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Educational Music and Sounds Through The Lens Of Theodor Adorno and Immanuel Kant

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ABSTRACT

Background research is based on the assumption that music is likened to mirrors, languages, sound reflections, rhythms, harmonies and melodies. Harmonization was later adopted by education, especially music education worldwide. Music's reflection through education would not be separated from the music education's foundation, which is called philosophy. Thus, researchers subsequently highlighted philosophical foundations of music itself upon encountering education globally. Moreover, research in Indonesia rarely examines philosophical impulses with music (which is connected to sound and voice). Systematically thinking, radical to the roots in search of wisdom on sound (which comes from the vibration of the universe) and sound (which comes from living beings) in music became the aim of this research. Qualitative research method used here is bibliographic research by looking for secondary sources of previous research to establish relationships between Immanuel Kant and Theodor Adorno's ideas. Both philosophers' thoughts on sound and voice are explored through previous research or authors have discussed them in quantitative studies. The authors discuss it through quantitative research. Results show that both sound and voice based on Kant and Adorno both lead to a diversity of expressions without needing a categorical supplement.

Keywords: *Immanuel Kant, Music Education, Music and the Sound of Language, Philosophy and Sounds, Theodor Adorno*

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INTRODUCTION

The most common feature in human life is the sound, where sound is often used by humans as a means of communication or an abstract medium of information. Sound has varied meanings and penetrates human multifactoriality. Multiplicity of human identity and its connection with musics, religion, culture/customs, laws, genderbased, societal life, and education are inseparably linked with music. Music here, researchers meant that the sound itself (Collins-Pisano et al., 2021; Manalu et al., 2021; Pattiasina et al., 2022; Susila, 2022b, 2022a; Susila & Risvan, 2022; Telhalia, 2016, 2023; Wainarisi et al., 2022a, 2022b; Wainarisi, 2021a, 2021b; Wainarisi & Tumbol, 2022b, 2022a; Widyasari, 2021). We perceive the sounds through the air and gas particles, the velocity level generated by the sound depends on the distance released by the sound source, the closer the sound-conducting medium, the more quickly these sounds are captured and received (Fan, 2020; Kustaman, 2018; Nugrahhu, 2021; Sihombing, 2022; Sulistyowati et al., 2021). Researchers have noted that sound waves propagate faster in mediums with high temperatures than in low temperatures.

Music is an expression of art, which reflects the cultural background of the people around it. Especially those that can produce those sounds). However, music plays a role in communication through sound, which is expected to convey a message in a different way (Middleton, 2022; Said & Abramides, 2020; Tekerop et al., 2019; Veronica & Munte, 2022; Wilson, 2022); (Siburian et al., 2023). Music refers to the sounds organized into time and has an artistic value as well as being used as a platform to express the ideas and emotions of the composer to the audience. After defining music, the authors turn to what is referred to as sound. Sounds within music though organized into patterns delight the senses and ears or communicate a feeling or mood. They have rhythm, melody, and harmony which give them depth and enable the utilization of multiple instruments or sounds.

Tones regardless of their intensity and quality, however, vary within the same sound. Yet when one plays two or three adjacent strings on a harp or violin, one encounters a difference in sound that can neither be attributed to the loudness nor the softness of each other - their pitch is fundamentally different, simply not the same height. Whenever two or more notes have the same pitch, however, they are said to be synchronized. Music also influences velocity. If the velocity of the sound were to change with the pitch, nothing but discord would be heard by the person who is listening to the music from a distance. On a quiet night, music up to the distance could be heard, and especially if the performer and the listener are separated by some water, the harmony is, however, preserved. However, time needed just for conducting is completely independent of the pitch. Suppose the high notes move faster than the low notes, and how messy the sound would be.

Meanwhile, sound refers to sounds emitted from the human mouth. Sound and voice are two different things, with the differences lying in the sound source. Producing a certain musical note requires the auditory organ being in a certain state - this state actually lends itself to producing a fixed number of oscillations altogether. Upon

striking, each musical note has to have a fixed length, tension and density and if either of these is altered, the notes are also altered immediately. All these matter, since the number of oscillations would be governed precisely orchestrated by them. Hence, tuning an instrument involves a whole lot more than bringing the vibrating or auditory body to such a state such that it makes several oscillations within a certain time. Human ears are not influenced significantly by all sounds. Some pitches were so low that they could not be distinctly heard, and others were pitched too high that they could not be audible; the rotation being slow in one instance, rapid in another, but in either case the auditory organs were incapable of transmitting an impression.

While all sounds have the same speed, they won't necessarily have the same intensity. The same sounds may either be deafened by their loudness, or bored by their descriptiveness. Their intensity varies, as we shall discuss subsequently, with distance, and gradually dissipates (Connor & Menger, 2021; Middleton, 2022; Politon, 2022; Simanjuntak, 2019). The distance would often be determined by the effect of the sound on the organ of hearing. By custom one gets used to certain sounds, and by their intensity one judges the distance at which they are produced. Thus, that one person was near and the other far, by the different effects produced by their voices. But some persons have the power of deception on these points, and may thus speak, though, that listeners will suppose the voice at one moment comes from another room, and at another moment that it is right behind them. Likewise, sometimes humans may misjudge distances, when they hear unfamiliar voices.

RESEARCH METHODOLOGY

Theodor Adorno gave music pride in his philosophical thinking and philosophy prestige in his musicianship. Both philosophy and music exist in an antagonistic but intimate relationship. Since music is an exemplary language of pure expression but without concepts, philosophy consists of pure concepts without expressiveness. Dictionary of Indonesian Language namely something that is heard (heard) or captured by the ear. The authors utilize the literature review research method by searching through relevant literature on philosophy, sound, and voice and their relationship to music. The purpose of the present article would be to provide an understanding of the relationships between philosophy, sound, and voice to music. According to the authors, philosophy, sound, and voice have not been explored extensively in Indonesian literature. Being radical implies that the problems studied, the questions asked and responses are profound to their roots. Philosophy being systematic implies its questions or studies are linked to each other and coherent or sequential to each other. The universality of philosophy ensures diversity, which means that the questions and answers are general and pertain to all people.

RESULT AND DISCUSSION

Actually, philosophical terms are frequently used popularly in everyday life, whether consciously or unconsciously. In terms of popular usage, philosophy may be

defined as a stance on life as an individual and may be referred as society's outlook (Berenskötter, 2020; Lumbantobing, 2022; Mariani, 2020, 2022; Mariani et al., 2023; Middleton, 2022; Munte, 2021a, 2022a; Muravev & Osipov, 2019; PAHAN et al., 2014; Pahan, 2020; Ray, 2019; Said & Abramides, 2020; Tobing, 2015). Generally, based on the author's reflection, philosophy refers to radical, systematic, and universal thinking. Radical thinking referred to as thinking down to its root (in conformity with the radical word derived from Latin, radix, which means root).

According to Immanuel Kant, science refers to knowledge which becomes the subject matter and base of knowledge. Immanuel Kant (1724-) was an German philosopher and considered himself a key intellectual of the Enlightenment (Kant, 1949). Kant's seemingly systematic and comprehensive philosophical works in the areas of epistomology, the metaphysical, aesthetic, and etiquette have established him among the most influential figures of modern Western logic (Kant, 1889). Throughout his life, Immanuel Kant lived in his birthplace of the small East German town of Königsberg, where he became a professor of philosophy (Kant, 1953); (Kant & Kant, 1991). He studied and lectured philosophy within the tradition of Leibniz-Wolff just like the other German professors in those days. At the age of 57, he had just published his book radically transforming philosophy, namely Critique of Pure Ratio (Kant, 1949). Immanuel Kant argued that philosophy should commence with investigating the abilities and limits of the ratio (Kant, 1889). Philosophy which does exactly these things is known as "criticalism", while other philosophies, he argued, are nothing different from "dogmatism" (Kant et al., 2011); (Kant et al., 2011).

Kant's criticism reconciles both rationalism and empiricism. While rationalism emphasizes an a priori element in perception, which means elements independent of all experience, while empiricism emphasizes the importance of a priori elements (Kant, 1906). Which means that these elements are derived from experience (Kant, 1908). Immanuel Kant would like to clarify that the recognition of human beings has always been a synthesis ("becoming unity") between the a priori elements and the a posteriori elements (Kant, 2001).

Meanwhile, in the Indonesian Language dictionary, the term sound refers to something heard or captured by the ear (Sutami, 2014). Meanwhile, sound is the noise emitted from humans' mouths. The authors have concluded that sound and voice are different. The distinction between sound and voice rests on the source (Gavreau, 1951). According to the point of view of science such as physics, sound is a longitudinal wave that propagates through a certain medium, sound occurs due to vibrations so as to create a sound system which in turn can be heard by the human sense of hearing, namely the ear (Kannenberg, 2023). The sound source is any vibration in the universe, while sound comes from living beings, such as humans and animals.

Based on its frequency, sounds can be separated into three types of waves, namely infrasonic waves. Infrared sound waves are those sounds that are inaudible for humans as the frequency of them is below 20Hz (Urikhinbam et al., 2022). The Infrasonic wave was invented by a French scientist who was born in Russia in 1960, Vladimir Gavreau,

referring to the pain in his eardrum which produced sound but was not captured by a sound catcher or microphone (Gavreau, 1956). Infrasonic waves are audible to certain animals such as dogs, cicadas, and even spiders.

Secondly, audiosonics. Audiosonic waves are common waves which the human ear immediately perceives (Hendrawan et al., 2020). Hearing levels are not sensitized due to unaccustomed hearing levels at birth, but the sensitivity level of human hearing decreases as humans get older (Dwandaru et al., 2019). Audiosonic waves would not be heard normally after humans are at an older age ("Audiosonic Sounds the All Clear," 2001). Since the human ear had a tendency to hear these waves that have been created by birth into the world, however, the human brain's consciousness factors are the ones that regulate the propagation of these sounds (Daugela & Fujii, 1998). This proved audiosonic waves have been captured by the human ear as early as birth (Daugela et al., 1996).

Another one is ultrasonic. Ultrasonic waves occur at the highest frequency in decibels, which is higher than 20,000 Hz (Kocyigit et al., 2020). Inaudible to humans due to their extremely high decibel pressure (dB) level, these waves propagate through solids, liquids and gases (Simsir et al., 2022). Their reflectivity is the same in both solid and liquid mediums, except that on surfaces covered with foam and other fibrous materials, such waves are sorbed. In Bahasa Indonesia, these words are the same as noise. Actually, nois not only means noisy or loud sounds, but also the noise level which is determined by the subject context, such as a patient with heart disease requiring quietness in a soundproof isolation room, even though the patient may not need noise at all, such as the noise of water droplets (Stansfeld et al., 2021).

Noises have always been associated with a person's discomfort due to the resulting sound (Fredianelli et al., 2021). In everyday life, for instance, many activities produce noise (Chiristina et al., 2023; Ginting, 2010; Hasan et al., 2022, 2023; Loheni et al., 2023; Munte & Wirawan, 2022; Nugrahhu, 2020, 2022; Park et al., 2018; Pongoh, 2022; Rahmelia et al., 2022; Sana Sintani, 2018; Suci, 2019; Wainarisi et al., 2022b). In communities living in large cities, the degree of noisiness is considerably higher than those living in rural areas. However, few people realized that noises associated with health.

There are several classes of noises which can be categorized in daily life, namely the environment. Humans life in a diverse social environment based on their ethnicity and culture, but some categories of people who live in several cities certainly have a high level of noise (Amiani, 2022; Anggreni, 2023; Awak et al., 2023; Conchar & Repper, 2014; Elisha, 2008; Gloria et al., 2022; Lumbanraja, 2021; Malau, 2021; Munte, 2021b; Nopitri & Irdayani, 2023; PAHAN et al., 2014; Politon, 2022; Pradita, 2021; Siburian et al., 2023; Susanto et al., 2022; Susila & Pradita, 2022; Tanyid, 2019; Telhalia & Natalia, 2022; Veronica, 2022; Widyasari, 2021). Such as city people daily dealing with heavy city traffic jams, they are unaware of noises present in their daily activities.

Secondly comes lifestyle. Each individual human being has been created with various habits, with case studies such as groups of thugs who frequently go to discotheques experiencing higher noises pressure than twilight groups who never go to discotheques (Leddington, 2019). Therefore, psychologically, the twilight group tends to be calmer and more tolerant in dealing with problems than the thug group. Another one is hobbies. Some people have hobbies that differ from those of other human groups. Groups of people with hobbies and passions with high noise levels, firstly those with automotive passions. This is unusual for people without automotive passions. They communicate with high noise levels while they are in an automotive workshop, for example.

Often, this would be extremely difficult for people without an interest to understand. Secondly, for those groups playing percussion, the noise level on the percussion instruments produces an extremely loud sound (Leddington, 2019). But for some groups who enjoy playing percussion, the noise level might not be that important. However, the noise level might not be that important, for example, during performances and rehearsals. It is unusual for percussionists to practice in a residential area due to the sound of the instruments being played without a soundproof room. As such, noise is highly subjective depending on the time and space context. However, there are types of sounds considered noisy by people, namely loud noises that appear suddenly, loud noises that appear continuously and machines, whether factory machines or conveyance machines.

The philosophical analysis of sound appears as a general problem as knowledge regarding these sounds is an object of perception and perception philosophy branches fundamentally from mind philosophy. The authors state that the sound is perceived as an event. Although objects are heard and perceived, the most natural and clear object of perception is an event when audition is involved (Anjini et al., 2022; Dela et al., 2022; Munte, 2018b; Munte & Natalia, 2022; Setiawan et al., 2022; Sinta et al., 2022; Stepania & Setianti, 2022). Sound in the language dictionary is categorized as an event. The fact is stated that the sentence about the world dimension of sound has an event-like structure.

At the same time it is completely unreasonable for the sound at the end of the scale. It has been claimed that the sound intensity has nothing to do with this effect; it really depends on the domain. At the same time, however, what is known here are that deaf people hear some sounds better than others, usually clear and sharp sounds. Those hear women and children better than men (Apandie & Rahmelia, 2020, 2022; Chiristina et al., 2023; Eksely et al., 2023; Istiniah et al., 2023; Loheni et al., 2023; Munte, 2017, 2018a; Munte & Korsina, 2022; Novitasari et al., 2023; Setiawan et al., 2022). Suffice it, the physician noted, that people accustomed to talking to hearing people in general seem to be aware the difference; and, without even dwelling on the motives guiding them, habitually speak to the deaf with a louder voice, as a method by which they have been enabled more effectively to gain their hearing than by simply speaking louder.

It seems that, according to the memoirs, which we summarized, the authors were first brought to this topic by a desire to determine the source of a friend's deafness. In order to accomplish that, an effort was made to desensitize his own ears, and found that "[w]hen the mouth and nose are closed, the eardrum can be exhausted by the forced effort of inhaling." breathing with the expansion of the ribs, resulting in extreme external pressure of air being felt on the eardrum; and in being strained by this external pressure, the ear becomes insensitive towards low sounds, which is without loss of perception of high level sounds." By continual effort alone he was able to keep his ears in a state of exhaustion without ceasing his breathing; and it was always possible to restore equality of pressure, and thus eliminate partial deafness, by swallowing, reopening the tube. The ears were unreasonable to all sounds below F on the bass clef. Similarly, he is unaware of the sound produced when his fingertips strike the table, but hears the sound weakened by his fingernails, higher in pitch, which is due to the more rapid vibration of the parts around the contact point.

However, regarding hearing limitations of people with normal hearing ability, the reader's attention is specifically directed. In the healthy state of the organs, there seems no restriction to the assessment of low sounds. After all, we, in the person of Dr. Wollaston, interpret from vibrational motion to simple vibrations, which can be felt and even almost counted. High-pitched sounds, or as they are commonly called, high-pitched sounds, affect everyone's ears differently. Someone who hears clearly in one person may not have a beard for another, but hearing in both will be quite reasonable for all normal sounds. Wollaston told reporters that he has seen a number of high-pitched sounds in the past. Following the train of thought and investigation suggested by this fact, he discovered that there is an individual limit to hearing and that the interval of a tone between two lower tones can be the limit of hearing. Fathers of some women he knew did not hear house sparrows. This was the lowest limit of acute hearing he had, since even deafness induced by the chirping of house crickets, a few notes higher, were not common. But the songs of Gryllus campestris, a simple barn dweller all summer long, and the incessant songs of.

According to locational phenomenon theory, sound events are those that occur in material objects. However, these sound events are located at their source, and are identical to, or at least follow, the vibrational processes at the source. Listener perception of sounds necessitates the medium which transmits information from the vibrating object to the ear (Keristina et al., 2023; Mayleta et al., 2022; Nindi et al., 2022; Pernando et al., 2022; Riani et al., 2022; Saputra et al., 2023; Sisianti et al., 2022; Stepania & Setianti, 2022; Veronika et al., 2023). Yet, within itself, this transmitting medium is not essential for the existence of the sound. An immediate correspondence between this view and the features of sound that are the source of the problem in the cases discussed above can be seen when criticizing the proximal and medial theories.

Firstly the vibrational processes in the audible object do not move any more than the visible sound. Secondly they do not spread from the object (invisible sound). The third was that constant like sound in an ambient medium, the intensity of the vibratory

process can remain the same over a period of time, even if a person distances themselves from the source and therefore sounds less loud. Lastly and most importantly, tuning forks and other sounding objects can be considered to continue vibrating regardless of whether or not they are immersed in a vibrating medium. An individual has not created sound by surrounding a vibrating object with a medium but an individual merely expressed it. A byproduct of Site Events Theory is that it clarifies the categories sound belongs to, then contradicts the view that interprets sound in general as a quality of site events theory. Sound refers to either an instantaneous event or a temporally extended process.

However, regarding hearing limitations in people with normal hearing ability, we will specifically direct the reader's attention. Under the circumstances of healthy organs, there seems to be no limit to the judgment of low sounds. He interpret from vibratory movements to simple vibrations, which can be felt even almost counted. The unexpected level of opportunity to test these out, with a small group of pipelines, among several people, was very exciting. A tube, a fourth The entire range of human hearing, between the lowest organ sound and the highest insect sound that humans hear, should be about nine octaves, and if some people can hear the sound of D people can't, in the end there is little difference in the human hearing field, although the existence of a limit cannot be denied.

Indeed, these events have raised some exceedingly curious questions. There are numerous insects which, so-called, are dumb (as far as we know); yet, it seems unlikely, considering the finiteness of human capabilities, that some larger than these, perhaps all of them, are so high-sounding as to elude human hearing. Naturalists often express astonishment over the ease with which the different members of the animal process of creation find their prey; but unless they are guided by the sense of auditory organs, as in all those faculties, they will have no occasion to question. Each creature may have to have precisely those special abilities, depending on its lifestyle. And as intended by the creator for a wise purpose in this organized, ordained, or permitted particular stage of existence, these living beings' scales are surely soup.

Hence, to be a theory of sound, it should define the ontology from which the sound has its roots, and the theory should state that sounds have any properties. Controversy about the nature of sound has focused on questions such as whether sounds are spiritual or non-spiritual, whether sounds are personal or property and whether they are of the type of objects or events. Also here is a lot of debate about the location of sounds. Sounds are one of those things with which we hear. Auditory experiences are directed at sound. As a consequence, sound happens to be heard intentionally. Since sounds are perceived only by the senses, sounds are generally considered as being rational. Furthermore, it would be logical to suggest that whenever anything is heard, and no matter what is heard, sounds are actually heard.

Doubtful that anyone would hear anything without having heard a sound. Even if the sound is something else, whether it be a crash or a trumpet, chances are it's because of something inside the room that you're hearing or because you're hearing a sound.

According to Sorensen at least since the dawn of the modern era, the prevailing view has been that sound was either a secondary or a sensory quality. For instance, classifying sounds by color, tastes, and smells as locations whose characteristics link them to the subject's experience. In the 20th century, several theorists argued that sound was both subjective and personal and mediated auditory perception's approach into the world. Instead of being qualitative or an inherent attribute of something, sounds are individuals endowed with discernible characteristics such as tone, timbre, and intenseness. Under this view, sound is not just one aspect of human society.

Music and Language Beeps.

However, sounds are a medium object in music, which has yet to reach its highest goal. The highest goal in revealing a work of art is through symbolization. The authors summarize that a musical object performed by someone makes sounds. Music is simply one of the branches of art or part of aesthetics. Aesthetics originated originally as aesthesis (Greek for aesthetics), which more or less means taste or something related to flavor. During that period, music, which came from the sounds of instruments, was distinguished by sound based music, namely human vocals (Auret, 2020; Fitriana et al., 2023; Magdalena et al., 2022; Munte, 2023; Munte et al., 2023; Pugh et al., 2020). Explained differences between music (instrumental) and sound art (vocals) initially from Greek mythology showed that there were different goddesses handling these two things. Euterpe was the patron deity of music or lyrical poetry while Terpsichore was believed to be the protectress of vocal arts and dance (Andiny, 2020; Angellyna, 2021; Angellyna & Tumbol, 2022; Dandung et al., 2022; Dreyer, 2014; Munte & Wirawan, 2022; Sinta et al., 2022; Tumbol, 2020). Thus, music can be instrumental or use musical instruments or be human vocals that use sound, certainly complete with its elements. Likewise, music as a branch of art means that there is such a thing as music aesthetics. Music—a branch of art that discusses and sets various sounds into patterns understandable to humans. Music sung by humans is spoken language.

Listeners or extremely soft—so soft that they can barely be audible. Now, the only difference between the two sounds is their pitch. Even when the tones obtained from two instruments are the same and have the same intensity, there still could be a difference in pitch. While, for instance, a lute and a flute could be made to repeat exactly the same sound and with the same intensity, ear therapy, with a little practice, will soon detect differences in character—these are so-called qualities. Sounds produced by the same instrument may have different qualities. We are unlikely to estimate how much a musical performance depends on the sound quality. Two people may play the same notes and with the same accuracy; but in one case one may be mesmerized by the harshness of the melody, and in the other by the full and sweet harmony. In a musical performance, the quality of sound will depend partly on the ability of the performer and partly on the instrument. Everyone knows that some instruments are preferred over others, and only for the reason that the sound obtained therefrom possesses a richer quality.

Theodor Adorno: On Philosophy and Sounds

Theodor W. Adorno ([1903-1969]) was a first generation fellow of the Frankfurt School of Social Research (T. Adorno, 2019). Like the "critical theorists" such as Horkheimer and Marcuse et al., their work was highly Marxist and interdisciplinary. However, there is no such thing as a "critical theorist" (T. W. Adorno, 1944). Their mission, he argued, would be to utilize philosophy, or sociology and other tools to comprehend past and present evils, thereby helping to set up the possibility (T. W. Adorno, 1975). He believed much could be done, a little more—of a better future. Adorno's biggest philosophical indebtedness has been to Kant, Hegel, and Marx and to Nietzsche (T. W. Adorno, 2020). Adorno involved with these thinkers and others, which included both Freud and Walter Benjamin, in order to create concretized approaches toward both metaphysics, epistemology, ethics, aesthetics, and political philosophy (Adorno Theodor, 2002).

Theodor Ludwig Wiesengrund Adorno or often referred to as Theodor Adorno himself , was born on September 11, 1903 and passed away August 06, 1969 (T. W. Adorno, 1977). Adorno was widely recognized due to his attempts to express the intricate historical and dialectical connections between philosophy, societies and arts or among philosophy, sociology, and aesthetics theory (Ariaini & Sanaya, 2023; Desti, 2023; Monica, 2023; Munte, 2022b; Rahmelia et al., 2022; Saputra et al., 2023; Valentino et al., 2023). He was initially torn between philosophy and music until he eventually chose both, continuing the tradition begun with Plato by continuing the tradition (T. W. Adorno & Simpson, 1941).

Theodor Adorno gave music pride in his philosophical thinking and philosophy prestige in his musicianship (T. W. Adorno, 1986). However, Theodor Adorno never had the intention of reducing one to another. On the contrary, philosophy is one of the irreducible modes of thought, and music is the other mode, through which truth can be approached (T. W. Adorno, 2018). Just like music, philosophy ought to be treated critically and with self-reflection (T. W. Adorno, 1997). Between them, neither offers any guarantees about the virtuous, the truthful or the picturesque. They are both conditioned by events in society's history. Both philosophy and music exist in an antagonistic but intimate relationship. Since music is an exemplary language of pure expression but without concepts, philosophy consists of pure concepts without expressiveness (Ferretter, 2007). Based on Theodor Adorno's opinion, the authors conclude that philosophy aids art in conveying its intentions, meaning that philosophy helps to interpret things conveyed by the art.

CONCLUSION

The authors summarized that sound refers to longitudinal waves propagating through a certain medium, sound occurs due to vibrations thus creating an audible system that can ultimately be heard within people's senses of perception. Sounds and voices are two different things, the difference lies in the sound source. The authors also

emphasize that sound is expressed or written down and how it's captured in the listener's mind. In music, the fundamental aspects of sounds are commonly described as pitch, length, frequency, and intensity, and timbre (color of sound). According to the authors, the pitch between two notes is called interval. Sounds—a longitudinal wave propagating through a certain medium, occurs due to vibrations thereby forming an audible system which in turns becomes audible to both human senses of hearing. Meanwhile, the notion of sound accordance with the Dictionary of Indonesian Language namely something that is heard (heard) or captured by the ear. Meanwhile, sound refers to sounds emitted from the human mouth. Sound and voice are two different things, with the differences lying in the sound source. Sound according to its frequency can be divided into 3 types: infrasonic, audiotic, and ultrasonic. The relationship between philosophy and sound is to help us interpret the sound. Theodor Adorno was one of the figures who discussed philosophy and sound.

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