existential psychology. There also is no musical school of thought of course, and musical neuroscience concept of “social self” have definitely been excluded.

Counterpoint to Extreme Individualism: David Hay, coined the term "extreme individualism". There are a number of scholars critical of the western academia view of “rational Individualism, including Kenneth Gergen, Virgilio Enriquez, Mukerjee, as well as the Filipino Ethics scholars Reynaldo Iletto, Jeremiah Reyes and others. Edward C. P. Stewart states: "many social scientists endow an individual with an absolute and independent mind"²⁵ - which is very unrealistic and unbalanced in a very complex society of sophisticated relationships.

The Dark side of psychology: Research by Kathleen Vohs and Jonathan Schooler showed that “It seems that when people stop believing they are free agents; they stop seeing themselves as blameworthy for their actions. Consequently, they act less responsibly and give in to their baser instincts.” “In every regard, it seems, when we embrace determinism, we indulge our dark side!”²⁶ Rational Individualism is a powerful and prevalent norm-stereotype in western academia.

Modern neuroscience research into music reveals a “social self”, which is a counterpoint to the academic norms that “There is no psychology of groups”²⁷ (Allport 1927) and the materialist maxim that spirituality is “intangible and beyond the senses (Miller and Thorensen)²⁸ .

Divine Inspiration: Music and Myths: Celtic Oran Mor, Indian Nada Brahman, Ancient Greek Music, with modern H Potter Magical Music bands "musicians imbue their music...with morals"

"Music was an integral part of life in the ancient Greek world, and the term covered not only music but also dance, lyrics, and the performance of poetry. A wide range of instruments were used to perform music which was played on all manner of occasions such as religious ceremonies, festivals, private drinking parties (symposia), weddings, funerals, and during athletic and military activities. Music was also an important element of education and Greek drama performances held in theatres such as plays, recitals, and competitions.²⁹

Divine Inspiration in Music – Celtic Oran MorNada Brahman, Blaen, Nada Brahman

Music has been a source of divine inspiration since the beginning of time. In Hinduism, creation originates from the cosmic sound Nada Brahman, or divine sound, which manifests as the universe. Brahma, the deity of creation, is often linked to the primordial sound Om and the first element, ether. Meanwhile, Shiva, associated with the drum damaru, is seen as the creator of music and dance. This divine sound is integral to all creation, from the formation of the world to the qualities of the musical notes and sacred.

Celtic Oran Mor

"Oran Mor" (or Óran Mór) is a Scots Gaelic phrase meaning "The Great Melody" or "The Great Song" and is an important concept in Celtic mythology, referring to the primordial song that created and sustains the universe. It is also the name of a prominent arts and music venue in Glasgow, Scotland, that was formerly a church.³⁰

Oran Mór: The Primordial Celtic Myth by Frank Mills.

“The primordial myth of Creation, common to all people, tells of a mighty melody – the very breath of the primordial god – that sang Creation into existence. To the Celts it was known as the Oran Mór¹, "The Great Melody" a melody that did not cease with the initial creation, but goes on and on and on, inspiring Creation along its holy pilgrimage of giving and receiving blessing. It is this primordial myth that, like a Celtic knot, weaves throughout the entire corpus of the Celtic mythos, knitting an interwoven, cohesive mythology. The Oran Mór, as the primordial "sea melody,"² flows through the myths and legends of submerged lands, mystical springs, life-giving cauldrons, and holy grails. As Wisdom it "fills the head," and gives meaning to the severed heads that so disturbed Caesar. It is the "creative melody," always creating, both in the hearer and in the one singing. It is the myth of Uaithne and Boand who bear the three strains of music: innocence, sorrow, and joy. It is The Song of the Three Cauldrons giving and receiving creative blessing in its song. The words of the song are as diverse as there are people to hear it; always taking their meaning from their divinely breathed sound, never from that design which we impose!"³¹

Divine Inspiration in Music

“Music is the donum Dei, the gift from God, and therefore is only secondarily a human art or science.”³² Martin Luther

The most ancient historical music – which were expressions of divine inspiration - comes from India - Hinduism “We worship Nada-Brahman, that incomparable bliss which is immanent in all the creatures as

intelligence and is manifest in the phenomenon of this universe. Indeed, through the worship of Nada are worshipped gods Brahma, Vishnu, and Siva, since essentially they are one with it ' . . . Nada is differentiated into twenty-two grades which, because of their audibility, are known as Srutis. From the Srutis arise the seven musical notes.'"³³ Sangita Ratnakara of Sarngadeva (13th century India)"

Greek Musical Origins: "For the ancient Greeks, music was viewed as quite literally a gift from the gods. The invention of specific instruments is attributed to particular deities: Hermes the lyre, Pan the syrinx (panpipes) and Athena the aulos (flute). In Greek mythology the Muses personified the various elements of music (in the wide Greek sense of the term) and were said to entertain the gods on Mt. Olympus with their divine music, dancing, and singing. Other mythical figures strongly associated with music are the god of wine Dionysos and his followers the Satyrs and Maenads. Amphion and Thamyres were both famed for their skills playing the kithara (guitar) whilst Orpheus was celebrated as a magnificent singer and lyre player. The Greeks believed music could have a beneficial effect on both the mind & body of the listener. The oldest surviving Greek musical instruments are bone auloi which date from the Neolithic Age (7th-4th millennium BCE) and were found in western Macedonia, Thessaly, and Mykonos."³⁴

Divine Origins of Prehistoric Philippine Music

Sugilanon

Ilonggo music is deeply intertwined with their myths and folklore, especially the Sugilanon, which are oral literary works that include tales of ancestors and the origins of the world. Early Spanish chroniclers were amazed by Ilonggo songs about ancestral feats, noting how Ilonggo used music and song to preserve and transmit their history, culture, and mythology to younger generations.

T'boli music, known as "Utom"

Utom is central to the cultural identity of the T'boli people of South Cotabato, Philippines, and serves to preserve their traditions, express emotions, and tell stories through a variety of traditional instruments and songs. Their music is deeply connected to nature and myths, mimicking natural sounds and often performed in community settings for entertainment, celebrations, and rituals like weddings. Key instruments include the hegelung (a two-stringed lute), klintang (a set of suspended gongs), kumbing (a bamboo jaw harp), s'loli (a traditional flute), and tenonggong (a deerskin drum).

The Blaan Connection between Music and Spirituality

The Blaan and the T'boli long ago were one tribe and both are from South Cotabato, Philippines. Blaan creation stories, such as the tale of Melu, involve a supreme creator deity who shapes the world and its inhabitants, while their music is deeply integrated into their culture through various traditions like tabih weaving songs and ritual music involving bells on their clothing, serving to maintain tribal unity, honor ancestors, and express spiritual connections to nature. Weaving, a sacred art for the Blaan, has a strong spiritual connection, and songs are sung during the process, reflecting the intricate relationship between art, music, and spirituality

Dr. Wong observes "The most beautiful thing we can experience is the Mysterious"³⁵ [Einstein]....

Awe is always a mixture of emotions, encompassing reverence, fear and a sublime sense of marvel and amazement. You may experience a tingling on your skin or a weakening of your knees. You may feel the stirring deep in your soul. As long as the spell lasts, you are transported from your mundane existence to a different realm filled with surprises and possibilities. Let's begin with music, the invisible bridge to Heaven. After George Frederic Handel) had completed the "Hallelujah Chorus", he exclaimed to his servant with tears in his eyes: "I did think I did see all Heaven before me, and the great God Himself!"

Music had opened his inner eyes for God's glory in spite of his blindness. Since 1742, whenever Handel's Messiah is performed, the audiences automatically rise to their feet as they hear the majestic, awe-inspiring "Hallelujah Chorus".

Spirituality-Music in prehistory: T'boli creation myth

Manolete Mora observes, "An examination and interpretation of the making of Boi Henwu's symbol within the context of the Lake Sebu creation myth is of considerable importance for the study of T'boli instrumental music. This myth alludes to important features of T'boli music making. Firstly, it points to underlying compositional components in instrumental music, and secondly, it indicates an intrinsic relationship between musical sound or pattern and extra-musical aspects. The expression of this relationship in the myth highlights a third important feature; namely, music as imitation or recreation of nature. A large portion of the instrumental repertoire is concerned with the imitation of natural sounds, and with the symbolic meanings ascribed to them. Finally, two additional key features or attributes of music making are indicated in the Lake Sebu myth. These are, firstly, the belief that music, like knowledge in general, is derived from the spirit realm through inspiration, and, secondly, the idea that instrumental music serves important social functions in courting and as a boundary marker in ritual."³⁶

Idealism in Music:

Protest songs in the United States are a tradition that date back to the early 18th century and have persisted and evolved as an aspect of American culture through the present day. Many American social movements have inspired protest songs spanning a variety of musical genres including but not limited to rap, folk, rock, and pop music. Though early 18th century songs stemmed from the American colonial period as well as in response to the Revolutionary war, protest songs have and continue to cover a wide variety of subjects. Protest songs typically serve to address some social, political, or economic concern through the means of musical composition. In the 19th century, American protest songs focused heavily on topics including slavery, poverty, and the Civil War while the 20th century saw an increased popularity in songs pertaining to women's rights, economic injustice, current politics, and war. In the 21st century, popular protest songs have addressed topics such as police brutality and racism. (Wikipedia)

A number of contemporary musicians sing about ideals such as love, equality, social justice, and resilience, carrying on a long tradition of using music as a form of protest and inspiration: Examples - For social justice and equality

Kendrick Lamar: His song "Alright" became an anthem for the Black Lives Matter movement, offering a message of hope and resilience in the face of police brutality and racism.

- Hozier: The song "Take Me to Church" is a powerful critique of the Catholic Church's discrimination against the LGBTQ+ community, advocating for love in the face of religious prejudice.
- Beyoncé: The women's empowerment anthem "Run the World (Girls)" celebrates female strength, independence, and determination.
- Janelle Monáe: Her song "Q.U.E.E.N." is an anthem for marginalized people, celebrating those who are ostracized and promoting personal expression.
- Shervin Hajipour: The 2022 song "Baraye" became an anthem for the "Woman, Life, Liberty" protest movement in Iran, expressing hope for a future free of oppression.

Historically music has conveyed ideals and personal goals, as well as conventional protest music. American protest music has a long history, including songs from the Civil Rights Movement, World War I and II, and more recent years:

The music of the Civil Rights Movement was a mix of blues, jazz, and spirituals. Some examples include:

"I Wish I Knew How It Would Feel to Be Free" by Nina Simone

"Selma March" by Grant Green

"A Change is Gonna Come" by Sam Cooke

"We Shall Overcome"

"This land is your land" Bob Dylan

In the Philippines, besides music being traditionally associated – and still practiced - with religious festivals, OPM (Original Philippine Music) conveys cultural meanings, significance and identity which appears distinct from the rock and roll in western culture. OPM Historical and Political Expression: "OPM has played a crucial role in documenting the history and political climate of the Philippines. During times of social unrest and political upheaval, artists used their music as a medium to voice their grievances, advocate for change, and uplift the Filipino spirit. For instance, during the Martial Law era under President Marcos, songs emerged that carried subtle or veiled messages of resistance and empowerment."

European Musical Symbolism

Anthi Georgiadou observes that "When writers want to suggest a specific mood or emotion, they use symbols to imply it rather than stating it explicitly. There are many examples of symbolism in literature and the arts, as well as in everyday life European Symbolism was a complex movement. It was particularly established in French and Russian literature from 1886 to 1896 and from 1894 to around 1914, respectively. As a reaction against naturalistic and materialistic tendencies, French Symbolism manifested primarily in poetry and flourished in the Parisian gatherings organized by Mallarmé. Wagner is considered a catalyst in literary Symbolism!

Anthi Georgiadou lists 5 illustrations of symbolic music in her article. The opera "Pelléas et Mélisande" is a five-act work [4. It is a unique, timeless piece. It is a bit like its characters, evolving in another world, lost in the midst of an endless dream, in a hypnotic music that serves as a hazy mirror image. When he wrote it, Debussy claimed that it was "an opera after Wagner, not inspired by Wagner."

La chanson d'Ève, Op. 95, is a song cycle by Gabriel Fauré, consisting of ten memorials for voice and piano. It was composed between 1906 and 1910 and is based on the eponymous poetry collection by Charles van Lerberghe. It is Fauré's largest song cycle

Anthi Georgiadou concludes. The influence of Symbolism on music can be observed in the exploration of subjective themes, the use of expressive harmonies, the adoption of impressionistic aesthetics, the poetic inspiration, and the departure from traditional narrative structures.³⁷

Social Consciousness & Social-Moral order - Myths as Symbolic Maps of Social-Moral Order:

As Confucius observed long ago, "signs and symbols rule the world not words nor laws!"

As the Indian scientist, Kumar S Suresh, observes "When we stop viewing myths as ancient "bad science" and instead see them as cognitive operating systems, their true function becomes clear. They are structural frameworks designed to categorize reality, enforce social cohesion, and guide the human unconscious." (Suresh Kumar S Council of Scientific and Industrial Research India, NIIST, Trivandrum, India, Faculty Member)

For many, the most obvious example of the historical connection between spiritual-religious beliefs and social-moral order would be Moses and the Ten Commandments. I would highlight the fact that the Compassionate aspect of the Moses and the ten commandments is often over looked. After the Golden Calf incident, God famously reveals His core character to Moses in Exodus 34:6-7. Exodus 34:6 states "And he passed in front of Moses, proclaiming, "The LORD, the LORD, the compassionate and gracious God, slow to anger, abounding in love and faithfulness,"

St Gregory of Nyssa states "God's manifestation to the great Moses began with light [Ex 19.18], after which he spoke through a cloud [Ex 20.21] Having risen higher and having become more perfect, Moses saw God in darkness [Ex 24. 15-18]. By this example we learn that our withdrawal from false, deceptive ideas of God is a transition from darkness into light!"³⁸ [Exodus 20.21]. (p.202 SoS)

Social Moral Order in Early Human Society

The emergence of compassion in Hinduism is parallel to the emergence of compassion in the Old Testament which emerged roughly around 2000 to 1600 BC. Compassion, of course didn't appear suddenly as a lightning bolt, but took years to develop. In Vedic literature which emerged roughly around 1600-1500 BC, particularly the Rigveda, Indra is the supreme king of the gods, a warrior deity of thunder, storms, and war and developed into the protector of mankind. In Hinduism, along with the deities, a philosophical-spiritual foundation appeared at the same time. In Hinduism, compassion evolved from an early Vedic ethic of duty and non-violence (Ahimsa) into a foundational spiritual virtue – introducing ideals such as Daya (active kindness) and Karuṇā (empathetic concern to alleviate suffering),

In the earliest text, the Rig Veda, "dharma" emerged from the cosmic concept of ṛta (universal order) to denote the moral, ritual, and societal laws that sustain the universe. The Hindu concept of Dharma is a classic example of social moral order: Originating from the ancient Sanskrit root dhr, meaning "to uphold" or "to support", it generally translates to cosmic order, righteousness, duty, and the "way things are. Moitreyee Raj, an Indian poet and "story Teller, explained it this way: "Dharma is like a spiritual court of justice or justice by itself which is ingrained or inbuilt within us that should act as a deterrent from doing the wrong thing. In other words, dharma is the conscience or the God that resides within the body. That is why it's said Karma is dharma. When your karma is right you are following dharma.

The emergence of compassion in Egyptian literature is parallel to Hinduism and Judaism with parallel timing as well. The Egyptian goddess Ma'at was the Goddess of Cosmic Order, truth, justice, fair dealing and balance. Wisdom literature, such as the Maxims of Ptahhotep (Old Kingdom, c. 2350 BCE), emphasized humility, self-discipline, and the protection of the poor

Many Mesopotamian societies have almost identical social-moral mandates and principles as the ten commandments. In the Mesopotamia gods were often seen as providers, and human beings were created to serve them. Kings were the earthly stewards of the gods, mandated to ensure justice. Empathy and compassion were institutionalized as the obligation to protect those unable to protect themselves—namely, widows, orphans, and the poor.

The Code of Ur-Nammu, the world's oldest surviving legal text, was written on clay tablets in the Sumerian language between 2100 and 2050 BCE, and provided compensation for the victim of the crime. The Hammurabi Code, which had an emphasis on the physical punishment of the perpetrator, was parallel to the ten commandments and had a parallel timeline being written about 1754 BCE The earliest historical protest–revolt was in the city of Lagash in ancient Sumerian civilization in the fertile crescent between the Tigris and Euphrates. Urukagina overthrew the ensi Lugalanda around 2375 BCE. Urukagina reforms against corrupt ruler Lugalanda improved the lives of common people by addressing issues like the seizure of their boats, sheep, and fish stores

In ancient spiritual-religious myths, gods and goddesses representing social-moral ideals were the rule – not the exception. Then there were numerous Gods of Mesopotamia that symbolized pro-social values: Shamash: god of justice Marduk: god of justice, compassion, healing; Enki: god of wisdom and craftsmen; Nabu: god of wisdom and learning Inanna: goddess of sex, war, and justice; Enlil: creator and destroyer;

Anu: King of Gods. In ancient Greek religion, Zeus: The Father and Ruler of heavens had roles, like keeper of “oaths”

Sociology and Social-Moral Order

1. Religion as “a system of symbols” is a primary characteristic of Geertz’s five-part definition of religion.³⁹
2. Emile Durkheim: “The forces before which the believer bows are not simple physical energies, such as are presented to the sense and the imagination; they are social forces,”⁴⁰
3. Ramon Reyes on Philippine prehistoric societies: “In sum, one social and moral order encompasses the living, the dead, the deities and the spirits, and the total environment.”⁴¹

Keywords: Hymns, Chants, Mantras, Ritual music, Gospel music, Gregorian chant, Bhajans, Qawwali, Torah/Vedic music, Sufi music, Music in Myths, Music and Ideals, Divine Music: Ancient Greek Music, muses, Nada Brahman, Blaen, Celtic Oran Mor; Music as evolutionary adaptive trait, Schulkin & Raglan, H Potter bands, wrock, music and morals

1. “(PDF) Myths as Symbolic Maps of Social-Moral Order:& Worldview-Identity [IJFMR VOL 8 Issue 3]: Moses and the Ten Commandments Are Obviously Religious Symbols of Social-order + Hammurabi Code, Code of Ur Nammu, Zeus., Indra.+ E Halas: “Groups Exist [as] Common Symbolization...Create a Social Order!” n.d.
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