# AN ANALYSIS OF THE AESTHETIC FOUNDATIONS OF MUSIC EDUCATION WITH RECOMMENDATIONS FOR THEIR IMPLEMENTATION

by

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ABSTRACT

The purpose of this thesis is to provide music teachers with a philosophical basis for music education that is rooted in aesthetic theory. Two major aesthetic viewpoints are presented: expression theory and formalism. A comparison of these two opposing philosophies of art provides the historical background for a discussion of the aesthetic theory of Susanne K. Langer. Langer's influence on the philosophical foundations of music education is evident in the literature at both the theoretical and practical levels. However, there is need of further application of her theory to music education. A model is presented which relates Langer's philosophy of art to the whole context of music education. It is designed to apply Langer's theory to six levels of musical development: awareness, imitation, development of skills, creativity, taste, and critical judgements. The musical-aesthetic model also relates Langer's theory to the intellectual development of the child (Piaget), to stages of aesthetic development, and to various methodologies and curricula currently used by teachers in Canadian schools.


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Dedication

To my parents, who gave me the gift of music; and to Michelle, for her constant support and encouragement.

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# CHAPTER I

## Introduction

The acceptance of aesthetic education as a distinct and legitimate curriculum concern has grown out of the need to expand and improve existing music programs. Influential scholars in the area of aesthetic education such as Abraham Schwadron (1967), Bennett Reimer (1970), and Thomas Regelski (1975) have recognized the necessity of alternative approaches to music education. Their interest in aesthetics and schooling has generated a body of literature that seeks to define the philosophical, psychological, and educational parameters of aesthetic education. The resultant effect of their work has been a gradual increased awareness among educators of the importance of grounding a music program in aesthetic theory. However, despite their efforts to provide teachers with a solid philosophical basis for teaching music, a large percentage of music teachers lack a clear and well thought out philosophy of music education. This lack of knowledge of the philosophical foundations of music education can be linked to deficiencies in the teaching of music in some Canadian schools.

### Overview of Music Education in Canada

Music education in Canada falls under the jurisdiction of the provinces rather than the federal government. While each province has an official curriculum document, there is a considerable amount of variance between provinces as to:

1. The types of programs offered.

2. The methods of instruction employed.

3. The objectives and goals of the programs.

4. The curricular materials used.

While the differences between provinces are pronounced, there are also discrepancies in music instruction within each province, depending on the policies of the school districts, and the priorities of each individual school. Although the focus of this thesis is on music education throughout all of Canada, the author does acknowledge that there are regional differences. Furthermore, the deficiencies in music education outlined in this chapter are not characteristic of every classroom, but are representative of the problems that exist in many schools across the country.

## Weaknesses in Current Music Programs

According to Shand (1982), a major characteristic of music programs at the elementary, junior, and senior secondary levels is an emphasis on performance. While instrumental and vocal performance should be a vital and important part of every music program, there has been a tendency for teachers to over-emphasize the performance aspect. Performance skills, though valuable, tend to overshadow other areas of musical development such as creative expression and musical appreciation. Wehner (1972) alludes to the dangers of a program that emphasizes skill development:

> When the foundation of education is skill development, it is unlikely that a child's true potential will be tapped. And by the time the child reaches secondary school, his creativeness may have atrophied. (p. 26)

The literature supports an approach to music education that places less

emphasis on performance (Karel, 1969; Texter, 1969; Cahn, 1969; Larson, 1969; Ling, 1974; Garofolo, 1981).

When music programs are performance oriented, there is also a tendency for teachers to overlook the expressive qualities of the music. This shifts the focus of music education away from an appreciation of music as an art form. When this occurs, the teaching of music is non-musical in its approach, and the goals of music education are extrinsic to the nature of music as an expressive art. Underlying an approach to music education that relies heavily on performance are the teacher's personal beliefs about the nature and value of music. Before changes to improve this approach to music instruction can be made, teachers must re-examine the philosophical basis for decisions concerning how and why music should be taught.

A second weakness in the music programs offered in some Canadian schools is the subordinate role of music within the overall curriculum. The peripheral importance of music is due, in part, to the lack of recognition given to music as a valued course of study. At the elementary level, the low status of music can be traced to teachers' conceptions of the role of music in education. Generalist teachers who lack a strong musical background may consider music to be a non-academic subject, which provides a change of pace from the rigours of an academically based core curriculum. The music class is viewed as a time of entertainment, and often lacks experiences that are challenging, enriching, and personally significant. Because of the subordinate position of music in the curriculum, music teachers are often faced with

budget cuts, poor scheduling, and reductions in instructional time.

Nourse (1979) attributes the subordinate role of music in schools to a lack of initiative on the part of teachers to become involved in issues that affect them directly. She states that an apathetic response to problems that have a bearing on the future of music education stems from a weak and ill-defined philosophy. Nourse claims that many teachers "have not considered the why of music teaching or even what their subject has to offer to be of value in the lives of their students" (p. 48). Before the music profession can elevate the position of music in the schools, every teacher must have a thorough understanding of the nature of music and its value to children in this society.

The status of music in the schools improves somewhat at the junior and senior levels. While music is not regarded as part of the core curriculum, recognition is given to instrumental ensembles and bands, particularly in terms of funding. However, since music is considered to be an elective, only a small percentage of students enroll in music courses in the higher grades. Shand (1982) reports that an estimated "80 to 90% of Canadian elementary school children receive some music instruction, while the percentage of secondary school students involved in music programs varies from 3-25% (pp. 18-19). Although music education is recognized as a required part of the curriculum, the opportunity for a progressive and comprehensive music education for all children diminishes greatly after elementary school. This is due, in part, to teachers' conceptions of the value of music and its perceived importance within the educational system.

A third weakness in music programs in some Canadian schools is a narrow and parochial view of precisely *who* should receive instruction in music. Some teachers still perpetuate the myth that music is only for the musically talented. Jorgensen (1977) outlines characteristics of an elitist view of music education:

1. Music should be taught only to those students who are musically gifted. Screening techniques can be used to limit enrollment.
2. The teacher will be able to achieve more with a small number of students who are talented.
3. Fewer students will be frustrated by a lack of ability in music.

An approach to music education that is elitist points to a lack of understanding of the philosophical underpinnings of a music program, both by teachers and the general public. Hoffman (1973) comments on the need for society as a whole to acquire a basic understanding of the philosophy of the arts. He states that the arts should not be put on a pedestal, but should be an essential and vital part of every-day living. The arts are intended, according to Hoffman, to provide deeply personal and richly rewarding experiences. Their greatest value is that they provide "insights into our intuitions, instincts, yearnings, [and] feelings" (p. 32), thus allowing for growth in the non-verbal areas of experience.

The weaknesses that exist in many of the music programs offered in Canadian schools can be attributed, in part, to teachers' ideas about music and how it should be taught. The emphasis on performance and

skill development, the peripheral importance of music in the curriculum, and the view that music education should be restricted to the musically talented reflects certain weaknesses in the teacher's conceptions of the role of music in education. It would appear that many teachers have not acquired a solid understanding of the nature and value of music.

In order to improve the quality of music education, it is essential for every music educator to develop an underlying set of beliefs about the nature and value of music. A sound philosophy of music education will benefit the teacher in four ways:

1. It will serve as a basis for determining the goals and objectives of music education.
2. It will strengthen the teacher's personal convictions about the value of teaching music.
3. It will give a sense of purpose and direction to music teachers as a whole.
4. It will provide a theoretical base that is generalizable to a variety of situations involving the teaching and learning of music.

It is important for teachers to examine ideas and theories about the nature and value of music, in order to develop a well-grounded philosophy of music education. The branch of speculative philosophy that is concerned with defining the nature and value of music is aesthetics. Thus, an understanding of aesthetics and its counterpart, aesthetic education, is essential for every music teacher. The present

study will provide the practising teacher with valuable information in both of these areas.

Need for the Study

Since the 1950's, there has been an increasing trend towards establishing a philosophical basis for music education that is primarily *aesthetic*. Although there is no consensus in the literature as to the proper basis of aesthetic education, there is one prominent group of music educators who have developed a philosophy of music education that is based on the work of the noted aesthetician, Susanne K. Langer. The influence of Langer's theory is evident in the literature of music education at both the theoretical and practical levels. However, a large percentage of teachers are unfamiliar with Langer's ideas, and are consequently unable to apply her theory to the classroom.

In lacking knowledge of the philosophical foundations of music education, music teachers are unacquainted with those precepts of Langer's theory that have the greatest educational value. From the weaknesses discussed at the outset of this chapter, it would appear that teachers are unfamiliar with three major tenets of Langer's philosophy:

1. Many teachers do not understand the nature of music: that it is an expressive form, a symbol of the life of feeling.
2. Many teachers do not understand the nature of the aesthetic experience: that both the mind and feelings are actively involved.

3. Many teachers do not understand the value of music: that it enables the child to gain insights into the subjective realm of experience.

The major objective of this research is to provide information in each of these areas that will enable the practising teacher to establish a sound philosophy of music education. Through a discussion of Langer's theory, as well as other aesthetic viewpoints, the author will present an ideational framework for music education that is grounded in aesthetic theory. In addition, the author will provide some practical information on how this philosophy can be brought to bear on the teaching and learning of music in the classroom.

## Purpose of the Study

The purpose of the study is threefold: (a) to examine the theory of Susanne K. Langer in relation to other aesthetic theories; (b) to ascertain the extent to which Langer's theory has influenced the basic tenets of music education as expressed in the literature and (c) to create a model which places Langer's theory within the total context of music education.

The model consists of a comparison of Langer with four aspects of music education: the development of music behaviors, cognitive development, aesthetic development, and various methodologies and curricula. Practical applications of Langer's theory are made at six levels of the music education process:

1. Awareness
2. Imitation

3. Skill development

4. Creativity

5. Taste

6. Critical Judgment

Statement of the Problem

The objective of the present study is to provide Canadian teachers with information of both a theoretical and practical nature that will facilitate:

1. the formation of a clear, well-defined philosophy of music education;

2. the application of various aesthetic principles to the teaching and learning of music in a variety of teaching situations.

Delimitations

The literature in aesthetics is approached selectively in order to present those theories that are most relevant to music and to music education. Langer's theory is discussed in some detail, but it is not within the scope of this thesis to provide a critique of her philosophy of art. However, the author does recognize the limitations of Langer's theory in terms of contemporary music, as it does not take into account the non-expressive art forms. Vis-a-vis the applications of Langer's theory in the literature, those music educators who have dealt most extensively with her theory are emphasized. The model relates Langer's theory to music education at a broad, general level, in order to be useful to teachers in a variety of teaching situations. It is a

comprehensive representation of the child's musical development in terms of Langer's theory, and is not designed to provide specific curricular materials.

## Definition of Terms

The following terms have been defined relative to their use in the study:

Aesthetics: a branch of speculative philosophy which seeks to define or explain in a broadly theoretical way the arts and related types of behavior. (Monro, 1971, p. 174)

Aesthetic education: the development of sensitivity to the artistic features and aesthetic qualities of music.

Aesthetic experience: the sharing of insights into human subjectivity through perceiving and reacting to the elements of a musical composition: melody, harmony, rhythm, tone colour, form.

Aesthetic sensitivity: a heightened capacity for musical responsiveness that involves five elements: awareness, initiative, discrimination, insight and skill. (Leonhard and House, 1959, pp. 161-162)

Expressiveness: the presentation of the patterns and forms of human feeling in the music.

Feeling: all aspects of human mentality ranging from emotions to the formation of images, concepts, symbols, logical thought.

Forms of feeling: a pattern of vital activity characterized by the quality of livingness: tension and resolution, growth and attenuation.

Abstraction: a mental process in which the mind apprehends the logical form of feeling.

Logical form: a pattern or structure.

Insight: an understanding of the life of feeling; a sense of or feeling for patterns and forms that is deeper than words.

Musical taste: a musical behavior consisting of the ability to apply knowledge and respond sensitively to embodied musical meaning, musical structure, and musical style.

## Nature of the Study

Two prominent aesthetic theories, formalism and expression theory are explored in Chapter Two. This provides the historical background for Langer's theory, and consists of a comparison and contrast of two diametrically opposed views of the nature and value of art. The chapter terminates with a summary of the major tenets of each theory that Langer incorporates into her philosophy of art.

A detailed discussion of Langer's theory comprises Chapter Three, along with a summary of several assumptions that can be brought to bear on music education. Chapter Four consists of a discussion of how Langer's theory has been applied to music education. The development and explication of a musical-aesthetic-education model is outlined in Chapter Five. The purpose of the model is to show how Langer's theory can provide an underlying theoretical base that is generalizable to music education at various ages and stages.

The following is an outline of the ideational framework of the thesis, as presented in Figure 1:

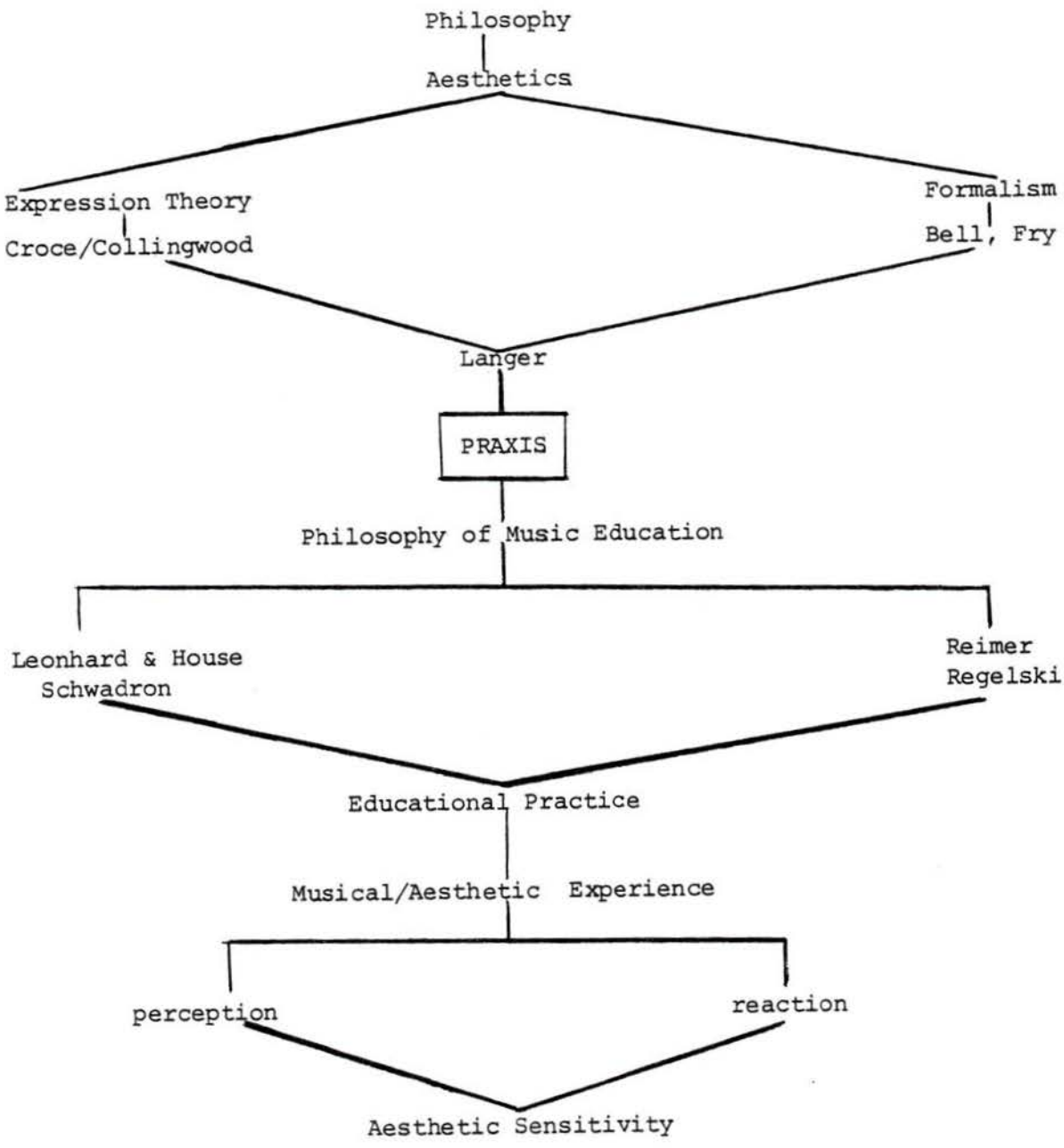


Figure 1. Ideational Framework

## CHAPTER II

### Historical Background

The aesthetic theory of Susanne Langer is a consolidation of two disparate theories of art: formalism and expression theory. In her philosophy of art, Langer has combined the formalist notion that art is a reflection of reality with the idea espoused by the expression theorists that art has feeling content. In uniting these polemic ideas on the nature of art, Langer has developed a theory that is both eclectic and catholic. Not only does she incorporate the ideas of leading philosophers, psychologists, and rival aestheticians, she also provides a theory that embraces all of the art forms.

The beginning of aesthetic inquiry can be traced to the origins of the word "aesthetic". The term is derived from the classical Greek verb *aisthanomi* meaning "anything that has to do with perception by the senses" (*Encyclopaedia Britannica Dictionary*, p. 212). The word "aesthetic" was coined by the eighteenth century philosopher Baumgarten as a special branch of study in his *Reflections on Poetry (Meditationes philosophical de nonnullis ad poema pertinentibus*, 1735). In this work, and in his unfinished *Aesthetica* (1750, 1758), Baumgarten set out to investigate the acquisition of knowledge through perception and imagination, as opposed to logic and reason. The object of logic, he states, is to investigate the kind of perfection that is characteristic of thought, in order to analyze the faculty of knowledge. Aesthetics, by contrast, seeks to investigate the kind of perfection that is characteristic of perception. Baumgarten states that this is a lower level of

cognition, but nonetheless autonomous and affected by its own laws. Accordingly, Baumgarten defines aesthetics as "the science of sensory cognition" (Beardsley, 1966, p. 157). Since that time, the term has acquired a number of diverse and often conflicting definitions. For the purpose of this thesis, however, "the aesthetic" refers to the aesthetic object (i.e. a work of art), to the perception of it, and to the ideas and emotions to which it may give rise.

In twentieth century aesthetics, two divergent and conflicting philosophies of art have had a profound effect on aesthetic thought. The genesis of these differences can be traced back to the "classical dualism" between the *aistheton* or "that which is felt" and the *noeton* or "that which demands thought", as footnoted in Kant's first *Critique* (1781). The fundamental difference in the two theories is rooted in conceptions of the nature and value of a work of art. An analysis of the basic tenets of each theory will provide an aesthetic context for the discussion of Langer's theory. The author will focus on the ideas of leading aestheticians in each school of thought.

Formalism

Under Clive Bell (1914) and Roger Fry (1920), formalism developed as a philosophy of art in the early part of the twentieth century. Both art critics of prominent stature, they attempted to redefine the often misunderstood statement "art for art's sake" by creating the proper criteria for the assessment and judgment of art. Bell and Fry hold that this proper judgment of art should not be based on ethics,

morality, or education. Rather, art should be judged for its own sake, using criteria that are consistent with its nature. In *Vision and Design* (1920), Fry states that formalist theory will ultimately lead to "the establishment of purely aesthetic criteria in place of the criteria of conformity and appearance - the rediscovery of the principles of structural design and harmony" (p. 12).

Bell and Fry give special recognition to the structural components of a work of art. In a reaction against the sentimental and emotionally laden art of the romantic period, they believe that art must be considered an end in itself. It does not function to represent nature or express emotion, in their view. The proper function of art is to present its formal, significant qualities to be perceived by the viewer as a whole that is greater than the sum of all its parts. The importance of structure is evident in the formalists defence of the anti-mimetic approach of the post-impressionist painters. Cezanne, in turn, reflects their philosophy in his statement that art "should treat nature by cylinder, sphere and cone" (Goldwater and Treves, 1942, p. 363).

The formalist theorists maintain that art reflects and imitates timeless "Ideas" - static entities that exist in reality. Art, then, represents the pure, static, unchanging form that is embodied in natural objects. It is the form that exerts a powerful influence in the aesthetic experience. Because of this property of art, the formalists maintain that the person assumes the role of a passive, involuntary reactor to the art object. The work of art itself is the

focal point of the aesthetic experience because of its active, generative, creative qualities. Bell states that the essential quality of a work of art that influences the person's response to art is "significant form". Indeed, the theory of significant form is perhaps the major contribution of Clive Bell to formalist theory.

According to Bell in his book entitled simply *Art* (1914), the central problem in aesthetics is to discover the one quality that all works of art have in common. He begins his theory with the premise that certain emotions exist that are aroused only by works of art. The key, according to Bell, is to discover what is common to all works of art that evoke aesthetic emotion. Bell concludes that the essential quality of all art is significant form. In describing the commonalities between various artifacts, painting, and sculpture, he states that in each medium:

> lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms I call 'Significant Form'; and 'Significant Form' is the one quality common to all works of visual art. (pp. 17-18)

There is a duality of meaning given to the term, for it refers to a set of relations, and is also described as a quality. Bell then deals with the question, "What are these forms significant of?" He states that they are significant of "that which gives to all things their individual significance, the thing itself, the ultimate reality" (pp. 69-70). Thus, music and art have meaning and value based on the qualities that are contained within them. Their meaning is, according to Bell, completely separate from any connection with everyday life:

> he who contemplates a work of art, inhabit(s) a world with an intense and peculiar significance of its own; that significance is unrelated to the significance of life. In this world the emotions of life find no place. It is a world with emotions of its own. (pp. 26-27)

Consequently, Bell states that the aesthetic experience is of a different nature than ordinary experience.

> Art transports us from the world of man's activity to a world of aesthetic exaltation. For a moment we are shut off from human interests; our anticipations and memories are arrested; we are lifted above the stream of life. (p. 25)

It may be concluded, then, from the discussion of the formalist theory of Bell and Fry, that significant form is the defining quality of art. The experience of art is primarily intellectual, as it consists of recognizing and appreciating form for its own sake. While these theorists do acknowledge the role of emotion, it is the result of the perception of form, and unrelated to the emotions of life. The work of art assumes a position of importance in their theory, as the person directly and passively perceives the significance of the art form. It should be noted that Bell and Fry's version of formalism is primarily concerned with the visual arts. Bell does claim, however, that his theory can be applied successfully to music.

## Expression Theory

In twentieth-century aesthetic philosophy, expression theory ranks among the major contemporary trends in intellectual thought. Based on the notion that art expresses feeling, it has captured the attention of artists and aestheticians, as well as others not directly involved in the arts. In the field of psychology, for example,

several contrasting theories including Freudian, Gestalt, and experimentalism attempt to explain aesthetic expression. From psychology, expression theory borrows two key ideas:

1. Hidden feelings find unconscious expression in speech, drama, and the arts.
2. Overt behavior has many "internal" counterparts that are not amenable to measurement.

Several artists and musicians have elaborated upon their own interpretation of expression theory, and, more specifically, the expressiveness of the creative art. Pablo Picasso states that "a painter paints to unload himself of feelings and visions" (Goldwater and Treves, 1942, p. 421). The composer Benjamin Britten, in an interview with Murray Schafer, states that music allows him to refine and sensitize his musical thoughts, his aim being "clarity of expression" (1963, p. 118). Finally, philosophers and aestheticians define expression through the use of such words as "consciousness", "feelings", and "symbol." It is evident that expression theory has been influenced by several divergent disciplines, and, for this reason, there is little agreement amongst artists, aestheticians, and psychologists on a set of principles that represent the beliefs of the expression theorists. Aside from the basic tenet that "art expresses emotion", there is a broad range of interpretations of the function of art, the role of the artist as creator, and the interaction between the person and the work of art.

Expression theory defines art according to those aesthetic qualities that evoke an emotive, feelingful reaction. The art object

itself is a combination of sense and feeling qualities which impel the person to respond to the expressive content. Unlike formalism, expression theory does not define art as a reflection of timeless "Ideas" and does not give the art object the aesthetic quality of significant form. Rather, art objects differ from physical objects on the basis of "expressiveness", which is, essentially, an intertwining of the expressive qualities of a work of art with human feeling. Most expression theorists would agree that art reflects, symbolizes, and embodies subjective reality.

Expression theory has its roots in neo-Kantian philosophy, romantic theory, and nineteenth century psychology. Whereas formalism was a reaction against the romantic theory of the nineteenth century, expression theory is deeply imbued with the philosophy and psychology of that period. The philosophical basis of romantic theory is strongly tied to the work of Immanual Kant. He and his contemporaries conceived and developed ideas on aesthetic spontaneity and the nature of the creative genius, and viewed the mind as a generative fountain of ideas.

In aesthetic philosophy, proponents of expression theory have generated a prodigious amount of literature. Yet, because of the inherent difficulties in defining the subjective realm, it has no standard principles or precepts. However, this brief summary will provide a general overview of the basic issues treated by the expression theorists. It will focus on the work of art, as it occupies a place fo central importance in expression theory. Through an analysis of the art object, other aspects of the aesthetic will be

brought to bear, and the basic philosophical axioms that comprise the ideational framework of the theory will be clarified.

Expression theory maintains that art objects are composed of two components: sensory properties and expressive properties. The sensory elements of the art object may be described in terms of expressive predicates. Art objects are experienced as sensory objects, but they differ from non-aesthetic objects because they contain a special aesthetic quality: human feeling. Thus, the expression theorists hold that art objects "express" or "have" feelings, and emotion is their essential attribute. Although all expression theorists agree that sensory and feeling properties are two necessary components of aesthetic objects, there is little agreement among them as to the relation between the two properties. Whereas some theorists perceive an equivalent relation between sense and feeling properties, others attribute the relationship to causal, structural, or referential considerations.

The expression theorists, then, define art in terms of feeling or emotion. Concomitant with this emotive aspect is the notion that art reflects, manifests, and embodies inner reality. It is through art that internal thoughts, ideas, and feelings are externalized. Art, in effect, objectifies subjective reality. Whereas the life of feeling is in a constant state of flux and motion, art provides a permanent sensory objectification of subjective reality. Expression theorists also maintain that art is comprised of the very components that make up the human mind: emotions, feelings, and ideas. Art, then, is not so much a reflection of outer reality as it is a mirror of the mind.

Concerning the content of art, expression theorists state that art should not strive to imitate nature, or to provide a representation of external reality. The content of art is feeling - not just aesthetic emotion, but the whole gamut of human feeling. The input of the mind in providing the subject matter for art ensures that every aspect of feeling has the potential for embodiment in an art form. In light of this, expression theorists distinguish between the feeling contained in the art object and the feeling that results from the aesthetic experience. The feeling-import of the work of art can be any possible feeling, while the reaction to the art object takes the form of one particular type of feeling.

The expression theorists have varying ideas on the creative activity of the artist. One group views artistic expression as a complex process involving several stages. Firstly, the artist must perceive reality through perception of an object, event, or person, and must impute emotional significance on to any one of these three perceptual configurations. The artist then abstracts emotion from his experience and develops, refines, and formulates it for comprehension. Finally, the artist transforms abstracted emotion into a work of art. Ostensibly, expression theorists deem an art object to be an objective embodiment of the emotional ideas of the artist. As a result, it is virtually a container of the artist's feelings, which he is able to transmit, through an artistic medium, to the beholder. Tolstoy discusses the "infectiousness" involved in the transference of feeling:

> Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on

> to others feelings he has lived through, and that other people are infected by these feelings and also experience them. (Dickie & Sclafani, 1977, p. 66)

The role of the artist is an active one, but the beholder of the art object also has a dynamic role in the aesthetic experience. Both mind and feelings come into play, as the beholder is led to sense, to feel, and to imagine via the art object. This serves to emphasize, once again, the cognitive component of art, and further validates the importance of the mind in the aesthetic experience.

These basic features of expression theory are evident in the work of several leading theorists. Through a detailed analysis of two theorists, the groundwork will be laid for the discussion of Susanne Langer, who bases her work not only on the thoughts and ideas of men such as Croce and Collingwood, but incorporates some aspects of formalist theory, as well. Through a discussion of two similar yet unique accounts of expression in art, further credibility will be given to the intellectual component of the emotive experience. This, in turn, will have important ramifications for a philosophy of music education.

B. Croce

The aesthetic theory of the Italian historian and philosopher Benedetto Croce (1866-1952) had a marked effect on aesthetic thought at the turn of the century, and for at least twenty-five years afterward. It proved to be the foundation stone for the great revival of historical idealism in Italy, particularly in the literary world. In his earlier works, Croce's aesthetics were set "in the context of a

respectably Idealist meta-physics that many of his readers recognized as Hegelian, yet in a manner so concrete, so down to earth, so close to actual works of art, that many of his conclusions could readily be translated into naturalistic terms" (Beardsley, 1966, p. 319). In effectively reaffirming the spiritual and ideal nature of art, Croce prevented aesthetics from being reduced to a pseudo-science.

In his earliest work, *Aesthetic : As a Science of Expression and General Linguistic* (1902), Croce asserts his "philosophy of spirit". He states that philosophy, in essence, is the study of Mind or Spirit, which is reality. There are two activities which together exhaust the scope of the mind: theory and practice which correspond with thinking and doing. Doing can be directed to either the useful (economics) or the good (ethics) and can be attained through the study of these "practical sciences." Thinking, or knowledge, also consists of two levels: intuitive or logical. The science of logical knowledge is known as logic, whereas the science of intuitive knowledge (images) is called aesthetic. Croce then defines an intuition as a particular image that is held in our consciousness; an "objectified impression."

The identification of art with intuitive knowledge is a characteristic of idealist aesthetics, which regards the aesthetic experience as a kind of cognition. This philosophy is consistent with Croce's doctrine that art is the expression of emotion not just for its own sake, but as a special kind of cognitive awareness. He views intuition as a primitive form of cognitive experience - a non-conceptual form of knowledge. It involves an awareness of a particular image of

an outward (i.e. person or thing) or inner (emotion or mood) sense. Since, according to Croce, a characteristic feature of intuition is expression, intuition is not only sensation but expression also. Expression also has a spiritual attribute that distinguishes intuition from mere mechanical and passive sensation. It is through expression that impressions or feelings are brought from the obscure region of mere sensation to the region of spiritual clarity. Croce eloquently describes this process:

> Feelings and impressions, then, pass by means of words from the obscure region of the soul into the clarity of the contemplative spirit. It is impossible to distinguish intuition from expression in this cognitive process. The one appears with the other at the same instant because they are not two, but one. (1902, p. 9)

Intuitive knowledge, then, is described as expressive knowledge. It is a synthesis and inner expression of sensations. Because it exists above the level at which we differentiate between reality and unreality, it is free from the concepts of space and time. Works of art are classed as examples of intuitive knowledge, for they possess all of the attributes of intuition.

Croce rejects the assumption that artistic expressions or intuitions are of a special class. He recognizes that differences in intensity, breadth, and depth of the intuition exist between people, but that these are quantitative, empirical differences rather than qualitative ones. For this reason, every man is, in a certain sense, a poet, sculptor or musician, for every man has the capacity to intuit, and this is a function of the very life of humanity. The difference between the average man and the artist is that the latter possesses

a keener sense of perception and a more focused power of expression, and is able to intuit and externalize more fully the observed facts. Because the difference between ordinary and artistic intuition is one of degree rather than quality, Croce considers this difference to be non-essential.

The second phase of Croce's aesthetics is devoted to a description of the lyrical nature of art. In *Breviary of Aesthetic* (1915) Croce extends and alters some of his previous notions, changes that grew out of his overriding concern with poetry. His basic proposition is that all intuition is "lyrical" in character. He argues that artistic expression is a complex whose constituent expressions correspond to individual intuitions. But because the component parts of expression can be unified into a single expression, it becomes identical to a single intuition. "What gives coherence and unity to the intuition," explains Croce, "is feeling: the intuition is really such that it represents a feeling and can only appear from and upon that" (p. 247). Croce concludes that all art is expressive of emotion. He describes the lyric poem as the quintessence of such expression, and borrows the term 'lyrical' from literature and generalizes it to all art. Croce recognizes that artistic intuition is always lyrical intuition, but extends this idea to encompass an element of universality. Intuition is both lyrical and "cosmic," for it provides an image of the universal human spirit.

R.G. Collingwood

Croce's most widely studied and highly regarded follower in

English-speaking countries was R.G. Collingwood. His allegiance to Croce was most evident in his earliest works. In *Outlines of a Philosophy of Art* (1925), Collingwood described art after Croce as "imagination" (p. 3) or "pure imagination" (p. 61) which he distinguished from sensation and assertion. He stated that imagination was an activity that preceded logical judgment. It was a specific type of activity - a spiritual activity, which was the first stage of five forms of activity analyzed in *Outlines*. He critically reviewed the five successive stages in terms of the degree of truth each attained and developed the following hierarchy of "forms of experience": artistic, religious, scientific, historical and philosophical. Thus, art was the first stage in the development of man's spiritual life, and its specific or characteristic feature was pure imagination.

In 1938, Collingwood revised the aesthetic theory proposed in *Outlines* in his new book, *The Principles of Art*. He developed a systematic and comprehensive theory that attempted to define the connection between art and the expression of emotion. He stated his purpose in the opening pages, which would no longer focus on the contemplation of "external verities concerning the nature of an external object called Art ... [but the] solution of certain problems arising out of the situations in which artists find themselves here and now" (1938, p. vi). In attending to the solution of the problem of expression in art, Collingwood departed from his Crocean way of thinking, and set out to interpret new directions in art using an empirical framework.

Collingwood begins his theory by distinguishing between art proper (representational art) and craft (technical art). He bases the differences between the two categories of art on their varying functions. Whereas craft functions to evoke specific emotions, art proper expresses emotion. Collingwood states that art is the expression of feeling in the language of the imagination. He uses the term language in the broadest sense to mean "any activity of any organ which is expressive in the same way in which speech is expressive" (1938, p. 235). Collingwood concludes that "art must be a language" (p. 273) and defines art as both a language and the expression of emotion.

Collingwood presents a unique conception of the role of the artist in expressing emotion through art. He states that feeling or emotion does not first emerge in the artist's experience and then find embodiment in a work of art. Rather, the feeling becomes concrete and tangible through the very process of artistic expression. Through the expression of feeling in various art forms, the artist gives shape and meaning to feeling, and actualizes it for comprehension. Feeling, which was once formless and elusive, is articulated and made comprehensible through art. Thus, the artist does not strive to fulfill the need for self-expression, but seeks to fulfill the desire to apprehend and understand feeling which is otherwise obscure and intangible. Collingwood describes this artistic process:

> At first, he is conscious of having an emotion, but not conscious of what this emotion is. All he is conscious of is a perturbation or excitement, which he feels going on within him, but of whose nature he is ignorant.

> While in this state, all he can say about emotion is: "I feel ... I don't know what I feel?' From this helpless and oppressed condition he extricates himself by doing something which we call expressing himself ... he expresses himself by speaking ... the emotion expressed is an emotion of whose nature the person who feels it is no longer unconscious. (pp. 109-110)

In defining art as both imagination and expression, Collingwood accepts Croce's doctrine that imagination and expression are identical. He describes a work of art as imaginative creation. The function of the imagination is to raise the preconscious (i.e. feeling) to consciousness by giving it a definite form. Ostensibly, Collingwood states that all works of art are imaginary, for they are the result of bringing something into consciousness. Collingwood describes those artists that speak the truth of the imagination as prophets. He does not attach religious or prophetic connotations to this term. Rather, a prophet (such as the great poet T.S. Eliot) has an illuminatory purpose in revealing socially important secrets, by lifting the nature of man into the light of knowledge. Collingwood, with Eliot in mind, clarifies the role of the artist:

> His business as an artist is to speak out, to make a clean breast. But what he has to utter is not, as the individualist theory of art would have us think, his own secrets. As spokesman of his community, the secrets he must utter are theirs. (p. 336)

A Comparison of Formalism to Expression Theory

The basic principles of formalism and expression theory have been presented through a description of the philosophies of leading aestheticians in these two schools of thought. It is evident from this discussion, that formalism and expression theory present radically divergent views on the nature of art, the effect of art upon the

person, and the role of the artist in the creative process. These differences are rooted in the philosophical foundations of each theory. A brief comparison of the broad, global differences will further elucidate how these two theories relate to Langer's philosophy of art.

In considering the aesthetic object, the formalist theorists outlined in this thesis state that the single, invariable value property characteristic of visual art is significant form. Expression theorists take a much more general view, and offer a variety of theories, all centering around the general tenet that art expresses emotion. The two theories also vary in terms of aesthetic signification. The formalists conceive art as an iconic design, for it resembles that which it signifies: pure, unchanging form. According to expression theory, art signifies a particular feeling rather than a universal form. It is not static and unchanging as the formalists would stipulate; rather it is dynamic, changing, and vital.

The two theories may also be contrasted in terms of the effect of art upon the person. Formalism describes the aesthetic reaction as perceptual and cognitive. The emotion that is felt is not a reaction to the content of the work, but occurs through the contemplation of significant form. The formalists insist on a passive role of the mind in the aesthetic experience. The power of art, being active, causal, and significant renders the mind inactive. It is through this passive state of mind that aesthetic impressions are received. Although expression theory accepts the involuntary

aspect of aesthetic reaction, it recognizes the active role of the mind in the aesthetic experience. It is the mind that contributes the content of the art object. The involvement of "imagination" and "intuition" in the aesthetic experience indicates the vital, active role of the mind, and furthers the belief that the process of aesthetic perception is not totally and completely passive.

Formalism and expression theory also provide different accounts of the artistic process in the creation of a work of art. The formalists (particularly Clive Bell) maintain that the artist must perceive "pure form" and experience aesthetic emotion before artistic inspiration occurs. The expression theorists, by contrast, state that the artist is inspired merely by perceiving nature or from a fanciful idea. The stimulus of the inspiration has many possible sources, and this allows the expression theorists to present a more varied account of the artistic process. Whereas the formalists perceive the artist as one who imitates or copies pre-existing pure forms, (and is, in a sense a re-creator of external form), the expression theorists give an active role to the artist - that of creator of a novel form.

There is yet another important difference between the two theories that cannot be overlooked: the emotional component of the aesthetic experience. The formalists recognize the emotional component in all three aspects of the aesthetic, as do the expression theorists. The chart, partially derived from Light's (1980) research, summarizes the differences in the two theories in terms of aesthetic emotion:

| | Artist | Art Object | Beholder |
|---|---|---|---|
| Formalism | Aesthetic emotion is the result of the artist's perception of pure form. | Art embodies aesthetic emotion as the quality of significant form. | Through the perception of pure form the person receives aesthetic emotion. |
| Expression Theory | Aesthetic emotion is the result of the perception of nature, or springs from the imagination. | The art object is a combination of sense and feeling qualities. | The person has a feelingful response to the expressive content of a work of art. |

Conclusion

The comparison of formalism with expression theory clearly indicates a divergence in philosophical principles and varied conceptions of the art object, the role of the artist, and the aesthetic experience of the beholder. In fact, it would appear that the two theories are diametrically opposed on the most fundamental issues. This "classical dualism" evident in aesthetic theory revolves around the traditional question of whether art should be "subjective or objective, pure or emotive, specific or generic, absolute or referential" (Schwadron, 1967, p. 34). This also points to conflicting notions of the function of a work of art: "art for art's sake" as opposed to art as a means to other ends. It is apparent that this conflict has not been resolved within the philosophy of art. Moreover, it has resulted in vague, nebulous, and often pedantic statements that tend to reflect the writer's own preconceived notions of what counts as aesthetic. Perhaps this is what prompted Clive Bell to critically acclaim in the opening lines of *Art:*

> It is improbable that more nonsense has been written about aesthetics than about anything else: the literature of the subject is not large enough for that. It is certain, however, that no subject with which I am acquainted has so little been said that is at all to the purpose. (1914, p. 19)

His words, although perhaps overly harsh, do reflect the intellectual difficulties that are rife in aesthetics: pretentious and abstruse language, complicated terminology, and unnecessary mystery and elaboration. Certainly, it appears as though this morass of literature could use a thorough-going house cleaning to clear up some of the semantic difficulties, and to bring some unity and cohesion to aesthetics in general.

This lack of unity in contemporary aesthetic theory is disturbing, for it reflects the incapability of theorists to provide standard criteria for analyzing, experiencing, and evaluating works of art. It points to a fundamental weakness in aesthetic theory as a whole: the failure to provide a sound analysis of the aesthetic. As a result of this weakness, the exact nature of a work of art remains undefined, the effect of art upon the person is inexplicable and shrouded with an aura of mystery, and the creative artist is maligned and labelled as "irrational" or "eccentric." At this point in time, the principle task of aesthetic theory should be to bring philosophical precision to questions concerning what art is, how it achieves its effect, and the nature of the interaction between the person and the work of art. Yet, this goal has been thwarted by a rigidity and tenacity of intellectual thought, and a failure to recognize the strengths of the opposing theories.

The incorporation and assimilation of the major contributions of all the disparate theories to arrive at a unified theory of art seems, from a practical standpoint, highly improbable. Yet, on what grounds does a teacher choose an aesthetic theory upon which to base a philosophy of music education, and subsequently, a music program? A logical answer, it would seem, would be to find a single theory of art that effectively resolves this dilemma by merging the basic tenets of each theory together in order to reconcile the opposing views. According to Light (1980), the aesthetic theory of Susanne Langer achieves this reconciliation. From formalism, Langer takes Bell's basic hypothesis that art is formal and significant; from the expression theorists she borrows the insight that art expresses human feeling. Langer's theory, however, is more than a reconciliation of formalism and expression theory, as she adds an interesting discovery of her own: art is symbolic of the forms of feeling.

The following is a summary of the key ideas that Langer borrows from the two aesthetic theories outlined in this chapter. It is intended to capsulize the basic principles of each theory, and to prepare the reader for a discussion of Langer's theory in the following chapter. While it would appear that Langer draws most heavily upon the work of the expression theorists, she uses the theory of significant form as a starting point for her philosophy of art. She also strongly rejects certain ideas espoused by the expression theorists, particularly the notion that art is an expression of the moods, emotions, and feelings of the artist.

Summary

1. Art is significant form: a total structure, an organized whole consisting of a unified arrangement of parts. (Formalists)
2. The meaning and value of art can be found in the aesthetic quality of the art work. (Formalists)
3. Art is an expression of some aspect of human subjectivity. (Expression Theorists)
4. Both the mind and feelings are actively involved in the aesthetic experience. (Expression Theorists)
5. Art reflects, symbolizes, and embodies subjective reality. (Expression Theorists)
6. Art provides a permanent sensory objectification of feeling. (Expression Theorists)
7. The artist has an active role in the creation of the work of art. (Expression Theorists)
8. The stimulus which impels the artist to create a novel form has many possible sources. (Expression Theorists)

CHAPTER III

## The Aesthetic Theory of Susanne K. Langer

Susanne Langer is one of the most influential and highly regarded aestheticians of this century. Her theory, which is essentially a formalist version of expressionism, has had a pervasive influence on extant ideas of the nature of art. However, her theory has had its greatest influence outside philosophical circles. Feder (1980) states that "while minimal attention has been paid her in academic philosophy, her work has had an impact on an entire generation of American humanists-literary critics, literature teachers, linguists and educators in the fine arts" (p. 2). In *Problems of Art* (1957), Langer states that her theory evolved from a consideration of 'meaning' in musical aesthetics. The basic tenet of her theory, that meaning is conveyed via the symbol, is presented in its most fundamental stages in *Philosophy in a New Key* (1951). The symbolic notion is elaborated and extended by means of the concept of "semblance" in *Feeling and Form* (1953). She also extends the theory of symbolism (initially applied only to music in *Philosophy in a New Key)* to embrace all of the arts: painting, sculpture, architecture, the dance, drama and the film. Her final major work is a brilliant exposition on the evolution of the human mind entitled *Mind: An Essay on Human Feeling* (1967, 1972), in which she confronts the issue of the great shift from animal mentality to human mentality.

The purpose of presenting an overview of Langer's theory is to lead the reader to a greater understanding of her work so as to achieve

a commonality of background. It will also serve to present the parts of her theory that have the greatest applicability to music education. Because of the extensiveness of her work, it is not within the focus of this study to provide a detailed analysis and critique. Yet, it is the intention of the author to present an outline of the essential parts of her theory to show how an aesthetic theory of music can be brought to bear on music education.

Historical Context

Before an analysis of Langer's theory can be meaningful, it is necessary to consider the philosophical ideologies that prevailed at that time, and the extent to which they left a visible mark on her work. One philosophical trend, positivism, is especially noteworthy in its influence. Its roots may be traced to the Cartesian dichotomy of reality, which resulted in two alternative and opposing conceptions of reality. The positivists hold that reality can be reduced to a set of quantitative statements that are interrelated. Knowledge, in their view, exists only if it is amenable to discursive language, more explicitly, the language of science. This emphasis on the empirical, rational, and logical perception of reality has the effect of reducing art to a mere symptomatic exclamation of emotion. Langer, in a move to solidify a position for art as rational, is attempting to create a completely defensible theory based on the art symbol as a logical structure. Although she accepts the usage of "language" in the positivistic sense (i.e. objective scientific discourse), she proposes that a logical structure also exists in the art symbol.

The Art Symbol

The "new key" in Langer's theory is symbolism, and it is important to grasp the meaning of the word "symbol" in its entirety, including her own special usage of the term. She distinguishes between conventional definitions and her own special meaning by differentiating between the art symbol and the symbol of the scientist. Although the characteristics of the scientific symbol (i.e. reference and conventionality) do not apply to the art symbol, she justifies the use of the term on the basis of a third commonality of all symbols: the formulation of experience through the process of symbolization. A work of art, then, qualifies as a symbol because it forms our inner experience through the objectification of subjective reality.

Langer's expansion of the meaning of symbol is influenced, in part, by the German philosopher Ernst Cassirer. Whereas the use of the symbol was generally restricted to the context of discursive reasoning, Cassirer perceives that all human experience, including the life of feeling, is symbolically structured. In *An Essay on Man* (1944), Cassirer claims that art places man in a "symbolic universe" (p. 43). The great symbol systems or "symbolic forms" - mythology, language, art, science, and religion are representative of reality. Hence, to study art as symbolic form is not to see a picture of reality, but to see reality itself:

> Like all the other symbolic forms art is not the mere reproduction of a ready-made given reality. It is one of the ways of leading to an objective view of things and of human life. It is not an imitation but a discovery of reality. (p. 183)

Cassirer's agreement with the philosophy of Croce is evident in his statement that art is "an interpretation of reality - not by concepts but by intuition" (p. 188). The basis of Cassirer's theory is that various art forms construct and organize human experience. He equates the ability of the mind to symbolize with the ability to abstract forms from actual experience.

The Logic of Signs and Symbols

Langer introduces her logic of the symbol with a brief discussion and analysis of "meaning". She arrives at a definition for the term as a *function* rather than a *quality*. A function is "a *pattern* viewed with reference to one special term round which it centers; this pattern emerges when we look at the given term *in its total relation to the other terms about it*" (1951, p. 55). There are two distinct and separate functions of terms that may be classed under the rubric of "meaning": a sign and a symbol. Langer identifies a sign with a signal, for it points to something beyond itself and makes us notice an object or situation. Accordingly, a sign functions as an indicator of existence (past, present, or future) of a thing, event, or condition (1951, p. 57). Langer perceives the interpretation of signs as the simplest form of knowledge and the basis of animal intelligence. A symbol, by contrast, is the vehicle by which an object is conceived. It differs from a sign in both structure and function. Whereas a sign indicates a particular state of affairs, "*it is the conceptions, not the things, that symbols directly 'mean'*" (p. 61). Thus, the meaning of a symbol is its conception, rather than the object to which

the symbol refers. She then outlines the semantic structure of the sign and the symbol, indicating that the ultimate difference between them "can therefore be logically exhibited, for it rests on a difference of pattern, it is strictly a different function" (1951, p. 64).

Langer conceives a work of art as a special type of symbol - a sign that has primarily connotative functions. It is not a signal to announce the artist's feelings or emotional state; nor does it denote or refer to an object or event. Rather, Langer uses the word symbol as a kind of sign, not in the narrow sense of the word (i.e. signal) but as an articulated sign or symbolic form. Langer is essentially distinguishing between two kinds of sign - signal and symbol - although on this point she is unclear. She acknowledges the linguist Charles Morris for his clarification of the term "sign" in his *Signs, Language and Behavior* (1946). Langer states that "the great advantage of Morris's usage is that it leaves us the word 'sign' to denote any vehicle of meaning, signal or symbol, whereas in my own vocabulary there was no generic term, and the need of it was sometimes obvious" (1951, p. VIII). She adopts his usage in *Feeling and Form*, although she admits that "it makes for a discrepancy in the terminology of two books that really belong together" (1953, p. 26).

For Langer, then, a work of art is a symbol that signifies a conception. It is a complex form that is perceived through the process of abstraction. Langer states that abstraction is "the foundation of our rationality" (1951, p. 72) and it is because of this conceptual process

that men and animals differ. Having established the symbol as a sign with connotative functions, Langer proceeds to distinguish between two classes or types of symbol.

Discursive and Presentational Symbols

In the process of delineating the specific nature of the art symbol, Langer distinguishes between the discursive symbol, or language (in its most literal use), and presentational symbol or art. For Langer, discursive symbolism is most fully represented in the language of science. The function of the discursive symbol is to formulate objective reality; to make sense of the neutral aspects of the world through mathematical formulas and logical arguments. It is through the discursive symbol that we also come to know our immediate world:

> By means of language we can conceive the intangible, incorporeal things we call our *ideas* and the equally inostensible elements of our world that we call *facts*. It is by virtue of language that we can think, remember, imagine, and finally conceive a universe of facts ... And above all, we can communicate, by producing a serried array of audible or visible words, in a pattern commonly known, and readily understood to reflect our multifarious concepts and percepts and their interconnections. (1957, p. 21)

The presentational symbol, by contrast, shares some of the properties of discursive symbolism, but differs in several respects. The distinction between language and art is evident when the characteristics of the discursive symbol are considered. Whereas language has a vocabulary and syntax, consists of single words which have meaning, and is capable of being translated, art has none of these characteristics. It is non-discursive, untranslatable, and incapable of definition within

its own system. The arts, then, share some of the features of language but not enough to allow them to convey meaning in the same way that language does. Whereas language objectifies external reality, the presentational symbol gives form to subjective reality - to the life of feeling and emotion. Langer describes this amorphous realm:

> Yet there is a great deal of experience that is knowable, not only as immediate, formless, meaningless impact, but as one aspect of the intricate web of life, yet defies discursive formulation, and therefore verbal expression: that is what we sometimes call the *subjective aspect* of experience ... (1957, p. 22)

Art functions to articulate forms that language cannot. Language is unable to conceptualize the flux and flow of sensations, which is the primary function of the presentational symbol. The significance of art, then, is meaning conveyed through the presentational symbol. It forms the subtle complexities of human feeling that are beyond the expressive capacity of words.

Logical Expression and Self-Expression

It has already been demonstrated in a general way that Langer incorporates part of expression theory into her symbolic conception of art. More specifically, she borrows from the expression theorists the notion that a work of art is expressive, and equates expressiveness with symbolic function. A symbol, then, is an articulate form which has as its characteristic function, logical expression. What the symbol expresses is a set of relations, and "it may 'mean' - connote or denote - any complex of elements that is of the same articulate form as the symbol, the form which the symbol 'expresses'" (1953, p. 31). The

created form is a logical structure because it *resembles* the dynamic patterns of human experience. In this very important principle, Langer has adopted the logic of Wittgenstein as set forth in *Tractatus - Logico Philosophicus* (1922). Wittgenstein's view is that there must be conformity between the structure of the world and the language used to symbolize the world. A sentence (a symbol for a state of affairs) has meaning only if it stands in a relation of logical analogy with things in the world. The same can be said for the art object. A work of art has meaning because it has the same structure as that which it symbolizes: the life of feeling. Thus, the correlation of symbols with what they symbolize is the essence of thought in both language and the arts. Wittgenstein, in his argument, resolves the dualism between thought and the world. Langer, in adopting his logical stance, successfully merges the seemingly dubious connection between art and the subjective world of feeling.

Langer carefully distinguishes between logical expression and the personal, "symptomatic" expression of the artist. She emphatically states that art is not self-expression in the sense that the composer reveals his deepest innermost personal feelings and emotions for public acknowledgement. What the composer is expressing in music is not a personal exposition of feelings but a knowledge of the whole range of universal human emotions. In a very objective way, the composer is not expressing feeling, but *what he knows about feeling*. A culminating statement by Langer capsulizes her ideas on both self-expression and logical expression:

> A work of art expresses a conception of life, emotion, inward reality. But it is neither a confessional nor a frozen tantrum; it is a developed metaphor, a non-discursive symbol that articulates what is verbally ineffable - the logic of consciousness itself. (1957, p. 26)

Meaning and Import

After defining a work of art as a special kind of symbol - a presentational symbol, Langer proceeds to clarify its function. Because the art symbol has a particular set of properties that differ from the genuine symbol, it conveys meaning in a slightly different fashion. One property that the presentational symbol lacks is conventional reference, or the representation of an idea apart from the form. What the art symbol fails to present, then, is "meaning in the usual sense recognized in semantics, (*which*) includes the condition of conventional reference, or consummation of the symbolic relationship" (1953, p. 31). For this reason, that which is logically expressed in the presentational form is not its meaning but its import. In the work of art, the import is inseparable from the work itself. The work of art is imbued with feeling qualities that cannot be perceived apart from the form that expresses them. This emotion, mood, or other vital experience that is expressed in a work of art is "the pattern of sentience - the pattern of life itself, as it is felt and directly known" (1953, p. 31). Thus, for Langer, artistic import is expressed in much the same fashion as meaning is expressed in the genuine symbol.

It is possible, however, that genuine symbols may occur within the form of the work of art. They are symbols in the true sense;

hence, they differ from the presentational symbol in both structure and function. Whereas the symbol used in art contributes to the total structure of the presentational form, the art symbol itself *is* the expressive form. Langer makes some summary statements about these essential differences:

> Symbols occuring in art are symbols in the usual sense, though of all degrees of complexity, from simplest directness to extreme indirectness, from singleness to deep interpenetration, from perfect lucidity to the densest overdetermination ... They serve to create the work, the expressive form. The art symbol, on the other hand, *is* the expressive form. (1959, pp. 138-139)

From Symbol to Expressive Form

Langer's theory has met with stiff criticism, particularly her use of the term "symbol". Blum (1959) defines two broad areas of criticism. The first group of scholars, among them Welch (1955), Weitz (1954),and Rieser (1956) question her distinction between the discursive and the presentational symbol. The second group of critics, L.A. Reid (1968), Berndtson (1956), Rader (1954), and Rudner (1951) challenge the very use of the word symbol as the art symbol lacks both reference and mediation. Langer attributes the criticism of the art symbol to a confusion in terminology or to a general misunderstanding of semantics. She describes two kinds of critics:

> those who misunderstood the alleged symbolic function and assimilated everything I wrote about it to some previous, familiar theory, either treating art as a genuine language or *symbolism*, or else confusing the art symbol with *the symbol in art* ... and, secondly, those critics who understood what I said but resented the use of the word "symbol" that differed from accepted usage in current semantical writings. (1957, p. 126)

The adverse reaction to Langer's use of the term symbol forced her to reappraise her terminology. In *Philosophy in a New Key*, the art symbol was equated with a special kind of presentational symbol which had, as its characteristic feature, the simultaneous integral presentation of elements. Langer, even in the final chapters of *Philosophy in a New Key*, recognized the need for a broader definition of symbol. This, coupled with objections from colleagues, prompted a revision in terminology. She refers to one specific critic of her work who suggested a superior use of terms:

> I prefer Professor Melvin Rader's phrase which he proposed in a review of *Feeling and Form:* 'expressive form.' This, he said, would be a better term than 'the art symbol.' I have used this term ever since. (1957, p. 127)

Despite the change in terminology from symbol to expressive form, critics of Langer's theory have mainly objected to the fact that it is impossible to prove that music is the tonal analogue of emotive life. This raises a very crucial question: How do we know that works of art have the same logical structure as the forms of feeling? Since it is impossible to put feeling and music side by side to verify the truth of the analogy, critics have treated the symbolic notion upon which she bases her argument with skepticism. This, in turn, has a bearing on the credibility of Langer's theory in terms of possible applications that can be made to music education.

Recently, however, Langer's theory has been corroborated by empirical research that substantiates her belief that there is a structural correspondence between music and feeling. Piechowski

(1981) states that the research of M. Clynes "has revealed important features of the nature of feeling which not only confirm Langer's ideas but have opened a new field of study: the study of expression as a function of its spatial and dynamic form" (p. 31). In Clynes' research, the subject is asked to think of a specific emotion, for example, grief. The subject then formulates in his mind the idea of that feeling, and expresses it by exerting pressure on a finger rest that is attached to a recording apparatus. This instrument, called a sentograph, has two transducers, which measure both the amount and direction of the pressure. The graphic representation of the response is in the shape of two distinct curves, which Clynes refers to as "essentic forms" (1977, p. 26).

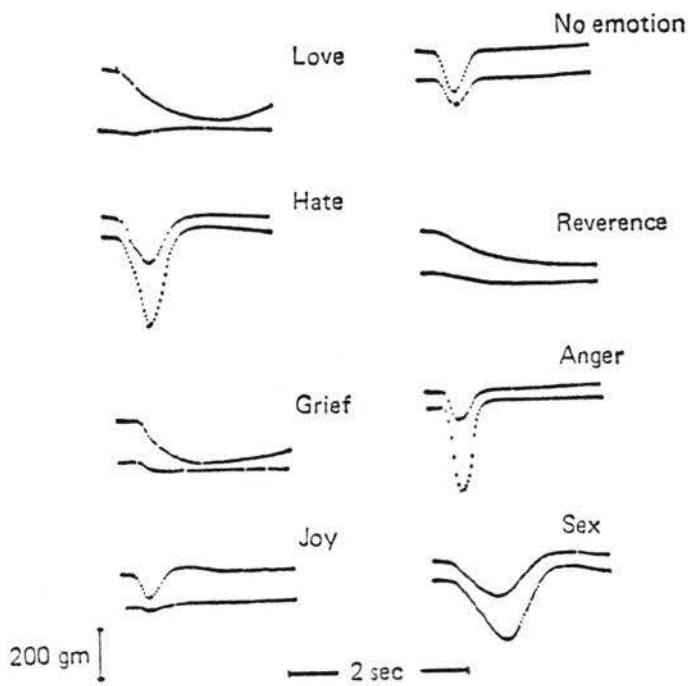


*Figure 4.* Sentograms of the essentic forms of emotions, as measured by the sentograph. The upper trace for each emotion marks the vertical component of transient finger pressure; the lower trace marks the horizontal component (at twice the scale). No emotion is the form of expression recorded when a subject is asked to express mechanically, as if depressing a typewriter key. Each form is measured as the average of fifty actons. The subtle differences in forms (e.g., between Love and Grief) are as significant as the more obvious ones.

(Clynes, 1977, p. 29)

An essentic form is a "precise dynamic form characteristic of each emotional quality" (Piechowski, 1977, p. 47). It corresponds directly to Langer's logical form of feeling. Whereas Langer's concept of logical form refers to everything that can be felt, Clynes' essentic form is one category of Langer's logical form of feeling.

While this only briefly highlights Clynes' research, it is the view of the author that his studies provide an empirical verification of Langer's forms of feeling. Piechowski supports this view:

> While to Langer the universality of forms of feeling is a logical conclusion, Clynes has demonstrated it to be an empirical fact. And while Langer arrives at universal forms of feeling from an analysis of art, Clynes has shown the reverse but direct path from pure forms of feeling to art, music, and human communication. (p. 44-45)

The forms of feeling which Langer states are analogous to musical forms are no longer elusive and obscure, but have a precise form that can be measured. This research supports Langer's contention that art functions as a symbol. In so doing, it gives credence to Langer's theory as a justifiable basis for a philosophy of music education. The thesis will resume with a discussion of the next phase of Langer's theory, an extension of the symbolic notion to other art forms.

## Semblance

In *Feeling and Form,* Langer generalizes the theory of music to cover all the arts through the notion of "semblance." Perhaps one of the most conceptually difficult terms to grasp, Langer defines semblance as "the impression of an illusion enfolding the thing, action, statement, or flow of sound that constitutes the work" (1953, p. 45). It serves

to create an aura of detachment from reality which is, for Langer, a criterion for determining the success of an art object. Semblance is that quality which makes a work of art more than a mere arrangement of materials. It is the image, and its true power "lies in the fact that it is an abstraction, a symbol, the bearer of an idea" (1953, p. 47). Whereas Clive Bell erroneously labelled significant form as the "aesthetic quality", Langer perceives semblance as the direct aesthetic quality. It functions "to give forms a new embodiment in purely qualitative, unreal instances, setting them free from their normal embodiment in real things so that they may be recognized in their own right, and freely conceived and composed in the interest of the artist's ultimate aim - significance, or logical expression" (1953, p. 50).

All art forms are abstracted forms which have as their content, the pure appearance of the object or semblance. Langer cautions against the achievement of pure form in art, as this is the task of a logician rather than an artist. The abstracted art forms serve only to elucidate, to clarify, to make apparent the art symbol as an expression of feeling. The quality of semblance is most powerful in works of art that have no literal significance. Semblance, or the "transparency" of a work of art "is what is obscured for us if our interest is distracted by the meanings of objects imitated; then the art work takes on literal signficance and *evokes* feelings, which obscure the emotional content of the form, the feelings that are logically presented" (1953, p. 52).

This unique manifestation of semblance or illusion may be described as virtual, for it is created, virtually, for perception. It is the

essential feature of all works of art for it functions to uncouple the form from reality, so as to appear as an image. The virtual entity is distinct or separate from the idea that is presented in the work of art. Langer carefully makes the point that what is expressed in a work of art is not actual feeling but the *idea of feeling*. However, the semblance exists only for perception, and, as such, has no practical involvement, no connection with the materials themselves. Semblance is important in art because it liberates perception - and with it the power of conceptualization - from all practicalities, and allows the mind to dwell on sheer appearance. Nor is semblance limited to the "aesthetic surface," (the purely sensuous elements) as Prall would suggest (1953, p. 56). Art is much more than mere surface or appearance - "art is expressive through and through - every line, every sound, every gesture; and therefore it is a hundred per cent symbolic" (1953, p. 59).

While all of the arts are created forms symbolic of human feeling, the principle of semblance is the differentiating feature in each art form. What each work of art creates is called a "primary apparition" which is the symbolic device that conveys meaning. She calls this apparition primary "not because it is made first, before the work (it is not), but because it is made *always* from the first stroke of work in any art" (1957, p. 81). The primary illusion in plastic art is virtual space. It bears no resemblance to either geometric or lived space; rather, it is the "look" of space - the pure appearance that is abstracted solely for vision. Variants of the primary illusion are evident in each of the plastic arts: in painting, it is referred to by Langer as *virtual scene* (1953, p. 86); in sculpture it is termed

*virtual kinetic volume* (1953, p. 89) and in architecture it is called virtual environment or "the architectural illusion of ethnic totality or virtual 'place'" (1953, pp. 99-100). Other art genres, such as drama, dance, and cinema all create their own primary illusions. Certain forms even contain what Langer calls a "secondary illusion" (1953, p. 85) but it is not the crucial differentiating factor in distinguishing the essence of an art gender.

A more detailed description will be given of the primary illusion in music, which, Langer states, "is created whenever tonal materials beget a musical impression" (1957, p. 36). It is through the appearance of movement that music "presents an auditory apparition of *time*, more precisely, of what one might call 'felt time'" (1957, p. 37). The semblance of vital, experienced time is also known as "virtual time" (1953, p. 109). Whereas the plastic arts make space visible, music, in like manner, makes time audible. Langer distinguishes between "clock-time" which is metrical, single dimensional, static, and linear and virtual time which is multi-dimensional and a complexity of tensions and resolutions. The reason for this difference is, according to Langer "because our direct experience of time is the passage of vital functions and lived events, felt inwardly as tensions - somatic, emotional, and mental tensions, which have a characteristic pattern" (1957, p. 37). This has implications for what one listens for in a piece of music. Assuming that music is virtual movement (i.e. movement that exists only for the sense of hearing) the listener should focus on the *elements* of music termed by Hanslick as *"tonend bewegte Formen"*

(sounding forms in motion) (1951, p. 225). Unfortunately, the listener's mind and attention is more often directed at the materials of music such as pitch, volume, tempo and overtone mixture. A greater appreciation for modern music would occur, Langer states, if the audience would become sensitive to"*musical elements* -created moving forms, or even, with apparent immediacy, a flow of life, feeling, and emotion in audible passage" (1957, p. 40). Finally, Langer states that tonal space - the genuine semblance of distance and scope, is a secondary illusion in music.

The Aesthetic Experience in Langer's Theory

The primary goal of the aesthetic experience is to produce what Langer calls artistic perception or "artistic insight" (1957, p. 92). It is, essentially, an understanding of the life of feeling. Since all understanding requires abstraction, Langer states that artistic perception, or a recognition of pattern or form, is a cognitive process. In this way, Langer establishes the importance of the rational aspect of the aesthetic experience. The result of artistic perception is insight into life and mind, and this, states Langer, is the cognitive value of the arts.

According to Langer, the aesthetic experience is a primarily cognitive encounter in which the forms of feeling become known through musical patterns and form. She states that the most important outcome of the aesthetic experience is the development of conceptions of the forms of feeling - ideas about subjective reality. In this way, Langer establishes the aesthetic experience as more than an emotional

reaction:

> The exhilaration of a direct aesthetic experience indicates the depth of human mentality to which that experience goes. A work of art, or anything that affects us as art does, may be said to 'do something to us', though not in the usual sense which aestheticians rightly deny - giving us emotions or moods. What it does is to formulate our conceptions of feeling and our conceptions of visual, factual, and audible reality together. (1953, p. 397)

While artistic insight is primarily cognitive, Langer also clarifies the role of emotion in the aesthetic experience. In so doing, Langer acknowledges that both the cognitive and affective modes come into play in the aesthetic experience. Langer states that artistic insight is both a sense of pattern and form, and a feeling response to that form. However, artistic perception occurs first, and leads to an emotional response. It would appear that the personal feelings of the performer or listener are of secondary importance in the aesthetic experience. While Langer views personal feeling as a part of every aesthetic experience, it is separate from the artistic import. In general, Langer states that the response to art is a natural one. Since it is intuitive, it cannot be taught, but it often depends on "clearing the mind of intellectual prejudices and false conceptions that inhibit people's natural responsiveness" (1953, p. 396).

## The Principle of Unity Among the Arts

There are only an exceedingly small number of principles that apply to every art form, and, according to Langer, they determine that which can be classified under the rubric of "art" and that which cannot. The three common characteristics found in all art forms are expressiveness, the process of creation, and living form. Together,

these three components comprise Langer's theory of art as "an expressive form created for our perception through sense or imagination, and what it expresses is human feeling" (1957, p. 15). A brief definition of expressiveness and living form will be followed by a more detailed definition of creation, as it is more germane to the study.

For Langer, the expressiveness of a work of art is its vital import; it is that element of the inner realm of feeling that is objectified and presented to our understanding. Accordingly, Langer states that an expressive form is: "any perceptible or imaginable whole that exhibits relationships of parts, or points, or even qualities or aspects within the whole, so that it may be taken to represent some other whole whose elements have analogous relations" (1957, p. 20). The expressive form is presented as an apparition, an image of reality. A curious property of the expressive form is that, often, the symbol and its meaning appear to be a single reality. Thus, the process of sense and emotion expressed in a work of art are not easily discernible from the very real emotions, tensions, and resolutions that we experience in everyday life. It is perhaps for this reason that "music sounds as feelings feel" (1957, p. 26).

The artist,then, creates an expressive form - a semblance or virtual entity that is an illusion but nonetheless real. This is, in a sense, an anomaly, for the work of art is an apparition in some virtual matrix (time, space, volume) while maintaining a relevance to human life and the world. This relatedness to life is an inherent property of the second commonality of all art forms: living form. Here Langer uses the term 'form' in the broadest sense, for "she does not restrict

the meaning of the word to specific artistic formulas for constructing a work, such as a sonata form, a binary form, or even a symphony form" (Reese, 1977, p. 47). Form, then, is not defined in terms of a static, unchanging structure. On the contrary; Langer considers a living form to be a pattern of changes, a form that is articulated by movement. It is a dynamic form, for it combines both permanence and patterns of change. Langer likens a dynamic form to a waterfall for it exhibits all the characteristics of form in motion:

> The waterfall has a shape, moving somewhat, its long streamers seeming to shift like ribbons in a wind, but its mobile shape is a permanent datum in the landscape, among rocks and trees and other things. Yet the water does not really ever stand before us. Scarcely a drop stays there for the length of one glance. The material composition of the waterfall changes all the time; only the form is permanent; and what gives any shape at all to the water is the motion. (1957, p. 48)

Yet, a work of art must be more than a form whose permanence is essentially a pattern in constant flux. It must also function as an *organic* structure. Certainly, Langer does not imply that a work of art goes through a series of biological processes ("sonatas do not eat and sleep and repair themselves like living creatures" [1957, p. 45]). Rather, the work of art is organically structured, for its elements are interrelated and dependent upon each other. Each separate part contributes to the functioning of the whole. This complex network of elements is able to perpetuate itself in a continuous, dynamic pattern because it is rhythmical in nature. It is the rhythmic process that is the unifying factor in the work of art. It emulates the cycle of life, for "if its major rhythms are greatly disturbed, or suspended

for more than a few moments, the organism collapses, life stops" (1957, pp. 52-53). Finally, living form is characterized by patterns of growth and decay much like our own biological systems.

The underlying reason for the investigation into the characteristic features of dynamic forms is central to Langer's theory of art. For the very features that make a work of art "come alive" and contribute to the sense of "livingness" are the self-same features that exist in human life. For Langer, life itself is a dynamic form; it is continually undergoing a series of changes that are exemplified by a process of constant deterioration and renewal. This "sense of change in permanence" (1957, p. 54) underlies the biological functioning of all human beings and "the balance of becoming and passing is one of the profoundest aspects of human consciousness" (1957, p. 54).

The characteristic patterns of feeling, then, are in every sense dynamic forms. Whereas the expressive form has its genesis in the mind of the creator, feelings grow out of vital life functions and lived events. They can be linked to basic physiological processes as "feelings evolve originally from the flow or interruption of vital organic processes in our bodies" (Reese, 1977, p. 46). Langer describes feeling as tensions moving to resolution:

> Human feeling is a fabric, not a vague mass. It has an intricate dynamic pattern, possible combinations and new emergent phenomena. It is a pattern of organically inter-dependent and interdetermined tensions and resolutions, a pattern of almost infinitely complex activation and cadence. To it belongs the whole gamut of our sensibility - the sense of straining thought, all mental attitude and motor set. Those are the deeper reaches that underlie the surface waves of our emotion, and make a human life a life of feeling instead of an unconscious metabolic existence interrupted by feelings. (1962, p. 89)

It is this vital and dynamic pattern, says Langer, that is formally expressed in the arts. It is a pattern that very closely resembles the pattern of life itself. It is because of this isomorphology, or similarity of structure that Langer states that the forms of feeling are commensurable with the forms of a work of art. Thus, the art form has a close logical resemblance to the forms of feeling; it is through the recognition of this similarity that a feelingful response ensues. The recognition of the congruence of forms is both immediate and intuitive. While all art forms present feeling symbolically using forms that are congruent with the forms of feeling, it is perhaps in music that this structural similarity is most easily recognized. Langer summarizes the theory of music set forth in *Philosophy in a New Key* in which she describes music as the tonal analogue of emotive life:

> The tonal structures we call 'music' bear a close logical similarity to the forms of human feeling - forms of growth and attenuation, flowing and stowing, conflict and resolution, speed, arrest, terrific excitement, calm, or subtle activation ... Such is the pattern, or logical form, of sentience; and the pattern of music is that same form worked out in pure, measured sound and silence. (1953, p. 27)

## Artistic Creation

As Langer holds artistic creation as having a place of central importance in aesthetic inquiry, her account of artistic creation is elaborate and detailed. She deals with various stages of the artistic process in all of her volumes, but gives perhaps the most concise statement in *Problems of Art* (1957). Light (1980) has divided Langer's theory of creation into two basic stages: impression and expression.

Although Light recognizes that such a division over-simplifies a very complex process, for the purposes of clarity and explication, she isolates the various phases and deals with them sequentially. This does not imply, however, that certain stages could not occur simultaneously.

Impression

The first phase of artistic activity, impression, consists of all the mental processes that occur *before* the artist manipulates the materials. The influence of the expression theorists (most especially R.G. Collingwood) is apparent as Langer recognizes the vital, dynamic, and active role played by the mind. The mental processes characteristic of this stage are varied, and include perception, imagination, conception, and formulation.

Langer recognizes that this first step, the "ways of getting and holding an artistic idea" (1967, p. 119) are incredibly varied and almost impossible to predict. However, the circumstances that provide the impetus for creation may include the perception of emotion in an object (in nature, for example) or a nebulous and undefinable feeling or affective attitude within the artist. The first factor, perception, is considered by Langer to be of major importance. As the artist passively perceives the emotional significance of the object, such objects must be intrinsically expressive. What the artist responds to is the form; in discussing this aspect of Langer's theory of creation, Light states that "their forms command attention, impress themselves upon consciousness, and lodge in imagination" (1980, p. 82). Langer

states that artistic perception is intuitive, and is not a product of discursive thought. She describes intuition as:

> the fundamental intellectual activity, which produces logical or semantical understanding. It comprises all acts of insight or recognition of formal properties, of relations, of significance, and of abstraction and exemplification. (1957, p. 66)

Although a variety of conditions may spark the creative impulse, Langer recognizes that the process is of greater importance than the starting point. Once emotional significance has been intuited through the perception of nature or within the artist's being, feeling is shaped, formed, and developed. Initially, this feeling is an object of artistic thought, an "impersonal idea" (1954, p. 122). Gradually, feeling becomes more clearly articulated and becomes something that is "seen" or "held in the imagination." It is through a special mental process known as *abstraction* that the mind is able to structure and organize feeling - to discover feeling's unique form. What is envisaged or held in the imagination of the artist is the "commanding form" (1953, p. 389). Langer draws heavily on the philosophy of the expression theorists Croce and Collingwood in defining the initial stages of artistic creation. This is reflected in her terminology, in the use of words such as "intuition" and "commanding form", and in her underlying assumption that art and feeling are inextricably entwined. However, Langer frees herself from their influence at this point.

Expression

The next phase of artistic creation, expression, can be considered in terms of this question broached by Langer in *Mind: An Essay on Human*

*Feeling* (Volume I):

> How does the artist transform his idea of feeling - which must be vague, elusive and amorphous before it appears in any projection - into objective datum, the perceptible quality of a poem, a musical piece, a painting or whatever else he gives us? (pp. 117-118)

The embodiment of feeling into a sensory object is the next stage of the creative process. This stage involves a projection of the commanding form (an idea in the artist's mind) into an expressive form (the work of art) through a process known as "transformation." Through transformation, the artistic idea, which has a specific form, is changed to a *similar* form in a different medium. This transference is possible as both the artist's idea and the work of art exhibit the same logical form. Langer describes transformation as "the rendering of a desired appearance without any actual representation of it, by the production of an equivalent sense impression rather than a literally similar one" (1957, p. 98). Because the representation is not literal, art is an "appearance" or an "apparition" of feeling - a transformation of the form first abstracted from reality and later embodied in an equivalent form in a work of art. It is through transformation that the artist is able to manipulate tones, colors, or gestures to create a sensory object or event that is equivalent to the commanding form. Thus, the primary goal of the artist should be to make the aesthetic form easily recognizable by the person. This can be best achieved by presenting the significance and feeling-import of these created forms.

## Conclusion

From Langer's philosophy of art, it is possible to glean ideas

that will provide music teachers with a framework for a philosophy of music education that is rooted in aesthetic theory. These ideas may be defined as "structural assumptions" that will contribute to a comprehensive theoretical base for the discipline. The assumptions will be defined according to two categories.

1. The nature of the musical symbol.
2. The nature of the aesthetic experience.

The author acknowledges the work of Jorgensen (1977) in providing a summary of structural assumptions that can be derived from Langer's theory. The following assumptions have been taken from Jorgensen's work, *A Critical Analysis of Selected Aspects of Music Education*.

The Nature of the Musical Symbol

1. Music is a non-discursive symbol, i.e., it does not have an assigned connotation and its import is never fixed. A symbol is 'any device whereby we are enabled to make an abstraction.'
2. Music has 'vital import', i.e., it has a type of meaning where symbols are expressed non-discursively.
3. Music has significant form, i.e., it is a highly articulated sensuous object.
4. Music is an expression of [the idea of] feeling.
5. Technique is 'the means to the creation of expressive form.'
6. The structure of music is the vehicle by which the artist creates the 'symbol of sentience.'
7. Music is an 'illusion', i.e., it has a quality of 'otherness' from the real world.
8. There is a distinction between actual and virtual time, and actual and virtual space. Music occupies virtual time and space.

The Nature of the Aesthetic Experience

1. The focus of music education is the development of aesthetic responsiveness.

2. The aesthetic experience is a variable one. Generally there is an interplay between affective and intellectual responses, but the degree and quality of this interplay must vary radically. Both the form and the function of music must be taken into account. (pp. 97-98)

CHAPTER IV

## Applications of Langer's Theory in the Literature

From the discussion of Langer's philosophy of art, it is evident that her theory provides music teachers with an ideational framework that defines the nature and value of music. However, the scope of Langer's theory is such that it touches on three other areas that can benefit the teacher:

1. The role of the artist in the creative process.
2. The nature of the aesthetic experience.
3. The socio-cultural influence of art.

This chapter will focus on how Langer's ideas have been applied to music education in these four areas. As Bennett Reimer and Thomas Regelski provide the most extensive applications of Langer's theory to music education, their contributions will be examined in depth.

The influence of Susanne Langer in the literature of music education is evident at an interpretive, theoretical level, and at the level of practical application. Within each level, there is a wide variance in the degree of influence that her theory exerts upon different facets of music education. For this reason, recognition of her theory by music educators ranges from a brief citation in support of a particular idea or point of view, to an entire philosophy of music education based on her work. Before Langer's theory can be applied to music education in Canada in the eighties, it is necessary to review how her theory has already been interpreted, analyzed, and

applied in the literature of music education. The first section will attend to the explication and clarification of her theory at an academic level, while the second section will discuss applications of her theory by current music educators.

## Theoretical Influences

### C. Leonhard

A pioneer in the area of music education as aesthetic education, Charles Leonhard, is considered to be one of the first music educators to recognize the tremendous wealth of knowledge in Langer's theory. He foresaw research in aesthetics and philosophy as a vehicle for the development of a stronger, more solidified direction for music education. In recommending Langer's theory as an excellent source of knowledge on the nature of music, Leonhard states that her ideas are "full of meaning and rife with implications for every branch of music education" (1955, p. 24). He stresses the importance of quality research so that applications of her theory will be systematic, and will retain their scholarly perspective. In outlining specific areas in which Langer's theory would benefit music education, Leonhard states that her theory could feasibly be applied in the formation of objectives, in the development of musical materials, and in the formulation of a method for music education.

### C. Leonhard and R. House

In 1959, Leonhard collaborated with Robert House in *Foundations and Principles of Music Education,* which is a systematic treatment of every aspect of a program of music education. In their formation of a phil-

osophy of music education, they employ certain ideas developed by Langer to provide the rationale for their statements. Their philosophy makes use of her definition of music as a symbol, the notion of semblance, the relationship between music and feeling, and her differentiation between logical and symptomatic expression. In describing three problems that are characteristic of many programs in music education, Leonhard and House employ Langer's theory to arrive at some solutions:

1. The misconception of music as a "universal language" (p. 85). According to Langer, music is not to be presented as a language but as an expressive form - a form which bears significance as a symbol of the rhythm of the experience of life.
2. The difficulty in defining the musical response. Leonhard and House state that the primary characteristic of the musical response consists of two processes: conceiving and reacting. In responding to the expressive form, the child perceives patterns of tension and release, and it is this "hearing and feeling patterns of intensity and release (that) constitute the first requisite of musical hearing and musical performance" (p. 88).
3. The problems of selecting appropriate music for listening and performance. Langer's theory provides criteria for distinguishing between "good" and "great" music:

| Good Music | Great Music |
|---|---|
| has limited expressive value | is totally expressive i.e. it embodies the composer's idea of the stress-release form of human experience |
| exhibits good craftsmanship | exhibits superb craftsmanship coupled with expression of the struggle-fulfillment rhythm of human feeling |
| evokes specific emotions or feelings | provides insight into the form and structure of human feeling |
| is relatively simple in design | is highly abstract and complex |
| one musical element predominates | all aspects of the music i.e. melody, harmony, rhythm and form are integrated into an expressive whole |
| is predictable | is subtle in its treatment and presentation of musical ideas |

Leonhard and House, in proposing a philosophy of music education that is based, in part, on Langer's theory, are attempting to change the focus of music education from the achievement of instrumental values (such as personal growth and life adjustment) to a recognition of the inherent value of music as an art form. However, much of their discussion remains at a theoretical level, and needs to be brought to a level of practicality in the classroom.

M. Kaplan

An application of Langer's theory in an extra-aesthetic context is evident in Max Kaplan's *Foundations and Frontiers of Music Education* (1966). Kaplan classifies the functions of music according to two types: aesthetic and social. He describes aesthetic functions as free, independent, or internal, and social functions as dependent,

external, or related. While the aesthetic function is of a special kind that cannot be defined according to other categories of expression or experience, the social functions of music relate the listener to "persons, ideas, cultural norms, or patterns of behavior that are read into the musical experience from its familiar associations, or other sources that are inherently external to the art *per se*" (p. 46). Kaplan states that the social functions of music are more important than the aesthetic functions and uses Langer's theory of symbolism to support this contention. However, he misapplies Langer's key term by confusing the conventional meaning of symbol with Langer's special meaning. He implies that the art symbol acts referentially whereas Langer holds that the art symbol is significant in a semantic, rather than a symptomatic way. Because Kaplan has misinterpreted how the art symbol functions, his ideas about possible applications of Langer's theory tend to be weak and ill-grounded.

Despite this misrepresentation of Langer's theory, Kaplan does acknowledge one important benefit of *Foundations and Frontiers of Music Education*. He states that it succeeds in clarifying the aesthetic realm by describing it non-contextually. In reference to this goal, Kaplan (1980) states that it is essential for music educators to "learn to untangle the aesthetic element as a way to universal wisdom and symbolism from the environment that relies on the school to translate this beauty and knowledge into the lives of people" (p. 31). From this statement, it is evident that Kaplan now places a greater emphasis on aesthetic functions, and recognizes the necessity of defining that area of experience apart from societal influences.

A. Schwadron

Abraham Schwadron utilizes some Langerian concepts in his book *Aesthetics: Dimensions for Music Education* (1967). He views Langer's theory of logical symbolic expression as one of several valid explanations of aesthetic significance. Schwadron outlines the basic conflict in aesthetic theory in terms of Melvin Rader's (1960) categorization, and defines Langer's position in relation to two broad categories: isolationism and contextualism. Schwadron claims that Langer is neither an *isolationist,* one who accepts absolutist, purist, or formalist views, nor an *extreme contextualist,* one who accepts subjectivist or referentialist views. Rather, Schwadron describes Langer as a *moderate contextualist* because she rejects a conception of art as direct and pure sensuous pleasure in favor of a logical approach to musical meaning based on symbolic transformation. With this conception of the nature of music, Schwadron claims that Langer is able to refute theories of musical meaning that are based on "literal assigned connotations, programmatic ideas, and immutable values" (p. 38).

Schwadron does make a few general applications of Langer's theory to music education. Applying the theory of logical expression, Schwadron states that music is not merely self-expression, but can be objectively described, analyzed, and evaluated. One goal of aesthetic education that is an outgrowth of Langer's theory of logical expression is to develop the child's ability to perceive the significance and expressiveness that is articulated in the music. Lastly, Schwadron states that Langer's theory provides criteria for evaluation

of works of art. The ability to discriminate between good art and bad art, as well as the development of sensitivity, are, according to Schwadron, two major components of Langer's theory that can be successfully applied to music education.

Journal Citations

The application of Langer's theory to music education is also reflected in essays and journal articles. D'Andrea (1963) draws on Langer to explain the nature of music and subjective experience. He claims that this form of knowledge is valuable and should be of central importance to music education and to life, for it leads the student "to a height of awareness, knowing, and feeling which only the aesthetic experience can provide" (p. 24). Gonzo (1971) places Langer's theory in historical perspective by providing an overview of the trends in American music education. He perceives Langer's theory (which is evident in the work of Schwadron, Reimer, and Leonhard) as a turning point in music education, for it represents a shift in philosophy away from external, non-musical considerations to one that recognizes the relationship between music and life. When music educators come to understand the nature of music and the musical response, Gonzo states that the entire "gamut of behavioral, musical and educational tendencies will shift in a new direction, and music and the learner will be viewed from a new perspective" (pp. 36-37). An excellent summary of Langer's theory is presented by Reese (1977), who provides the reader with an explanation of the key terms and major tenets of her theory.

## Practical Applications

While the research of the scholars previously described represents a collective effort to explain, interpret, and slot Langer's theory according to its proper place in aesthetics and education, this research fails to bring her theory to the level of the classroom. There is, however, another area of the literature that is more pragmatic, attending to possible applications in the arena of teaching and learning. It is the ideas presented in these journal articles, music education texts, and theses that are most beneficial to teachers, for they are concerned with aesthetics at a functional level.

### F. Chronister

Chronister (1969) explores the significance of Langer's theory in terms of the emotion-intellect controversy in music education. He attempts to resolve the conflict concerning the proper balance of emotive versus conceptual development in music education. To this end, Chronister employs Langer's theory in order to synthesize the emotion-intellect dilemma into a third position. In reconciling these two conflicting approaches, Chronister focuses on their commonalities, rather than their differences.

According to Chronister, Langer's theory suggests that discursive thinking leads to the acquisition of knowledge *about* music, but it fails to facilitate the acquisition of knowledge *of* music. Therefore, Chronister states that the most important function of music is to present to the listener forms of feeling, which belie verbal discourse, and give shape to subjective experience. In perceiving the expressive

form, the listener responds to rhythmic and tonal movement (known as "felt time") and to the depth and breadth of the tone (known as "tonal space"). The result of the perception of the semblance of a piece of music is described by Langer as artistic insight. Thus, Chronister states that Langer's theory of artistic insight appears to suggest that the aesthetic experience can be understood through the conception of the forms of feeling perceived symbolically through the music in the space-time frame.

Chronister isolates the parts of Langer's theory which he believes have the greatest bearing on the emotion-intellect issue. He uses the "space-time" theory, the theory of artistic creation, and the theory of conceived feeling to provide what he believes is a comprehensible picture of the aesthetic experience in music. Firstly, Chronister combines Langer's space-time frame with her theory of artistic thinking and arrives at a cognitive basis for music as insight. Secondly, Chronister makes use of Langer's theory of conceived feeling to provide a description of the affective domain as the expression of inner experience. In combining these two areas, Chronister states that the acquisition of insight leads to emotion or feeling, and that these processes are not separate, but are intimately related. "The sense of pattern involved in the space-time frame", Chronister states, "and the feeling and emotion which is ultimately and inextricably connected with it entail no separation of feeling and intellect but rather an interdependent relationship" (p. 133). In this way, Langer's theory recognizes that these two domains are not mutually exclusive, for they

are dependent upon each other. Through Langer's theory, Chronister arrives at a clarification of the proper function and emphasis of these two domains of experience in the total development of the child.

B. Reimer

The need for the translation of the abstract principles of Langer's theory into useable guidelines for music education was voiced by Charles Leonhard (1955) who envisaged Langer's theory as a means of unifying music education through a common philosophy. The task of developing such a philosophy was pursued by Bennett Reimer, who has successfully provided music educators with a comprehensive statement of Langer's theory, along with practical applications for the classroom in *A Philosophy of Music Education* (1970). The philosophy he presents, in accordance with Langer's approach, is based on the nature and value of music itself, and reflects his own theoretical position known as absolute expressionism. The scope of the philosophy of music education put forth by Reimer is such that it embraces all levels and types of music teaching and learning, for he is more concerned with areas of knowledge and processes, rather than particular methodologies or areas of specialization. In the forward to *A Philosophy of Music Education,* Leonhard acknowledges Reimer's contribution in taking up the challenge, for he "has succeeded in applying theory logically and consistently in answering the 'practical' questions and in seeking solutions to problems that confront every music educator" (p. x).

At the outset of his book, Reimer establishes the importance of a philosophy of music education for the teaching profession. He then briefly reviews several aesthetic theories upon which a philosophy of music education can be based. In his view, the theory of *absolute expressionism* provides the best foundation upon which to base a philosophy of music education. He affirms the superiority of this theory on three counts, for "the views ... seem to be suitable to mass education in a democratic society; most true to the nature of art, as art is conceived in our times; and most germinal of guidelines for teaching and learning music and the other arts in all asepcts of educational programs" (p. 24). In outlining the basic precepts of expressionism, Reimer uses the terminology and ideas of Langer to establish the relationship of art to life; more explicitly, the relationship of the aesthetic qualities of a work of art to human feeling. In this way, he sets the tone for a discussion of the major principles of her theory in the following chapters.

The importance of emotion and feeling in expressionist theory leads Reimer into a discussion of the meaning of these two terms. He draws on the aesthetic theory of Susanne Langer to aid in the clarification, and to establish a position for art as an expressive form. Reimer states that music is capable of expressing feeling, not merely as an isolated emotion or mood, but the whole range of human subjectivity. It is through the aesthetic qualities of the music that conditions are presented which arouse feeling. When these qualities are directly apprehended, the listener gains insight into the nature of

feeling. Reimer, in Langerian fashion, capsulizes the role of art in aesthetic education:

> The major function of art is to make objective, and therefore conceivable, the subjective realm of human responsiveness. Art does this by capturing and presenting in its aesthetic qualities the patterns and forms of human feelingfulness. The major function of aesthetic education is to make accessible the insights into human feelingfulness contained in the aesthetic qualities of things. (p. 39)

To further clarify the theoretical position of absolute expressionism, Reimer makes use of Langer's "new key" of symbolism. In much the same fashion as Langer he establishes music as an expressive form rather than a conventional symbol. Through a comparison and juxtaposition of the two types of symbols, Reimer succinctly summarizes the differences between conventional symbols and art symbols in the following chart:

| Conventional Symbols: | Art Symbols: |
|---|---|
| Signs: Signals: Genuine Symbols | Expressive Forms |
| non-art | art |
| information | insight |
| designative | embodied |
| consummated; closed | unconsummated; open |
| general; abstract | particular; concrete |
| communication | expressiveness |
| intermediate | immediate |
| making | creating |
| discursive form | presentational form |
| meaning as knowledge | meaning as import (p. 60) |

In this manner, Reimer establishes the status of music as an expressive form. He applies this conception of music as a special kind of symbol to music education, and explains how these considerations affect content and procedures for teaching music. In a strong statement of application to music education, Reimer asserts that "*in all cases*,works of art should be approached as expressive forms, perceived as expressive forms, responded to as expressive forms, judged as expressive forms, taught as expressive forms" (p. 65). If properly translated into practice, this statement ensures that music education will be, in fact,aesthetic education.

Using the concept of expressiveness, Reimer distinguishes between musical compositions which fall under the rubric of "art" and those which cannot be classified under that heading. He uses Langer's definition of art, which supports the notion that things which are created aesthetically (i.e. expressive forms rather than conventional symbols), that provide a conception of human feeling, can be regarded as art. On the basis of this definition, Reimer formulates several principles for teaching music:

1. The music used at all levels of education and in all activities should be genuinely expressive.
2. A general method for music education should consist of three phases: experience-study-re-experience.
3. The study of music should focus on the embodied, unconsummated presentational characteristics of the sound.
4. The language used by the teacher to bring about insights

into the life of feeling should be true to the nature of music as an expressive form.

In Chapter Six, Reimer discusses the aesthetic experience and establishes a biological basis for the aesthetic experience that is strongly rooted in Langer's theory. Using Langer's connection between art and mankind, Reimer outlines two characteristics of human beings that naturally lead to the aesthetic experience. The first characteristic is the close relationship between movement and life. Because of their close affiliation, anything which exhibits movement conveys with it a sense of significance. Thus, Reimer states that human beings are "capable of perceiving movement as a bearer of significance" (p. 74). The second characteristic of human beings that facilitates the aesthetic experience is the response to the significance of movement which can be transformed into an expressive form. Thus, Reimer concludes, as Langer did, that "human beings create and respond to expressive form not as an adjunct to their lives - as a pleasant activity for spare moments - but as an essential component of their nature" (1970, p. 74). When the qualities of livingness are perceived as having significance, the person reacts to the expressiveness of the work of art in a very profound and meaningful way, and shares in the insights into life itself.

Having discussed the aesthetic experience, Reimer outlines five characteristics which have important educational ramifications:

1. The aesthetic experience is intrinsically valuable, and has no utilitarian function.

2. The aesthetic experience is "distanced" for it requires a separation from the practicalities of life.
3. The aesthetic experience is vital and dynamic and consists of much more than a casual encounter.
4. The aesthetic experience is involvement with the expressive qualities of a work of art rather than the symbol-functioning characteristics. Symbolic qualities may exist, but they are absorbed into the total expressive form. The aesthetic qualities are experienced directly and immediately.
5. There is a sensuous level in the aesthetic experience, for sounds are presented directly to the senses.

While all five characteristics are necessary for an experience to be aesthetic, their presence does not ensure a high level of quality of experience. Reimer states that regardless of whether or not an experience is "purely aesthetic" (p. 79), the obligation of education remains the same. At this point, Reimer outlines the goal of music education: to systematically develop the twofold ability to perceive aesthetic qualities and to react to the expressiveness of those qualities. The two necessary behaviors involved in any aesthetic experience, then, are perception and reaction. Although these behaviors appear to be quite independent of one another, they occur simultaneously and are, in fact, interdependent. Perception influences the type of reaction, which in turn, affects subsequent perceptions. Reimer describes perception as a complex behavior that consists of a number of interrelated sub-behaviors that are objective, and for this reason,

can be taught. Some of these teachable behaviors include recognizing, recalling, relating, identifying, differentiating, matching, subsuming, comparing, discussing, synthesizing, and others. Reaction, however, is a completely subjective experience which, according to Reimer, cannot be directly taught. It can only be properly influenced by developing perceptual skills. Reimer discusses the responsibility of education to the development of perception and reaction:

> The major task of aesthetic education ... is to influence the ability of people to have aesthetic experiences. The ability to have aesthetic experiences can be heightened by education if education concentrates on teaching what is teachable - aesthetic perception - in contexts that encourage creative reactions to that which is being perceived (p. 82).

Reimer combines aesthetic perception and reaction under the broader rubric of aesthetic sensitivity. Aesthetic sensitivity also consists of identifiable behaviors that can be systematically developed. Furthermore, Reimer states that because aesthetic sensitivity exists in all human beings, the aesthetic experience is for all people, and can be developed in everyone, regardless of talent or musical ability. While Reimer recognizes the very real differences in the aesthetic experience of a child, and those of a composer or musician, he states that they are differences of degree rather than kind. With regards to the development of critical skills, Reimer states that the aesthetic experiences should be free from judgments concerning the worth or values of a work of art, as this is an obstacle to aesthetic education.

With the general goal of music education in mind (i.e. the development of aesthetic sensitivity), Reimer recommends an educational methodology that is based on three phases: musical experience, musical

study, musical re-experience. The phases of musical experience and re-experience can be considered to be the focal points for musical teaching and learning. This is important to music education, as it puts the experiential aspect of musical learning in its proper place: first and last. While musical study does not, as a rule, promote aesthetic sensitivity, it is nonetheless necessary to ensure that certain musical concepts are being learned. The task of the teacher, then, is to achieve a delicate balance between guiding the child towards experiencing the expressiveness of the sound, while imparting the knowledge necessary to lead the child to an understanding of the structural components of the music.

It is the development of listening skills that holds for Reimer the greatest promise for music education to become aesthetic education. The primary reason for this belief is due to the teachability of listening skills to all children, regardless of talent or special musical ability. Through listening, music is accessible to every child, for all children can share the insights and expressiveness of the music. The outcome of such an approach to music education is an expanded conception of the role of music in the schools, and a higher level of musical literacy among students.

Reimer contends that the teaching of listening as part of the music program has suffered greatly in the hands of teachers who misunderstood its purpose and function, used inappropriate methodologies and failed to recognize it as a valuable teaching opportunity. He

acknowledges the overwhelming difficulties in providing worthwhile listening experiences, and offers these suggestions for the improvement of this area of musical learning:

1. Only those musical materials that teach listening skills in an interesting, challenging, effective way and focus on the expressive elements of the music should be used.
2. Listening should be active rather than passive, through music exploration and analysis.
3. Appropriate language should be used by the teacher to facilitate learning. The teacher's personal interpretation is extraneous to the listening lesson.

While Reimer recognizes the importance of listening in the overall music education process, he also considers performance to be a valuable experience in leading children to perceive and to react to the expressive form. Performance offers to the child, in some ways, a more intimate and personal contact with the music, and can provide tremendous opportunities for nurturing and developing musical understanding. Thus, the responsibility of the teacher is to develop musical understanding *"primarily through the actual making of sounds"* (p. 136). Whereas the emphasis in the past has been primarily on technique, Reimer stresses the need for a balance of experiences: skill development must be tempered with musical understanding. The outcome is not merely a display of technical ability, but an expressive performance whereby the music is deeply perceived and felt. It is the conductor who must become, according to Reimer, a "conductor-educator"

(p. 137), a combination of performer and master teacher who is able to reveal to the students the living and expressive qualities of the music they are striving to re-create.

In reference to the question of an integrated arts approach, Reimer follows Langer's assertion in *Feeling and Form* that it is through the investigation of the uniqueness of each separate art that will ultimately lead to the discovery of the principles of unity among the arts. With this goal in mind, the aim of arts education is to maintain the integrity and individuality of each art form. Towards this end, Reimer provides a framework for the development of interrelated arts courses at various levels of schooling. It is a paradigm for generating units of instruction in aesthetic education across all of the art forms. Although Reimer devotes only a small portion of the book to the problem of relating the arts, he now holds the belief that a more comprehensive view of music education is needed. In an interview with the *Music Educators Journal* (1979), Reimer states that he would alter his approach to music education by "taking a broader view of what we do and expanding those ideas to what I think needs to happen, which is putting music education more in the context of arts education" (p. 42). Thus, Reimer has moved towards a conception of music within a broader aesthetic whole.

In outlining Reimer's philosophy of music education, the author has demonstrated the underlying influence of the aesthetic theory of Susanne Langer. While Reimer has succeeded in presenting a well-grounded philosophy of music education which can serve as the basis of

a music curriculum, he falls short in presenting practical applications of Langer's theory. Reimer recognizes the difficulties of merging theory into practice, as there is a gap between the level at which the ideas are presented, and the usability of these ideas in an educational context. In light of this, Reimer comments:

> Given the total literature of aesthetics, of education, and of music, *A Philosophy of Music Education* is not at the level of depth scholarship. If it were, the ideas would not be usable by the profession. (1979, p. 86)

He states that his book is aimed at a reconciliation between theory and practice, but needs to be applied in more detail to the level of teaching and learning.

C. M. Phelan

Phelan (1972), analyzes the extent to which Langer's symbolic theory has influenced the basic tenets of music education, and provides several of her own applications of Langer's theory to the teaching and learning of music. In discussing the influence of Langer's theory, Phelan states that the effectiveness of the applied theory is proportionate to the clarification and understanding of her conception of symbol as an expressive form in aesthetic education. It is when the symbol as an expressive form becomes obscured, Phelan states, that the goals of music education become extra-aesthetic, and Langer's theory loses its effectiveness in providing a foundation for music education that is based on inter-aesthetic considerations. Phelan makes several recommendations for music education that echo Reimer's statements concerning the teaching of music as an expressive

form,the position of music in an integrated arts approach, and the emphasis on the expressiveness of a work of art as a living form. And, like Reimer, Phelan recognizes that music education has a three-fold obligation: to encourage "the creation of art (making the expressive form), the performance of art (re-creating the expressive form) and the response to art (viewing, listening, or in some other way perceiving the expressive form)" (p. 182). Phelan's most original application of Langer's theory is in the area of choral teaching, where she outlines five propositions for teaching choral music as aesthetic education. In order to achieve this end, there must be a balance between:

1. aesthetic and non-aesthetic in education.
2. 'studio' and 'audience' approach.
3. education in one art with inter-artistic relations.
4. discursive and non-discursive language.
5. discursive elements of content with presentational aspects of procedures in *all teaching*.

The final implication of Langer's theory proposed by Phelan involves an extension of the concept of expressive form to include the entire teaching process.

T. Regelski

An interesting application of Langer's theory to behaviorist psychology and to the teaching-learning process is evident in Regelski's *Principles and Problems of Music Education* (1975).

Regelski attempts to bridge the gap between aesthetics and psychology in order to bring specific aesthetic principles to an operational level. He approaches the problem of reconciling aesthetics and psychology within an educational context by:

1. presenting concepts, principles and theories in aesthetics, behavioral psychology, and learning, so as to establish a general framework from which a teaching approach can be formulated.
2. suggesting general techniques that might be employed by the teacher, and by encouraging the teacher to modify and adjust them to individual teaching situations.
3. presenting alternatives to current teaching practices that have been found to be ineffective.

The focus of Regelski's book is not unlike Reimer's, for he also considers aspects of music instruction that are common to all music teachers. Thus, Regelski deals with the total scheme of music instruction, and his ideas may be applied by choral, band, or generalist music teachers. As behaviorism figures prominently in Regelski's thought, he has organized the book as a programmed-learning text. In this way, he "attempts to employ many features of the kind of active learning recommended in its pages" (p. 77).

Regelski begins with a description of the philosophy of learning upon which the book is based, and cites Langer's later work *Mind* to support his ideas. He begins with some of Langer's more recent ideas on the nature of mind; specifically, that mind in its most elementary

form is feeling rather than cognition. Thus, a philosophy of learning that centers around this notion places factual, discursive information in a secondary position to the acquisition of intuitive knowledge. Regelski also uses Langer's idea of the art symbol as an expressive form, for he concludes that "it is the realization of 'expressive form' leading to the apprehension of 'felt life' or 'artistic import' that should be the major goal of aesthetic education in general, and music education in particular" (p. 3).

Following the discussion of philosophical considerations, Regelski sets out to define both the nature of musical learning and the nature of teaching. He states that learning is the result of a change in behavior, and involves a change in the frequency of that behavior. Music teaching, according to Regelski, should aim towards structuring learning situations by providing frequent contact with many kinds of musical stimuli. He describes teaching in music in behaviorist terms in that "an inherent stimulus - percept, concept-response situation exists at all times" (p. 41). Frequent contacts with musical stimuli (which make up the personal experiences of the learner) lead to the formation of percepts, singly defined by Regelski as "the mental product of sense perception" (p. 10). The resultant percepts are, in turn, conditioned by a framework of concepts that have been developed through prior experiences with music. As the learner discovers the relationships between past and present experiences with music, a transfer of learning will occur, resulting in the formation of a tendency or generalization. This, in turn, contributes to the development of a musical conceptual framework.

While the influence of behaviorism is clearly evident in Regelski's description of teaching and learning, he must reconcile this educational position with the aesthetic position of Langer. On first appearances, it would seem that psychology and aesthetics are unlikely bedpartners; nonetheless, Regelski does an admirable job of synthesizing these two areas. He does, however, concede that there are difficulties in resolving the dilemma:

> On one hand, artistic insight - a nasty term to the behaviorist - implies that inner processes exist in the form of thoughts and feelings in the teaching, production, or consumption of fine art. On the other hand, the teacher has great difficulty in dealing directly with this inner life because it seems to be outside direct control. (p. 159)

Regelski begins to resolve this dilemma with a critical analysis of some of the principle tenets of behaviorism. He uses Langer's theory to attack the weaknesses in behaviorist psychology in explaining and defining covert behavior. Employing once again Langer's theory of mind, Regelski establishes that aesthetics is of central importance to all education and most particularly, to the quality of life. He defines the purpose and nature of aesthetic education in terms of Langer's suggestions that it should strive to help the individual "to *discover* the phenomena revealed in music" and to "know what *problems* the maker of the symbol encounters" (1967, p. XIX). Such an approach is not concerned with conceptual learning or skill development; nor is it based on operant conditioning. The educational implications of Langer's statement, however, provide a different orientation for music education:

1. Each learner must individually discover the various facets of music through artistic creation.
2. Each learner must extend his own personal boundaries of response by developing the ability to perceive in the manner of a musician.

The most basic problem that Regelski must confront in his attempt to merge aesthetics and behaviorism at the classroom level is precisely this: How can behavior in response to aesthetic stimuli be made observable so that it can be systematically taught? He is faced with a dilemma on either side of the question. While he acknowledges that behaviorism in the purest sense is ineffectual in the area of musical learning, he asserts that if the education of feeling is to be more than a chance occurrence, it is necessary to formulate objectives for instruction. It should be noted, however, that Regelski expands the function of the behavioral objective to suit its role in music education:

1. Behavioral objectives should be broadly stated to describe *general* tendencies and dispositions toward an outcome rather than the acquisition of a specific performance skill. This allows for individual and personal responses in which the uniqueness and originality of response is encouraged.
2. Behavioral objectives should be open-ended to allow the process of education to blossom forth into an array of possibilities; the teacher and the child work

together towards the formulation of a solution to the problem.

Regelski confronts the problem of providing the means for attaining the feeling response with greater regularity by offering six guidelines for incorporating behavioral objectives into the classroom. The primary thrust of these objectives is to encourage "*an overt* manifestation of a covert activity or behavior" (p. 169). He claims that it is a major goal of music education to externalize inner feeling responses, which can ultimately serve as a partial basis for the formulation of appropriate learning experiences, and for the evaluation of the progress and needs of the child. Behavioral objectives function in several other ways: as a means for eliciting observable indications of conceptual learning; to indicate goals, processes, criteria, and means of evaluation; to provide situations where the feeling response is elicited; to encourage creative responses and discovery learning; and, to encourage the teacher to formulate goals in terms of the child's readiness, interests, and needs.

While Regelski does emphasize the importance of behavioral objectives in synthesizing the strength of overt and internal responses, he cautions the teacher in the interpretation of behaviors elicited through the employment of the behavioral objectives. Firstly, he states that the purpose of a behavioral response in the form of overt behavior is to provide a general indication of the inner feeling. It is important that the teacher does not attempt to objectify every internal response of the child. However, a certain amount of objectivity is necessary to allow the teacher to devise further learning

experiences. "Activities that result in overt behavior or in a product of some kind," states Regelski, "are seen as means to ends, not as self-sufficient ends in themselves" (p. 174). Secondly, Regelski emphatically states that the overt response cannot be considered to be indicative of the quality, quantity or type of internal response it exemplifies. Its sole purpose is not to provide a picture of the inner feeling but to give a general indication of the intuitive, perceptual, and conceptual operations of the mind.

Having achieved a synthesis between music and behaviorism, Regelski outlines types of musical behaviors that will provide the basis for the design of behavioral objectives. Using the taxonomy devised by Bloom, Regelski organizes musical behavior according to cognitive, affective, and psychomotor. While cognitive and psychomotor behavior are extremely important to music education, the author will focus on the affective domain as it attends to the area of subjective experience. Regelski outlines seven affective variables, and the types of covert behavior that characterize each variable:

| Affective Variables | involve | Covert Behaviors |
|---|---|---|
| 1. to respond intuitively | | react without deliberate reasoning or "logic" |
| 2. to interpret freely | | respond by the way something "feels" |
| 3. to prefer | | liking or disliking according to subjective values |
| 4. to enjoy | | derive pleasure according to the lack of unpleasant "feelings" |

| | | |
|---|---|---|
| 5. | to characterize in terms of "feelings" | subjective apprehending of the qualities or nature of a phenomenon |
| 6. | to create or organize subjectively | formulation on the basis of personal criteria |
| 7. | to choose on the basis of "feel" | decision made according to personal "feeling" (p. 211) |

Regelski states that the variables described exist firstly at a covert level, and generally remain as purely mental states. However, each covert behavior has several possible forms of overt behavior that may be described as equivalent. For example, Regelski states that the covert behavior of "responding intuitively" could be manifested in a variety of movement responses. Regelski defines overt behavior in terms of three areas of response: verbal (speaking or writing), making something (composing, arranging, organizing, or notating) or performing, (playing, singing, conducting, or movement). It is possible to use the overt behaviors individually, or to combine several behaviors together, such as a making behavior (composition) with a performance behavior (playing an instrument). It is the prerogative of the teacher to "select the overt behaviors that seem best suited to the covert musical behaviors at hand, and to devise an activity or project where it is anticipated that the overt behaviors will reflect in some way the covert operations of each student's mind" (p. 227).

According to Regelski, it is also important to understand the interrelationships between the three categories of musical behavior. While these behaviors are separated for the purpose of analysis and

definition, this should not imply that each domain functions exclusively on its own, without an interplay with the other domains. Because of the intimate connection between music and the life of feeling, the affective domain figures prominently in the musical response. The connection is so strong that it tends to colour or permeate acts of cognition and performance, so that these behaviors take on what Regelski describes as "emotional overtones" (p. 219). It is important to view these three domains not as self-contained classes of behavior, but as three areas that comprise the total learning of the child. In this way, no response can be purely cognitive, affective, or psychomotor.

In the remaining chapters, Regelski attends to the design and use of behavioral objectives in music education. Essentially, Regelski applies the information outlined in the previous chapters to the formation of appropriate behavioral objectives for the cognitive, affective, and psychomotor domains. He maintains that a knowledge of learning theory and a well-defined aesthetic perspective will affect the quality of the objectives, and the type of learning that will result. He stresses the need for planning and organization on the part of the teacher, so that learning can be systematic. He claims that content and sequencing of learning cannot be left to the teacher's personal whims, for it is dependent upon:

1. Student needs and interests.
2. The adherence to and understanding of learning theory.
3. The musical experience as an artistic phenomena.

It is only through planning, and the use of behavioral objectives as the

vehicle for planning, that developmental learning can be achieved. Although Regelski employs a behavioristic technique (i.e. behavioral objectives) in organizing musical experiences, he is adament that teachers recognize the importance of the feeling response and the nature of true musical behavior.

Recent Applications to the Arts in General

In a move to establish the arts as basic education, Broudy (1975, 1976, 1978) applies certain Langerian concepts and arrives at two categories of aesthetic skills that should be developed through schooling. Beginning with Langer's definition of the function of the presentational symbol, and her later description of the art symbol as an "image of feeling" (Langer, 1957, p. 134), Broudy states that a work of art reveals human import through the image. The perception of images of human import is, according to Broudy, immediate and direct; this is in accordance with Langer's statement that a work of art is a direct presentation of feeling, and the perception of import is "felt and directly known" (Langer, 1953, p. 31). The role of education is, according to Broudy, linked to the development of the perception of the images in art. It is through sensory perception that the child can "build a store of images whereby appearances are perceived to be reflections of human feeling - 'the forms of feeling' to use Susanne Langer's term" (1976, p. 89). He further clarifies how the ability to perceive can be developed: through experience with various arts and through the child's image-making tool: the imagination.

One important justification for the development of the child's

image-making capacity is, according to Broudy, to prevent the impoverishment of the imagination. To achieve this end, the child must come to perceive the world in the manner of the artist or musician, who "keeps the fountain of the imagination flowing with ever new images of ever new possibilities of human feeling" (1978, p. 28). Broudy is clearly echoing Langer's ideas concerning the artist's view of art - "the development of the artist's eye, that assimilates ordinary sights (or sounds, motions, or events) to inward vision, and lends expressiveness and emotional import to the world" (1962, p. 94).

The second justification for the development of aesthetic perception is societally related. The pervasive influence of mass culture, and the overwhelming effect of the stereotyped images of the popular arts have been accepted without question by the majority of the people. This is partly due to the automatic response to images in the popular arts, whereas the response to "serious art", as Broudy calls it, must be taught. Broudy may be reflecting Langer's ideas on the influences of culture on styles of feeling, as she also perceives the emotions of an age to be "largely unconscious - determined by many social causes but *shaped* by artists, usually popular artists of the screen, the jukebox, the shop window and the picture magazine" (1962, p. 93). While the response to popular art is transmitted through the culture, the response to fine art must be cultivated. Thus, Langer acknowledges the importance of education in the arts, and states that to neglect artistic education is to neglect the education of feeling.

Broudy draws on Langer's theory of artistic creation to support his

suggestion that aesthetic education should attend to the development of specific aesthetic skills. The first skill described by Broudy is "artistic impression" and involves the perception of human import in sensory images. Perception figures prominently in Broudy's work, and he states that it is the development of artistic perception that holds the most promise in an educational program, for the following reasons:

> First of all, it does not alienate art teachers, who are properly suspicious of generalists and watered down music or art appreciation courses. Secondly, general classroom teachers and pupils can be taught the skills of artistic perception much more readily than they can be taught adequate skills of performance. Finally, once we learn to perceive in the manner of the artist - with the painter's eye and the musician's ear - we have a solid base for enlarging indefinitely both the skills of impression and expression. (1976, pp. 96-97)

While the skills of artistic impression should be comparable to those of an artist or musician, Broudy states that the skills of artistic expression need not reach that level. In fact, Broudy criticizes the present scholastic emphasis on performance, and states that while skills of artistic expression should be retained in the curriculum, the emphasis on technique must be relaxed. The child is encouraged to develop powers of expression at an individual, personal level, not at the level of the professional artist or musician.

The skills of impression and expression developed by Broudy may be considered to be a further refinement of the work of Bennett Reimer. While Reimer defines the goal of aesthetic education as the systematic development of the twofold ability to perceive and react to aesthetic qualities, Broudy outlines two aesthetic skills which

correspond to those thought processes. Broudy's major reason for taking a skill-oriented approach is to secure a position for the arts as basic education. He claims that the skills of impression and expression function in somewhat the same fashion as symbolic skills in the cognitive domain.

Langer's ideas have also been applied to creative learning and curriculum development. Cunningham (1979) states that Langer's theory supports a cognitive approach to learning in the arts, and that creative activity is the vehicle for attaining aesthetic knowledge. Through creative activity, the child not only fulfills the need to express particular feelings, but also learns to understand those feelings. He gains this understanding by formulating ideas about subjective experience. The responsibility of education, in light of these statements, is to encourage the child to experiment with various media in order to create an object that presents an idea about his subjective experience. Eisner (1979) also acknowledges the need for the development of the child's expressive potential. Like Regelski, he states that specific educational goals should be formulated to encourage personal experiences. He eschews the term "behavioral objective" for a term which he considers to be more appropriate: "expressive outcome" (p. 103).

## Conclusion

The author summarized the literature in music education in order to determine how Langer's theory has been applied, and the extent to which Langer's ideas have been incorporated into classroom strategies.

The documents reviewed were divided into two categories: theoretical and practical. On an academic level, her theory was discussed, analyzed, and interpreted by Leonhard (1955), Leonhard and House (1959), Kaplan (1966), and Schwadron (1967). The influence of her theory in guiding music educators in formulating the philosophical foundations for music programs was also evident in journal articles and essays (D'Andrea, 1963; Gonzo, 1971; Reese, 1977).

Practical applications of Langer's theory to music education and to the arts in general indicated an acceptance of her theory as a justifiable basis for music programs. The initial work of Schwadron in the mid-fifties spawned a widespread interest in the applications of her theory to the teaching and learning of music. Chronister (1969) applied some of Langer's key ideas in an attempt to resolve the emotion-intellect dilemma in music education. A fine summary of Langer's symbolic theory was provided for the practising teacher by Reimer (1970). He also made several broad applications of Langer's theory to the general music program, to performance oriented programs, and to music programs that have an integrated arts approach. Phelan (1972) provided an excellent compendium of how Langer has been applied in the literature of music education, and offered two original applications of Langer's theory to choral teaching and to the art of teaching. An unusual application of Langer's theory to behaviorist psychology was evident in the work of Regelski (1975). He successfully put Langer's ideas within the context of teaching and learning by combining her aesthetic philosophy with behaviorist methods. His most fundamental goal was to provide the means for making inner, subjective experience

overt, so that it could be systematically taught and evaluated. More recent applications of Langer's theory to the arts in general were also considered.

CHAPTER V

## A Comprehensive Application of Langer's Theory to Music Education

In the discussion of how Langer's theory has been applied to music education, one key point has been stressed: that music teaching should always focus on the music, on its expressive purpose, and on the organizational elements that contribute to its expressiveness. If music is to be taught in accordance with the ideas of Schwadron, Reimer, Regelski, and other music educators outlined in the previous chapter, it should be taught primarily for its aesthetic qualities. When music is approached as an art form, rather than a means to non-artistic ends, it will be valued for its intrinsic worth, and the learning of music will become an end in itself.

One final question remains, which will be attended to in this chapter: How does Langer's theory relate to the whole process of music education? The impetus for posing this question arises from the need to bridge the gap between aesthetic theory and educational practice. It is assumed that by applying Langer's ideas to every level of musical learning, teachers will have a more comprehensive picture of how her theory relates to the total musical development of the child. Before this question is dealt with, however, it is important for the reader to fully realize the affect of a philosophy of music education on the teaching-learning process. The next section, by way of illustration, will show how the teacher's ideas about music will largely determine how music is taught.

Formalism and Expression Theory Applied in the Classroom

The underlying rationale for discussing and analyzing aesthetics and the philosophy of music education hinges on the notion that a teacher's ideas about music will affect how music is taught. These ideas, whether they are consciously rooted in aesthetic theory or not, will reflect a particular philosophy concerning the nature of music and its value for human life. If music is to be taught in a manner that is consistent with its nature, music teachers need more than a casual acquaintance with aesthetic inquiry. What is essential to every music teacher is a basic understanding of aesthetics, in order to become cognizant of those methods of education that are most compatible with the nature and value of music.

The weaknesses in current music programs outlined in Chapter One indicates that music teachers, as a whole, have not developed a solid understanding of the nature and value of music. This apparent lack of knowledge of aesthetics by music teachers is due to a number of factors: the absence of courses in aesthetics during teacher education; the difficulties faced by the classroom teacher in devoting time to the area; and the overriding concern for immediate problems and practices rather than long term goals. All of these factors have contributed to the widening gap between educational *means* and educational *ends*, which should be defined, in part,according to aesthetic theory. In order to achieve a closer match between this means-ends relationship, it is essential that teachers critically examine aesthetic problems and reflect on how these problems affect educational practice.

The nature and value of music has been defined according to Langer's theory. Using her ideas, music educators are attempting to shift the focus of music education away from goals that are non-musical or extra-aesthetic towards a position that reflects the true nature and value of music. The nature of music is that of a symbol; not a symbol in the discursive sense, but a logical form that expresses the inner life of feeling. The value of music is that it presents feeling to us, so that we can contemplate and understand it. In so doing, music offers valuable insights into the nature of human feeling. Langer's conception of the nature of music differs greatly from those who perceive it to be a form of self-expression, a referent to something beyond itself, or a structural composite of interacting parts. Likewise, Langer's conception of the value of music to human life is different from those who perceive it as a leisure-time activity, as a challenging intellectual endeavor, or as a means of expressing specific emotions.

In order to pursue this point further, it may be beneficial to examine how the two aesthetic theories outlined in Chapter Two, formalism and expression theory, can be translated into educational practice. This will serve to illustrate how a teacher's understanding of the nature and value of music will be reflected in the method and manner of teaching.

A teacher who adheres to a formalist philosophy of art will in all likelihood teach in a manner that reflects those beliefs. To capsulize some of the key ideas expressed in Chapter Two, a formalist

view of music would place primary importance on the structural components. The nature of music is defined in terms of its formal properties, and the meaning of music is understood by contemplating the quality of significant form. The value of music is that it causes aesthetic cognition and emotion, and this renders the mind to a state of inactivity or passiveness. With these beliefs about the nature and value of music, how would the teacher instruct a music lesson?

In all probability, a teacher holding such beliefs would teach the formal properties of the music by analytically examining it to establish its component parts. The meter, harmonic progressions, rhythmic and melodic patterns, and the overall compositional form would be pointed out and discussed. The major educational objective for the lesson would perhaps be to have the student verbally demonstrate knowledge of the structure of the music. In any case, the method used by the teacher would require a minimal amount of involvement on the part of the child, as the formalist view implies that the causal properties of the music are so forceful that no active participation is necessary. In the selection of music for the lesson, the teacher with formalist views would possibly consider the craftsmanship of the piece as the determining factor.

The previous example serves to illustrate a fairly rigid application of formalist views to the classroom, and it is unlikely that a large percentage of teachers would apply formalism in such a restricted manner. However, many teachers have devoted much time and energy

to "pulling music apart" without giving the child a complete and holistic experience. This approach has developed from the need to justify music in the curriculum on the basis of cognitive learning. However, it also reflects the fundamental dilemma faced by many teachers concerning the best method of increasing the child's understanding of music without overemphasizing those aspects of learning that can be directly taught and measured.

Another philosophical position that may be held by the teacher may reflect the views of one group of expression theorists. Although Langer has incorporated many of the principles of expression theory into her own philosophy, other facets of expression theory, when applied educationally, may be detrimental to musical learning. One group of expression theorists (Véron or Tolstoy, for example) state that the function of art is to transmit specific emotions from the artist to the public in a direct and powerful way through the work of art. They believe that the artist has the ability to transfer a personal, yet identifiable emotion into an art form, and to transmit the *same* emotion clearly and unambiguously to the person. These expression theorists do not define emotion in relation to the artistic qualities of the work of art, but according to its content, which refers to the world outside the art object. According to this group of expression theorists, sometimes referred to as referentialists, the nature of music is the expression of specific societally related emotions, and the value of music to mankind is its ability to transmit certain redeeming emotions to the public.

There are many possible ways that this view can be applied educationally. For the teacher who adopts such a philosophy, the primary goal of music education would be to inform the child about the society in which he lives through music that presents specific emotions. This would affect the teacher's selection of appropriate music, for the primary aim would be to choose music for listening, singing,or performing that presents a suitable message. The teacher would probably eschew most absolute music in favor of popular music that contains certain universal emotions; or, the teacher might use patriotic or folk music to develop a social and cultural consciousness. Serious music may be used by the teacher, if it reflects in an obvious way a specific emotion or mood.

Many music teachers adhere to a referentialist view of art, which is reflected in their teaching. In the choral rehearsal, for example, it may be evident in the teaching of the meaning of the text, if it is done to the extent that the expressive components of the music are ignored. The idea that an aesthetic emotion exists in a work of art could be extended to include a story or non-aesthetic subject matter. Programme music, if taught with the attitude that the story is what the music is about, is reflecting this philosophy. If the teacher attempts to add a story to the music, to describe the music in terms of emotion-words that are descriptive of it, or to compare music with other art forms that have similar subject matter, the approach is reflecting referentialist views.

These examples are intended to illustrate that the teacher's personal beliefs about the nature and value of music *do* influence the teaching of music. It also affirms the importance of the teacher developing an aesthetic view that is based on Langer's theory. Unless the teacher understands the nature and value of music in terms of Langer's theory, it may be taught in a manner that is contrary to its uniqueness as an art form. Without clear notions of aesthetics, the teacher may treat skill development as an end in itself, or may emphasize relatively unimportant aspects of the music, while the more significant features are overlooked. The real goal of music education, the development of more sensitive perception and response, may be replaced by a goal that is directed towards non-aesthetic ends.

One final consideration remains concerning the effect of the teacher's personal beliefs on music instruction. How will Langer's theory affect conceptions of the role of music in education? If Langer's ideas are put into practice, many teachers will have to replace the idea that music transmits specific emotions, or that it can best be learned by structural analysis, with Langer's assertion that music gives shape and form to the child's inner life of feeling. The forms of feeling become known through the perception of musical patterns and form. What results is an idea of feeling, a conception of "how feelings go", and it is this cognitive treatment of feeling that gives a new focus to music education.

## Facilitating Praxis

The impact of Langer's theory on the literature of music education

was summarized in Chapter Four. Her theory has been translated for the practising teacher with what the author believes entails very little slippage of ideas. On an even more pragmatic level, Langer's theory has been applied to behaviorism, in a move to lessen the gap between intuitive knowledge and overt manifestations of that knowledge. It is truly unfortunate that despite these efforts to bring Langer's ideas into the classroom, her aesthetic views have influenced only a small percentage of music teachers. Her influence, while pervasive at the theoretical level, has not yet reached the teacher or the classroom.

The bane of the whole educational process is the tremendous difficulty in effecting change. It is an exceedingly complex process involving many stages, and influenced by a multiplicity of factors. However, as pointed out in Chapter One, it is change that is needed to alleviate the weaknesses that presently exist in many music programs. It has been stated that many of these weaknesses are due to the lack of adherence to the underlying philosophy. This philosophy, based heavily on Langer's theory, shifts the focus away from non-aesthetic ends towards an approach that values the aesthetic experience as an end in itself. In terms of educational change, then, what is needed is to bring music instruction closer in line with the philosophical statements on the nature of music. It is essentially a matter of changing the teacher's views on the nature of music (in accordance with Langer's ideas) and making this philosophy come alive in the classroom.

It is difficult to assess whether problems of praxis are due to the teacher's lack of familiarity with the work of Langer (as well as those music educators that have written and discussed her theory) or to a lack of initiative in trying new ideas in the classroom. To determine whether one situation exists or the other is not within the scope of this thesis. Instead of trying to pinpoint where and why teachers are resistant to change, it is more beneficial to provide information that will expedite praxis. Towards this end, the author will further apply Langer's theory by showing teachers how it relates *to the whole context of music education*. This approach is intended to provide a broader perspective of Langer's theory in relation to general music education, and the development of specific musical (aesthetic) behaviors. It will also illustrate the compatibility of Langer's ideas with a specific learning theory, and the influence of society on musical development. The comparison of Langer with all aspects of the educational process is intended to provide a holistic picture of the musical-aesthetic educational complex. Concomitantly, this comparison will show how Langer's ideas relate to various methodologies and curricula that are available to teachers for classroom use.

## The Model: Musical-Aesthetic Education

| Langer | Learning Theory (Piaget) | Music Education | Development of Musical Behaviors | Stage of Aesthetic Development | Methodology/ Curriculum |
|---|---|---|---|---|---|
| "Art" Education Judgment | Formal 15 - | Commitment | Critical Judgment | Cultivated | Life |
| Musical Tastes | Formal 12 - 15 | Broadening of Tastes | Taste | | Choir Band Orchestra General Music |
| Creating the Expressive Form | Concrete Operations 7 - 12 | Self-initiated creative behaviors | Creativity | Conventional | M.M.C.P. |
| Re-creating the Expressive Form | Intuitive 4 - 7 | Moving Playing Instruments Singing Listening Speech Patterns | Development of Skills | | Kodaly Orff |
| Symbolic Transformation | Symbolic 2 - 4 | Parent-initiated Musical Play | Imitation | Innocent | Education Through Music |
| Innate Musical Responsiveness | Sensorimotor 0 - 2 | Infant Sound Pleasure Experience | Awareness | | Home |

Figure 2 - A musical-aesthetic education model.

The comparison of Langer with various aspects of the music education process will be facilitated through the use of the model. It is a summary of key words that characterize the main ideas to be discussed in the comparison. The model presented in Figure 2 is to be read from left to right, in order to show the relationship of Langer's ideas to five categories: "Learning Theory", "Music Education", "Development of Musical Behaviors", "Stages of Aesthetic Development", and "Methodology/Curriculum". Columns two, three, four, and five can also be read vertically from the bottom to the top, for they indicate a developmental growth pattern from birth to adulthood. Each block represents a stage of development, and the progression is hierarchical - from a lower to a more complex stage of development. As you move upwards on the model from the bottom to the top, each stage builds on the previous level, as that behavior is integrated from one stage to the next.

The reader should be cautioned about misinterpreting the model. The block marked "Creativity" (column four, row three) does not imply that creative behavior occurs only at this stage of development. On the contrary, creative experiences should be a part of learning at all ages. The model does imply, however, that for the child to create an expressive form through self-initiated behavior, certain skills are necessary that would have to be acquired in the previous stages. Similarly, skill development would be a part of musical learning from the earliest stages, but the child is at a stage of readiness between the ages of four and seven. With regards to the methodologies, they are intended to provide examples of the kinds of experiences that

should be provided in each stage. The model does not imply, for example that the Kodály and Orff programs should be taught only between the ages of four and seven, or that the Manhattanville Music Curriculum Program is only suitable for students between the ages of seven and twelve.

A description of the headings for each column will clarify the sources of information upon which the model is based. Column one is based on the aesthetic theory of Susanne Langer. Since the cognitive component of the aesthetic experience figures prominently in Langer's theory, the cognitive developmental theory of Jean Piaget has been chosen to be representative of the child's intellectual growth, and is outlined in column two. Columns three and four are adapted from the research of Graham (1978), and the stages of aesthetic development are derived from Broudy's (1976) work. He outlines the aesthetic development of the child in terms of three stages: innocent, conventional, and cultivated; he recognizes the influence of society on the aesthetic development of the child. The final column lists examples of methodologies or curricula that are particularly well-suited to the type of development at a particular age. As Langer's ideas may be applied at every age of musical development, the model begins at birth and extends into adult life. The descriptors for each level of development are taken from column four.

Awareness

Langer states that all human life is permeated with the movement of organic existence. So too is music; the semblance of music is such

that it presents the illusion of movement, which is perceived as having significance. The response to music is a natural one, for it is the response to a living form, a pattern of changes, a form articulated by movement. The goal of music education in the formative years is to develop this innate responsiveness to the sound portrayed through the musical illusion of movement.

Zoltan Kodály has said that the child's musical development begins nine months before birth. This statement is far from being a facetious remark, for it is in those months before birth that the child receives its earliest experiences with sound and movement. For the child in the womb is surrounded by both sound and movement; the baby feels his mother in everything that she does: walking, breathing, singing, moving. The mother communicates to the infant patterns of tension and release - patterns of her inner feelings and responses. After birth, the mother comforts the infant by holding him, by gently rocking him back and forth, and by speaking or singing. Once again, the infant hears and feels the heartbeat, the movement of her breathing, and the inflections in her voice. All of these experiences involving movement are significant to the infant, and the response to music is also significant.

Evidence of the infant's response to music has been obtained through empirical research. Simons (1979) summarizes research in early childhood musical development, and outlines experimental results that confirm the infant's response to music:

1. There is evidence that infants less than three days old are able to discriminate minute fluctuations of audible rhythmic pulsations;

2. That responses to certain sounds increase significantly during the first five months;

3. That six-or-seven month old infants can differentiate between tones as close as a minor third;

4. That virtually all infants respond in some overt way to various kinds of vocal and instrumental music;

5. And that those highly gifted in music might be identified at an early age. (p. 21)

In light of this research, the responsibility of the parents in the child's earliest musical education is to structure the environment to encourage infant sound-pleasure experiences. This is to guide the child in becoming aware of the external environment. The awareness of the child to the outside world will be enhanced if parents observe the sounds that children make themselves, and act as models for imitation by slightly modifying or extending those sounds. As the child grows older and begins to manipulate objects, the parents should choose toys that have a wide range of sound-making possibilities. Also, the parents should provide opportunities for the child to hear "organized" sound - the sound of the voice, and instrumental music.

It is during the opening years of life that the child develops the basic sensory and motor capacities, and begins to construct knowledge of the physical and social world. The first stage of development, referred to by Piaget as "sensori-motor" (McNally, 1973, p. 14), spans the first two years of life. Piaget describes the

patterns of mental activity and understanding the child forms as "schema" or "schemata." (1973, p. 6). Learning is dependent on the experiences that the child has through interaction with the mother, and through the use of the senses. It begins shortly after birth and develops from the innate, reflexive responses of the child. These reflexive actions are not isolated, for they involve both the mind and the body of the infant. For this reason, the infant's response is not diffused, but is an integrated response, as schemas are registered in the mind and in the nervous system. It is through the early experiences with the mother, and through the interaction with the environment, that the foundation is laid for the future intellectual growth of the child.

On a very general level, how do Langer's ideas and Piaget's compare, when considering this earliest stage of development? For Langer, the response to music is a natural one, for it is a response to the conditions of life as they are embodied in the aesthetic qualities of the sound. The infant will respond to music as sound and movement, as both of these are present in the child's immediate world. Piaget, by contrast, believes that the origin of all intellectual functioning lies in the development and modification of the infant's reflexes. The reason for the infant's response to sound, according to Piaget's theory, is the gradual organization of sense and motor modes that begins with a reflexive response which will be further refined through "assimilation" and "accommodation" (Sime, 1980, p. 26). However, Langer and Piaget are not entirely in disagreement. While Langer states that the most basic response to music is a physiological one, Piaget states

that all learning can be traced to the child's earliest physiological responses.

Imitation

Langer regards symbolism as "the essential act of mind" (1951, p. 41). The human brain is, according to Langer, instantly transforming experiential data into symbols or ideas. Langer considers ideas to be made out of impressions received from the sense organs, and from "vague visceral reports of feeling." (1951, p. 42) This sense information is continually being made into symbols, and these symbols or ideas can be organized and manipulated through rational thought. For Langer, speech is "an active termination of a symbolic transformation of experience." (1951, p. 45), but it constitutes only one kind of symbolic process. The other kind of symbolic transformation of experience is non-discursive, and has its material existence in the work of art.

Piaget also discusses the process of symbolization. His concern, however, is with the formation of mental symbols in the young child. While symbolic functioning can be traced directly to imitation that begins in the sensori-motor period, it is most predominant in the second state of growth: the "symbolic period" (1973, p. 20) that lasts from two to four years of age. Symbolic functioning is the ability to represent an object, event, or idea with a symbol such as language, a mental image, or a symbolic gesture. The importance of this stage of development is that a child is now capable of representing with words or mental symbols something which is not in the immediate environment. Therefore,the scope of the child's thinking is increased, as he is capable of conceptualizing about an object or event that is not present.

The symbol is formed from the child's personal experiences. The most basic method that the child uses to help formulate the symbol is *imitation*. (1980, p. 85) In the earliest stages of learning the infant repeats his own actions, but as the child becomes older, he gradually extends his behavior to repeat the actions of others. Through imitation, the child continually modifies or accommodates his behavior to match the behavior of others. Imitation begins with an action or movement made by an adult, referred to by Piaget as a "sign." (1980, p. 116) The child responds by spontaneously imitating the action, which enables him to assimilate the experience, or absorb the experience into his mind. Thus, it is the sign that causes the child to create the symbol. For Piaget, symbolic functioning exhibits itself in play, speech, and drawing.

Educationally, it is necessary to provide a variety of musical experiences to facilitate the development of auditory images. It is particularly important that the child begin to formulate images of his inner life, as well as images of the outer world. Music is especially well-suited to developing the child's image-making capabilities, as it expresses ideas about feelings which must be dealt with both cognitively and affectively. Since the images which children express in art forms involve what is personally significant to them, the musical experience will lead to a deeper understanding and refinement of subjective experience.

The development of the child's symbol-making capabilities is facilitated through musical game songs and through play. The early nursery rhymes

and songs are especially well-suited to this level of development, for they encourage the interaction of the parent and the child. Learning develops through the imitation of adult behaviors. Parents should be aware of several of the broad goals of music education at this level. The source book *Experience Games Through Music* (1973) developed at the Richards Institute of Music Education and Research lists the goals in teaching music to the "very very young child": he must experience himself, others, his language, and must learn to recognize his feelings. (p. 4) Activities, then, should involve all aspects of development; physical, mental, social and emotional.

Initial learning occurs through movement, as the child develops an awareness to his response through his body. Young children learn with their whole bodies, and there should be a progression from dependent (helping the children move) to independent movement. Early experiences in moving to music should include such activities as action songs and game songs. At this stage, when perception and movement are closely tied together, the development of basic motor abilities directly affects the level of mental functioning.

Movement can be used to help the child become aware of the total shape of the music in terms of the very basic tension-relaxation pattern. An activity that can be used to develop a cognizance of the overall form is called "mapping." (Sweeny, 1973, p. 43) This activity is particularly valuable as it leads to the unconscious awareness of music as an expressive form. Mapping is the simple technique of tracing the general overall

shape of the music in the air, or by drawing the shape on paper. The child imitates the map made by the parent, and this reinforces the relationship between the symbol and the sound. Such an activity encourages the child to experience the whole song as an expressive form, noting generally how the music flows. Gradually, the child may become aware that the shape of the music is similar to his own inner experience.

Broudy (1976) describes the stages of aesthetic development, and the influences of society on the child's ability to perceive and respond to art. The first stage marks the early years in the child's development, and is a period of innocence in which the child reacts to music freely, because conventional responses have not yet been learned. It is a period during which the child is creative and original in his behavior and is oblivious to external evaluation of his efforts. During this period of innocence, it is not uncommon for the child to sing and dance with carefree abandon, for the pure pleasure of feeling the music in his limbs, and to express himself through the sound of his own voice.

Skill Development: Recreating the Expressive Form

Neither Langer nor Piaget discuss the development of skills in their respective theories. Yet, both theories provide information on the intellectual processes involved in responding to the expressive form. Langer describes artistic thinking in terms of perception and intuition, while Piaget elaborates upon the next stage of development, described as "intuitive." (1973, p. 27)

When the child is producing music by playing or singing, it is important that he perceive and respond to the expressiveness of the music. The child's attention must be focused on the expressive events, and the level of musical understanding is dependent on the perception of the qualities of sound, and reaction to those qualities. Langer states that artistic perception is intuitive - a matter of direct insight. What a child perceives when listening to a piece of music is the form; it is immediately known through abstraction. Thus, the perception of form (or abstraction) is intuitive, and cannot directly be taught. Langer states that intuition is the fundamental intellectual activity, the basis of all thinking.

Piaget describes the role of intuition during the third stage of development, which lasts between the ages of four and seven years. During the intuitive stage, many elementary concepts are formed. The child indicates a readiness to deal with the intangible, and to intuitively handle abstract ideas such as number and sequence. It is through an intuitive response to numbers, for example, that the child will become interested in them in a preconceptual way which leads to the formation of a number concept. It is through an initially intuitive response, therefore, that the child gradually forms a concept. Concomitantly, it is the intuitive response to music that will lead to the formation of ideas of subjective reality.

While Langer has stated that intuition is the fundamental intellectual activity, and Piaget has outlined the intuitive stage of development,

it is necessary to relate these ideas to activities in the classroom. This is the period when very basic conceptual development begins, and it is necessary to teach musical concepts sequentially, beginning with fundamental relationships such as high - low, up - down, and idea - response (form). The musical experience should involve the total child; Mary Helen Richards (1969) points out that each experience must be "felt (through singing and through movement), heard (through singing and through listening), seen (through symbols), and imagined (through concentration on inner hearing.)" (p. 2) It is when the relationships between seeing, hearing, feeling, and imagining the song are recognized by the child, states Richards, that the intellect or cognitive aspect becomes involved. The physical involvement of the child, and the active use of the senses all contribute to the cognitive development. Richards also states that the nature of music is such that "every child experiences success and delight in going through the activities that lead to an understanding of music." (p. 2) Thus, the musical experience is intrinsically pleasing to the child, while developing the physical and mental faculties, as well.

Richards and other early childhood music educators acknowledge the importance of movement as an integrating factor in the total development of the child. Movement is bound up with physical, intellectual, and emotional development, and a child's doing, thinking, and feeling may be examined in terms of movement. The connection between movement and physical development is an obvious one, for as the child grows, he becomes increasingly able to manage and control his body movements. The relatedness

of movement and intellectual development can be seen in the activities of children, when behavior must be accommodated to adapt to the game or to a particular situation. For example, a four year-old and a seven year-old playing on a see-saw may discover that their weight should be more evenly matched for the activity to be played successfully.

Movement is also closely tied to emotional development. Children express themselves freely through movement, without inhibitions or restraints on their actions. Movement is both a means of expression and communication. Before speech is learned, movement alone is the communicative means by which the child controls the environment. As the child grows older, words and movement are interchangeable languages, with words supplementing the child's actions, or movement adding meaning to speech. It is only when the child becomes older that speech is the primary means of emotional communication and expression, and movement becomes secondary in importance.

The relationship of movement to the child's growth and development has been established through the application of the principles of body movement developed by Rudolph Laban (1947). His basic movement themes have had a tremendous influence on movement in an educational context. Laban states that all movement is expressive - even the most functional movement. He divides movement into four categories: body awareness, effort qualities, space awareness, and relationships. Body awareness is the control of the body during sequences of motion and stillness, and it involves actions such as opening, closing, twisting, rising, falling, or leaping. It also has an aesthetic component

which includes elements such as body shape, weight transference and gesture, and emphasis on various parts of the body. The emotional component of movement is defined according to effort qualities. In his concept of "effort", Laban postulates that personal attitude towards weight, space, time, and flow affects the mood, the pace, and the intensity of movement. The type of movement that the child makes is indicative of the way he feels. For example, some children move with predominantly smooth and gentle actions (fine touch), while the movement of others shows strength and power (firmness).

The intellectual base of movement is space awareness, and it involves an abstract concept of the body in relation to personal space or kinesphere, and the general space that extends beyond the body's reach. The social element of movement is referred to as relationship. Relationship in movement begins with the understanding of how one part of the body relates to another, and is extended to include areas of the body in relationship to one another. The child will eventually learn how his body relates to different objects, and how it relates to others in a group. Churchley and Docherty (1980) provide examples of how paired and grouped activities that combine music and movement can lead to the development of the social element, as well as developing musical skills. Possible activities outlined by Churchley and Docherty for two children (partners) are: mirroring and matching movement, moving in opposition or canon, or moving to convey an idea - response pattern. Suggestions for group activities include movements performed in unison, or alternated between group members.

In a sequence of movements, conflicting qualities may be introduced by different children that are eventually resolved. Churchley and Docherty also state that it is possible to explore shape and balance through group formations.

Laban's ideas, applied educationally, infer that movement can be used to develop the total child: physical, mental, social, and emotional. The value of movement as an expressive medium should also be recognized by teachers. The expressive element of movement is evident through special colors or tones, (previously described as the emotional component of movement) known as "effort." This is a quality of movement, which is an external manifestation of an inner state. It is expression that is the unique and individual aspect of movement. Laban's description of effort as the quality of movement is similar to Langer's notion of semblance, the aesthetic quality of music. The combination of music and movement can enhance the child's awareness of effort qualities that can be felt and expressed in direct relation to the expressive quality, or semblance of the music. Experiences with music and movement allow the child to physically represent the musical idea through body and space awareness and relationship, and to physically represent his personal feelings through effort qualities. Movement is a valuable tool in music education, for it can lead the child to a holistic experience of music as a symbol, and provides an external manifestation of inner subjective experience.

Movement is only one of several skills which should be developed between the ages of four and seven. It has been dealt with in some detail

because of the integrative role of movement in all aspects of musical learning. Several methodologies incorporate movement into the music education of children. Carl Orff, for example, has based his approach to music education on the three components that he believes are characteristic of the child's natural and unstructured expression: singing, movement, and speech. While movement is considered to be an important part of musical learning in the Orff approach, the most distinguishing feature of this method is the use of speech as part of the musical experience. It is based on the observation that the progression from speech patterns to rhythmic activities and then to song is most natural for the child. The sequence for music instruction begins with speech, to which the basic body rhythms (clapping, stamping, finger snapping, and patschen) are added, and progresses to singing and finally to the instruments.

In the Orff approach to music instruction, movement is both improvisational and structured. Free and interpretive movement is designed to increase self-awareness, and to help the child actualize his expressive potential. Often, this improvised movement will be enacted during the performance of a piece that is sung or played by other class members. More structured movement (i.e. the four body rhythms) serve four purposes:

1. Use of the body in learning rhythmic patterns reinforces the development of this skill.
2. The four body rhythms can be used in various combinations as an accompaniment to singing or as an ostinato.

3. It provides an active and enjoyable means of learning rhythmic patterns.
4. It develops skills that are transferable to performing on special percussion instruments.

Movement, rhythm, song, and repetition are characteristics of play, but they are also among the child's basic needs. Music is a natural medium for human development, and music instruction, if it is to be successful, must consider the basic nature of childhood and recognize that the child's personal development is an important consideration in the educational process. The purpose of this thesis is to establish the nature of music, and to make teachers aware of the importance of a philosophy of music education. While a knowledge of music and its importance to life is absolutely essential to the profession, it must be coupled with knowledge of the growth and development of the child.

Therefore, it is important that teachers choose methods that acknowledge the nature of music as an expressive art, as well as the developmental ages and stages in the growth of the child. A method that fulfils both requirements is the Kodály method. It evolved in Hungary under the guidance of the famous composer, musicologist, and educator Zoltan Kodály. His intent was to elevate the position of music in that country, but his ideas have been adapted to Canadian and American schools. Kodály's dream was the achievement of musical literacy (the ability to read, write, and think music) for his people. To this end, he stated that musical instruction should begin at the

earliest possible age, and should be based on the folk songs of the culture. It is through the musical mother tongue (i.e. the folk music of the spoken language) that skills and concepts would be taught. The program was founded on the child's own natural instrument, the voice. Kodály realized the importance of the development of aesthetic sensitivity, especially in the child's earliest experiences with music.

A wide range of skills are developed through the Kodály program. What follows is a summary of the major areas of instruction for pre-school or first-grade children:

1. First, unaccompanied singing. Singing because the voice is the instrument the child was born with and singing with it is as natural an activity as speaking. Unaccompanied singing, because any accompaniment tends to cover the young child's voice. The child needs to hear his own voice and the voices of the children around him.

2. Moving to music. First, free expressive movement, then, gradually, the more precise movement of singing games and dances, and, finally, the highly specific movement of responding correctly to the beat.

3. Work on developing skills in rhythm and beat. Feel for beat through games, stepping the beat, stamping accent, clapping beat and rhythm patterns, echo-clapping patterns clapped by the teacher and other children. Inventing his own rhythm patterns, clapping or playing rhythmic ostinati to familiar songs.

4. Discriminating between comparatives: faster from slower tempi, softer from louder dynamics, higher from lower pitches, different timbres or tone colours. In other words, becoming familiar with the qualities that make music expressive.

5. Ear-training and musical memory: the ability to think musical sound and to recall what one has heard.

6. Listening skills: the development of focused listening. (Choksy, 1981, p. 17)

Musical Creation: Making the Expressive Form

Educationally, Langer's theory of artistic creation suggests that the child should be encouraged to express his inner thoughts and feelings by manipulating sounds in order to create a piece of music that presents an idea of subjective experience. As vague and amorphous feeling - states become tangible in the musical composition, the child gains a deeper understanding of his inner life of feeling. It is through creative activity, then, that the child is able to formulate a realm of experience that would otherwise be unknowable.

Langer's description of artistic creation is a "studio" approach that treats the creative process in terms of the artist or composer who has a keen sense of perception and a highly developed sensitivity of response. Although the child's ability to perceive and respond to music is considerably less developed, the author assumes that the child will follow a similar process, but at a much lower level of sophistication. The artistic process begins in the subjective experiences of the child, through the perception of the emotional significance of an object in nature, or because of an affective attitude. Langer states that the perception of the emotional significance of an object is intuitive, and therefore cannot be taught. However, certain environmental conditions will facilitate the blossoming of the "artistic idea", as Langer calls it. Tompkins (1980) describes the type of environment conducive to the development of creative behavior:

> Within the educational system, there should be a movement towards self-motivating learning experiences which are characterized by incompleteness

> or openness. This encourages exploration and experimentation, and the child's natural curiosity and spontaneity become motivational forces. The environment should be non-authoritarian, so the child is free to express himself and to take risks without fear of ridicule, guilt or shame. Flexibility is crucial, but the child must acquire a broad base of knowledge from which to draw ideas .... Learning should be free, self-directed and self-responsible. (p. 16)

It is important to provide an environment in which the child can experience and explore sounds that may give rise to the formation of the artistic idea. Marsh (1970) offers ideas for children to explore sounds, which should precede the creation of the expressive form. The primary objective of these activities is to increase the child's ability to discriminate aurally. While this skill is highly developed in the composer, children must be trained to differentiate between pitch, duration, tone colour, and volume of sounds. Marsh begins the perceptual training of the children by having them explore sounds in the classroom. Voices, sounds made with the body, and sounds made with a varied assortment of objects in the classroom can be manipulated in interesting and unusual ways. Once the child has developed a "repertoire" of unique and original sounds, the next stage is to explore sound further through literature. Poetry can be an exciting way for children to discover the great range and quality of sounds that can be made with their voices. A variety of percussion and melodic instruments can be added to vocal sounds to create an interesting atmosphere or mood. The next stage is the exploration of sound through songs, primarily by creating sound effects as a means of stimulating the

aural imagination. An extension of this activity is to have the children organize the various sounds previously used as an "accompaniment" to the song, into an improvisational piece or "sound picture." (p. 19) Now the sounds *alone* must convey an image or idea. A variation of making a picture with sounds is to make a sound story; Marsh states that the purpose of such an experience is two-fold: to activate the child's "sound imagination" (p. 20) and to provide the child with a general notion of conceptual form. The musical idea - the gradual building of tension to the climax and the final resolution of the conflict is basic to the structure of a story, as well as the structure of music. This pattern is also characteristic of the "forms of feeling" as Langer calls them, and activities such as creation of a sound story will also help to give form to the child's inner life of feeling. The next phase of sound exploration described by Marsh is to create, compose, and explore instrumental sounds.

Through activities such as these, the foundations for the formation and development of the artistic idea can be provided through instruction. While it is impossible to know what is happening "in the child's head", it is essential that the child manipulate, organize, and experiment with sounds in order to gain some understanding and control over the medium. Such experiences also provide a basis for conceptual learning, as the child will discover that sounds vary in pitch, volume, in their timbre or tone colour, and in length.

The next phase in the process of artistic creation is the formation of the artistic idea into the expressive form. Assuming that

the child has intuited the emotional significance of an object, this formless germ must be shaped into a recognizable form - the "commanding form." This is, in Langer's view, a mental process in which the mind structures and organizes feeling through abstraction. Because the artist or composer is at a higher level of cognitive functioning, the abstraction of form is perhaps a more natural process than for the child. Vis-a-vis this difference in the mental development of the composer and the child, the following question should be considered: What activities can help the child to organize feeling into the commanding form?

One tool that can be used by music teachers to guide the child towards forming the idea of feeling is improvisation. Improvisation is particularly well-suited to this stage of the creative process because it leads the child to experience the music as a fluid progression of sounds, rather than a note-by-note experience of the music that is characteristic of early attempts at reading musical notation. Improvisation is "the spontaneous expression of musical images that directly reflect the immediate ideas, emotions, and sensations of the improviser." (Dobbins, 1980, pp. 36-37). As the definition suggests, it is not a cathartic release of emotion, but the presentation of a musical idea that embodies the tension-relaxation pattern of feeling. Through many opportunities at improvising, the child will be able to refine his ability to capture the principle of struggle-fulfillment, and to present these patterns to the listener at higher levels of clarity and organization.

The Manhattanville Music Curriculum Program (M.M.C.P.) is a sequential learning curricula for children K-12 that is a valuable source of creative activities. The goal of music education in the M.M.C.P. is to guide children in becoming active and creative musicians. The child is encouraged to discover new ideas, sounds, and meanings; this is compatible with Langer's view that the formation of the artistic idea is an important part of the creative process. The curriculum is designed to focus on the elements, the materials, and the expressive possibilities of the music, and the ultimate goal is to develop the child's ability to perceive, perform, and create music. Conceptual development is also an important part of the M.M.C.P., and musical concepts are taught through informal experiences in five different stages: free exploration, guided exploration, exploratory improvisation, planned improvisation, and reinforcement.

The development of perception is an important part of the M.M.C.P., and one of the goals of the program is to encourage children to hear in the same manner as the composer. Langer's theory supports this goal, as perception is basic to the development of artistic insight, and to musical creation. Another goal of the program is to allow the child to experience music as a totality, which will lead to a holistic experience of the interrelationship of the musical materials. In order for the child to go beyond the mechanics of the music, it is important for the child to experience a musical Gestalt - a sense of wholeness or completeness. Langer's idea of an expressive form as a total structure supports a comprehensive approach to developing a sensitivity to the

musical elements - the created moving forms, rather than the structural components of the music.

Aesthetic Taste

In discussing the issue of aesthetic taste, Langer comments on the general public's view of good and bad art. She asserts that people "are not so much afflicted with bad taste, as with *no* taste." (1953, p. 54) The inability to discriminate between good and bad art is, according to Langer, due to the failure to perceive the abstracted form - the symbol of feeling. The reason for this lack of discriminating taste by the public is due to a glut of art, what Langer refers to as "a madhouse of too much art, wherein very great works are jumbled together with a multitude of ruinously bad ones." (1953, p. 53) The great diversity of styles, according to Langer, serves only to confuse a person's natural instinct for good music and art; this is partly the result of the input of a number of diverse cultures into society. The person's response in the face of a barrage of varying types of music, is to abandon serious music in favour of representational art forms that present standardized, conventional images.

While Piaget is not directly concerned with the development of aesthetic taste, the adolescent's cognitive development will have an affect on his musical choices. The next stage in conceptual development, "formal operations" (McNally, 1973, p. 50), begins at the age of twelve and lasts approximately to the age of fifteen, although formal thought extends into adult life. This stage is characterized by a new

dimension in thought processes: the ability to think abstractly. The adolescent is now able to solve problems by formulating hypotheses and mentally testing them. Moreover, the adolescent is no longer bound to that which is immediately present, and that which is "real" is only a subset of a whole spectrum of possibilities. Although the adolescent engages in reasoning that follows a similar process as the scientific method (i.e. setting up and testing an hypothesis), his thinking is expanded to envisage many possible relations. At a stage where the adolescent is broadening his intellectual capabilities, it is equally important that he experience a great variety of music, to expand his aesthetic tastes to encompass a broad range of musical styles.

In light of Langer's ideas, and the inferences that can be made from Piaget's theory, it would appear that an important outcome of music instruction is the development of aesthetic tastes. The rationale for including this goal in music education is to encourage the student to appreciate many different types of music. It is crucial that each student develops a personal sense of what is aesthetically pleasing, in order to become independent in the selection of music. Through varied experiences with differing musical styles, the student can gain insights into the distinct kinds of feeling that are embodied in the music. This "expanding of musical horizons" is particularly important during adolescence, when the youth is strongly influenced by the peer group, and will tend to prefer music that is consistent with peer interests. The teacher must attempt to develop an openness and willingness on the

part of the student to acknowledge the value of many musical styles. The teacher must also retain an open mind with respect to youth music, as it has a great amount of personal relevance for the student.

While the influence of the culture on musical taste cannot be discounted, it is also important to realize that a vast amount of music will not be immediately appealing to the students, as is the popular music of the day. To understand music that presents meaning that is not immediately obvious requires an effort of perception and thought, which can be guided through instruction. The general music class is the only opportunity that many students will have to experience music from a variety of cultures and historical periods. It is perhaps the only means of becoming familiar with music that is free from the conventional images of the culture.

Broudy acknowledges the role of the culture in the aesthetic development of the adolescent. He refers to this stage as "conventional", for the stereotyped images of mass culture and the popular arts influence the type of music the youth chooses for listening and playing. While Broudy states that this stage is part of the process of enculturation, most adolescents do not go beyond a conventional response to music. This is because the standardized images in popular music are responded to automatically, without thought. The role of education is, according to Broudy, to make the response to the popular arts a more critical one, in order to lessen the pervasive influence of mass culture.

The development of aesthetic taste can be facilitated through a wide range of activities at the junior high level. For those students

that are interested in performance, most schools provide choir and band programs through which a familiarity with different kinds of music can be gained. Throughout the early part of the teenage years, however, the student will be able to experience music at a much higher level of sophistication than he is capable of producing vocally or instrumentally. It is through the general music program, then, that the majority of students will experience the greatest variety of musical styles. The cultivation of musical listening abilities is a means of supplementing the musical diet with music that is beyond the performing abilities of the student. According to Reimer, it should be an intense experience that demands the total involvement of the student. It is his belief that students will be motivated to expand their listening repertoire if they have experiences that are "intensely involved, perceptive, feelingful, creative, richly significant and satisfying" (Reimer, 1970, p. 120).

Critical Judgment

Langer states that artistic training is the education of feeling (1953, p. 401). It is as valuable an endeavor as its counterpart, science, which is concerned with the education of thought. It is unfortunate that the education of feeling is largely left to chance, as most people believe it will be learned through cultural means. However, Langer states that most popular art has a corrupting influence on people, because it "steeps the average mind in shallow sentimentalism that ruins what germs of true feeling might have developed in it" (1953, p. 402). Because of this influence of bad art, Langer states that

aesthetic education should not be based on social approval or disapproval. Instead, it should be founded on contacts with the expressive forms of music, and all the arts. Langer states that music should be judged according to its expressive form: the degree to which it embodies the stress-release form of human experience.

While Langer discusses what she believes to be the primary goal of education in the arts, Piaget expounds on the principle goal of all education: to create men who have a novel approach to life; who are creative and inventive, and capable of discovering new ways of dealing with the environment. His definition of the second goal of education echos Langer's concern about the lack of critical response to popular art; he states that education should strive " to form minds which can be critical, can verify, and not accept everything they are offered" (Ripple & Rockcastle, 1964, p. 5). In order to challenge collective opinions and stereotyped ideas, Piaget states that it is necessary "to resist individually, to criticize, and to distinguish between what is proven and what is not" (1964, p. 5). Of course, it is not as easy to judge a piece of music as it is to judge a set of propositions, which is what Piaget is concerned with. It is, however, equally important in music, as in science, to develop the proper criteria for evaluating the quality and degree of excellence that is exhibited. During the stage of formal operations, the adolescent is capable of logically analyzing a factual body of knowledge, and is able to make a judgment concerning the truth or falsity of a hypothesis. These thought processes will also come into play in evaluating the worth

of a piece of music, as the youth will make decisions about the quality of the sounds, the complexity, the effectiveness of the work as an expressive form, the interrelationship of musical materials, and many other considerations upon which the music can be judged.

The final goal of music education in the lives of children is a commitment to an ongoing appreciation and valuing of music beyond formal schooling. If music education is to be successful in developing a high level of commitment to music, it must go far beyond the subjectivism of liking and disliking. It demands a careful and critical evaluation of music, and encompasses behaviors such as appraising, justifying, and assessing. Evaluation, according to Reimer, is a process that begins with the child's personal encounter with the music, and evolves through an open and unprejudiced sharing of experiences within the group. The initial experiences should remain free from judgment, as each child must respond to the expressiveness of the music, and allow the import to be directly felt. Only after the music has been experienced many times, reflected upon, and shared with others, should critical thinking be encouraged.

Evaluation is a necessary part of music education if children are to develop the criteria for judging the kind of music they wish to value in their lives. If it is handled skillfully by the teacher, it can be a valuable tool that encourages the student to suspend critical judgment of music that they may not immediately understand or appreciate. According to Reimer (1971), prejudgement ruins the capacity for experiencing insights into life that might otherwise have been realized through an understanding of music. He states that prejudgment can be

discouraged if teachers can instruct the student on "how to make judgments intelligently, how to justify the judgments they make, and what judgment making should properly be undertaken" (p. 81).

Broudy describes the last stage of aesthetic development as a transition from a stereotyped response to one that is cultivated. For Broudy, this stage may be considered to be a rediscovery of the innocence of childhood at a refined level. To achieve the level of connoisseurship is the ultimate aim of aesthetic eudcation, in Broudy's mind. To reach this level, the student must be able to perceive music as the composer does: to develop a musician's ear. The role of education is to provide experiences that will develop artistic perception and response, so that the student will acquire the aesthetic skills that are necessary for understanding and creating music.

Summary

The development of a model which places Langer's ideas within the total context of music education was designed to provide an overview of the musical-aesthetic-educational complex. It was assumed that by relating Langer's theory to music education, the classroom teacher would have a more focused view of how her ideas relate to classroom practice. Thus, the model effectively provides information that will facilitate a closer match between aesthetic theory and educational practice.

One further question remains that should be brought to bear: What is the value of relating Langer's theory to the whole of music education? Firstly, to show the tremendous importance of a philosophy

on the teaching-learning process. Teachers' ideas about music *do* have an affect on how music is taught in the classroom. Secondly, it is important to realize that some of Langer's ideas have possibilities for direct application to the classroom. For example, her theory of creation, and her ideas on artistic insight can be applied to the teaching-learning process. Thirdly, while it is important for teachers to refine their ideas on the nature of music and its value to human life, the teacher must also be knowledgeable about the patterns of growth and developmental sequences of learning. This will ensure that the inherent values of music will be taught in a manner that is compatible with the child's ability to perceive and respond to the music.

The importance and application of a philosophy of music education for the teaching profession has been discussed in this chapter. From the examples of formalism and expression theory applied to the classroom, it is clear that teacher's ideas about music will affect how music is taught. Unless teachers become knowledgeable about the nature and value of music as Langer has defined it, music will continue to be taught as a means to non-aesthetic ends, rather than an art form that should be valued for its own intrinsic worth. Opportunities should be provided, particularly at the university level, for teachers to acquire a basic understanding of aesthetics.

In relating Langer's ideas to music education, the cognitive developmental theory of Jean Piaget was used as a source of information on the thought processes of the child. His theory proved to be particularly compatible with Langer's, as she emphasizes the role of the

intellect in the aesthetic experience. Langer states that music activates the mind, first through perception, and then through imagination and conceptualization. It activates mental functioning, forcing it to anticipate, to solve problems, to exercise memory, to focus attention, and to think both concretely and abstractly. While Langer recognizes that mind plays a vital role in the musical experience, Piaget describes the stages of conceptual development from birth to the adult years. The child's ability to learn moves from simple to complex, from general to specific, and from concrete to abstract. It is essential that music curricula reflect these two ideas derived from Langer and Piaget:

1. The mind is actively engaged in the musical experience.
2. Conceptual learning should follow the general growth sequence from simple to complex.

It is important for the teacher to be cognizant of the stages of conceptual development, to know when to present a new concept, when to practise a response so that it will be learned, and when to explore a concept in greater depth. It is also valuable to know that the musical experience is not totally an affective one, but consists of physiological, mental, and emotional components. For this reason, it is essential that the experience involves the total child, so that the music can be conceptualized, felt, imagined, and physically responded to.

The major goals of music education and the corresponding behaviors were discussed in respect to the development of the child. The earliest experiences with music should develop powers of perception

through a close, loving relationship with the parents. The child will develop an awareness of music through action songs and musical game songs that are learned primarily through imitation. Eventually the child will be ready to develop the basic musical skills: listening, singing, playing instruments, moving. The fourth goal of music education, composition, involves all three domains of experience: cognitive, affective and psychomotor. Musical creation is a complex process in which the mind organizes feeling into a musical idea. The child manipulates the musical materials (melody, rhythm, intonation, pitch) and creates an expressive form: a piece of music that captures the forms of feeling and presents them in a logical manner. The fifth goal of music education is the development of aesthetic taste. It is important for the student to experience a variety of musical styles, to extend his interests beyond the socially accepted popular music. Lastly, the students should be encouraged to critically evaluate all types of music, and to develop criteria for evaluation that will influence musical choice beyond formal schooling.

Broudy defines aesthetic development according to three broad stages, ranging from the naivete of childhood to a period of conformity of response, and to the highest level of aesthetic enlightenment. The ultimate goal of education is, for Broudy, the attainment of connoisseurship, or the ability to listen, to hear, and to appreciate. The reason for outlining specific methodologies is to illustrate how Langer's ideas relate to methods of instruction at various age levels. It also

establishes the importance of the nature of the child in determining how music should be taught.

## Conclusion

It was shown that a general trend towards the adoption of a philosophy that is based on aesthetics exists in music education. The philosophy of art was approached selectively, and two major viewpoints were presented: formalism and expression theory. The conflict between these two diverse conceptions of the nature of art was found to be unresolved in the literature, but was successfully reconciled in the aesthetic theory of Susanne Langer. On these grounds, her theory was chosen as representative of two major polemic trends of thought in aesthetics. Her theory was considered to be valuable to music education because she clarifies the nature of music as an expressive form, and, from this perspective, is rife with implications for music education. After a description of her theory, a review of the literature on possible applications of her ideas to music education revealed the extent to which Langer's theory has been applied at both the theoretical and the practical levels. The thesis concluded with a model that related Langer's ideas to the musical development of the child.

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With Recommendations for Their Implementation

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