

CONCLUSION

Whether we are male or female, music shows no limit in its ability to stir our deepest thoughts and emotions. It remains an outlet to express ideas and to share experiences that cannot, at times, be spoken through our usual language. What the artist attempts to do is communicate these ideas and experiences with the aid of images, sounds, movements, words etc. Sidney Finkelstein writes “art is not only an emotion of the artist but an emotion about the world, expressed in a language that itself embodies our collective knowledge of the world”¹.

In the case of Tori Amos, her music, her art, accomplishes communicating her emotions as well as those of millions of women (and men) out there that have found their own truth through her songs. This is a woman that has encountered the dark side of a business that, most of the time, takes over an artist’s original ideas just for the sake of gaining a profit. She has resurfaced and become one of the most important women in popular music to date, achieving major success solely through her work and has cleared the road for many women that have become important as well. As she says in an interview, “You can not become something you are not... the artist has to be truthful to himself first... this is my art, my music, this is who I am”².

Society often points out differences between men and women in an attempt to attribute and place specific roles. This has been going on since the beginning of time and has adopted the form of structured institutions such as the government, the law, family, and most importantly, religion. But in the world of music, these limits are destroyed. In the

¹ Finkelstein, Sidney. “Art and Society”. International Publishers, New York, 1947. p. 9.

² Quote taken from an interview in her DVD “Welcome to Sunny Florida”. Sony Music, Sword and Stone Publishing, 2004.

words of Jaques Barzun “Art is not a religion; it cannot make promises of grace, or fulfill them if it made them. Art is of this world, and though it is creative and formative in the exact sense of those words, it is also reflexive. In some fashion, crude or fine, it reenacts our lives- the hidden life, or the public life, or the collective life”³. Amos music is a perfect example of this. Her music came out of her own experience and many women have seen themselves being the main character of her songs.

But what is the point here? What is important is how music reaches out and grabs us by surprise. Such power is able to communicate beyond the boundaries of the spoken language. I honestly believe that there is no such thing as bad music. We might not like some aspects of it, but another might find comfort in it, whether it is a song, an instrumental piece and no matter what genre. The thought that comes to mind when making music ours is that attributed to Shakespeare, “There is nothing either good or bad but thinking makes it so”. Why do we still listen to Bach or Beethoven? Why do bands still do cover version of the Beatles or the Rolling Stones? These are artists that have touch a nerve in some way, and the longevity of their work is the best example of the power of music. In this respect, Tori Amos has shared her soul with her audience. With songs like “Me and a Gun” where she shares her experience of rape, or “Icicle” where she deliberately questions religion, she has had the chance of changing a few lives for the better. She is a woman, a mother, a musician, a lover, all at the same time. She has seen the ways of an industry that wanted to make her a product. Still the power of her music remains to be enjoyed by future generations that are slowly discovering life’s possibilities by listening to music that comes from the heart. This is the truth about Tori Amos.

³ Barzun, Jaques. “The Use and Abuse of Art”. Princeton University Press, Princeton and London, 1974. p. 126