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A Critical Analysis of Bennett Reimer's Philosophy of Music Education

James William Hildebrand

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A CRITICAL ANALYSIS OF BENNETT REIMER'S PHILOSOPHY
OF MUSIC EDUCATION

by

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Bachelor of Arts, Concordia College, 1962
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A Dissertation

Submitted to the Graduate Faculty

of the

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in partial fulfillment of the requirements

for the degree of

Doctor of Education

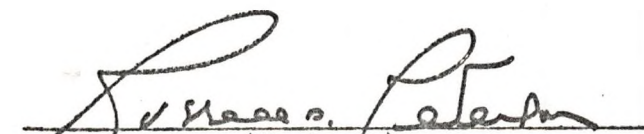
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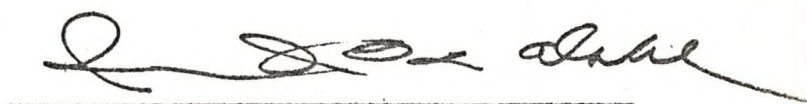
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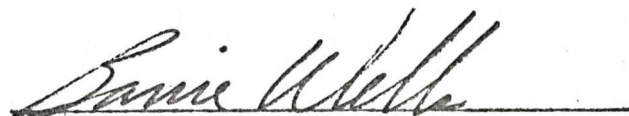
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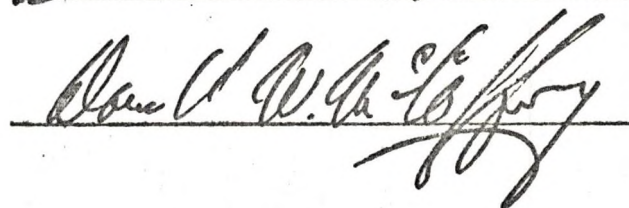
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The acknowledgments would be incomplete without recognition of Bennett Reimer whose creative ideas on music education fostered this study.

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ABSTRACT

The study is a critical analysis of Reimer's expressionistic philosophy of music education. The purpose of the study is to determine the ontological nature of the art-symbol which evolves out of Reimer's philosophy of music and music education. The result is a developmental and evaluative perspective regarding the contemporary music educator as the listener, the performer, and the composer.

This study traces inductively the origins of Reimer's philosophy to Benedetto Croce's concept of the expressionistic mind, John Dewey's concept of an art work, and Susanne K. Langer's concept of the art-symbol. Reimer synthesizes these origins into three basic concepts: creation, meaning, and experience. These ideas are deductively analyzed in this study. As both means and end of the study, the evaluator uses the art-symbol as the transcendent factor which underlies process in creation, consciousness in meaning, and being in experience.

The evaluator determines the strengths of Reimer's philosophy of the art-symbol in a series of eight statements in order to depict the nature of the creative idea in the musical phases of listening, performing, and composing:

1. Experience is creative when imagination is fostered and there is a resultant.
2. Experience is strengthened through study of the expressive qualities of an art work for its complicative value.

3. In the art-symbol with metaphorical value, experience gains in momentum and implies growth.

4. Understanding is a function of the self expressed in experience.

5. Learners (listeners, performers, and composers) are interdependent upon composers for an art work.

6. Learning is a process of experience and convergent thought.

7. Experience is central to the educative process.

8. Each experience is a summation of past experience and is close to the future.

The evaluator examines the ontological premises of process, consciousness, and being. These premises show the weaknesses of Reimer's concept of the art-symbol because he does not view it as reflecting experience, expressing consciousness, or having a transcendent function.

From the study three conclusions are drawn by the evaluator for the music educator:

1. In the listening process, music is inseparable from the listener's economic, social, political, and spiritual being.

2. In the composing process, there is a need to re-examine traditional definitions of the elements of music to show the value of the art-symbol as the ontological basis of the philosophy of music and music education.

3. In the performing process, the performer is dependent upon the listener and the composer for human and musical value.

CHAPTER I

INTRODUCTION

Background to the Problem

Bennett Reimer (b. 1932) musician writer is a philosopher concerned with the need to develop an abstract perspective in order to explain how art expresses patterns of feeling in an art work. The image an art work gives of the patterns of feeling is conceptualized by Reimer in the art-symbol. He believes art is a representation of reality and therefore can never be meaningfully separated from the feeling process. Reimer's epistemology of feeling structures this study. Conclusions are drawn for the listener, performer, and composer as evidence of human value in music education.

The background to the problem is provided by investigating the history of philosophical concepts as projected by three philosophers from which Reimer abstracts the art-symbol to develop his own philosophy. In order to analyze Reimer's concept of the art-symbol, it is necessary to delineate the three elements which give rise to his position. They are: (1) Croce's concept of the expressionistic mind, (2) Dewey's concept of an art work, and (3) Langer's concept of the art-symbol.

The underlying thought in Reimer's philosophy is a process linked to the theory of inductive inference; the process is from feeling (an art work) to the art-symbol. This development, Reimer

believes, starts with feeling, the interaction between the mind and empirical existence, and arises in the art-symbol by means of an art work.

In the art-symbol, the expressionistic mind results from the creative idea. To the degree there is an effect, the forms of the creative idea and the patterns of feeling have arisen together in an art work.

The art-symbol Reimer claims expresses the patterns of feeling. For this reason an art work has educative value when studied for its art-symbol or expressive quality. Reimer says:

. . . that the nature and value of music education are determined by the nature and value of the art of music. Given human beings who are teaching and learning, and who are therefore constrained by all the factors bearing on teaching and learning, music education's character is a function of the character of music itself.¹

Reimer extracts three concepts from the writings of Croce, Dewey, and Langer. They are: (1) aesthetic creation, (2) aesthetic meaning, and (3) aesthetic experience. These concepts determine, for Reimer, the creation, meaning, and experience of the art-symbol.

Statement of the Problem

The purpose of this study is to define and therein to discover the meaning of the art-symbol for the contemporary music educator. The study analyzes, develops, and evaluates Reimer's philosophical concepts to determine their educative value in the art-symbol. In the evaluator's examination, Reimer's concepts are defined for their presuppositions upon

¹Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970), p. 1.

which the art-symbol is developed and its strengths and weaknesses as a philosophy of music education evaluated.

The art-symbol which characterizes the mind's creative idea in an art work gives birth to Reimer's aesthetic emphasis in creation, meaning, and experience. Reimer learns from Dewey that an art work is a process when there is a goal in the art-symbol.² As a function of an art work, the art-symbol arouses in the learner a human response and, in doing so, replaces the artist's symbol with the learner's symbol in order to experience aesthetically and share in the artist's insights into the patterns of feeling.³ Reimer's goal as an educator is to provide the conditions which enable the learner to understand, thereby experience, the expressive qualities of an art work and increase the learner's sensitivity to the creative idea. Reimer's assumption is that, because of the expressive qualities of the art of music, music is a viable medium through which the learner grows in self-understanding, finally to become a resultant of the creative idea.

Nature of the Problem

The nature of Reimer's philosophy is dependent upon the development of the presuppositions of his aesthetic concepts in (1) creation, (2) meaning, and (3) experience for their ontological premises, respectively in (1) process, (2) consciousness, and (3) being. The ontological premises are transcendent factors working in the aesthetic concepts to develop potentiality in the art-symbol to validate complicative and extensional value in an art work.

²Reimer, A Philosophy, p. 46.

³Reimer, A Philosophy, p. 51.

To develop the presuppositions of Reimer's aesthetic concepts is to determine the nature of the transcendent factor of aesthetic experience in the art-symbol. This factor functions as a conative, cognitive, and affective whole which is aesthetic experience.⁴

While, for Reimer, the art-symbol is a resultant given by means of an art work to clarify the patterns of feeling, it has a conative function to activate the relationship between the cognitive and affective to move from potentiality in the art-symbol to actuality in an art work. This implies that the creative idea is dependent upon the art-symbol for complicative value; the art-symbol is dependent upon the creative idea for extensional value. The conative power of the art-symbol is developed in order to define the relationship between the art-symbol and the creative idea. Once the conative is discovered in the art-symbol, the listener, performer, and composer have an opportunity to participate in an event of music. This means that, once experienced, music is more than a medium for expression; it is an expression of the listener, performer, and composer. This provides the possibility for the listener, performer, and composer to be the human factor in music and music education.

Problem Questions of the Study

Reimer's expressionistic concept of the art-symbol gives rise to three problems. They are stated as questions: (1) If an art work is a means to understanding the art-symbol, is the art-symbol a means and end of the creative process in which the creative idea is born and an art work determined? (2) Is the creative idea a resultant of the

⁴Reimer, A Philosophy, p. 76.

feeling process? If so, what are the epistemological implications of the creative idea once experienced? (3) What are the ontological premises of the aesthetic concepts which enable the listener, performer, and composer to be the major proponents of music education?

Terminology

At this point it is necessary to use definition as a means of analysis; it provides the tools to unify and integrate Reimer's pre-suppositions and develop the ontological premises of his aesthetic concepts.

The Expressionistic Mind. The expressionistic mind is the creative idea expressed in experience. To express, the mind uses its cognitive power in order to proffer form in matter. The resultant form is evidence of the expressionistic mind.

The Learning Object. For the expressionistic theorist, the learning object is synonymous with empirical existence until it is experienced by means of an art work. It now becomes the creative idea found in the art-symbol.

An Art Work. An art work is a goal in the process the mind uses to determine its logicity. The art work gives the mind insights into the patterns of feeling.

The Art-Symbol. For expressionistic theorists, the art-symbol is a resultant of the mind expressing the patterns of feeling in an art work to determine complicative and metaphorical value. The art-symbol is the mind's comprehension of form. This form expresses itself to the individual as an image composed of patterns of feeling.

The Feeling Process. The feeling process is the interaction between the mind and the learning object when the mind is concerned with the complicative value of the learning object.

The Inductive Inference. As an expressionistic act, the inductive inference is movement from feeling, an art work, to the art-symbol. This implies that the cognitive and affective functions of the mind are operant in order to determine the complicative and metaphorical values of experience.

Aesthetic Creation. Aesthetic creation is a concept of the creative idea; it explains the two-fold process in which the creative idea is determined while in the process of determining its essence. As a concept, aesthetic creation is the interdependency between the creative idea and an art work.

Aesthetic Meaning. Aesthetic meaning is a concept of the art-symbol; it explains the inductive inference from feeling, an art work, to the art-symbol. With the cognitive power of the concept, the individual perceives the expressive qualities of an art work in order to comprehend the patterns of feeling.

Aesthetic Experience. Aesthetic experience is a concept of the mind's involvement with wholes; its object is to experience a whole for its complicative and metaphorical value. The purpose of aesthetic experience is to enable the mind to learn from its creative activity.

Limitations

The study is limited to a critical analysis of Reimer's aesthetic concepts. These aesthetic concepts are traced to their origins in the philosophical writings of Croce, Dewey, and Langer.

Delimitations

Whereas there are many philosophical perspectives which evolve out of expressionism, the study is delimited to a critical analysis of Reimer's theory of music education. Since the study is interested only in the development of Reimer's thought for its epistemological and musical implications, no attempt is made to compare historically his position with views such as Ernst Cassirer's development of the effect of expressionistic thought in the symbolic forms of language.

Related Literature

In order to analyze Reimer's philosophy, the sources of his thought are traced to their expressionistic and instrumental origins. The authors and major works are: Benedetto Croce's Aesthetic; Susanne Langer's Feeling and Form, Philosophical Sketches, Philosophy in a New Key, and Problems on Art; and John Dewey's Art as Experience.

Methodology and Design of the Study

The design of this study is to determine the nature of the art-symbol as given by Reimer. To accomplish this Reimer's aesthetic concepts of creation, meaning, and experience are analyzed for their logicity. In order to evaluate Reimer's strengths and weaknesses as a philosopher, the inductive method is used to gather the materials for this study regarding (1) the expressionistic mind, (2) an art work, and (3) the art-symbol. To analyze the data, the deductive method is used to determine the presuppositions of Reimer's aesthetic concepts. This analysis of the art-symbol moves from potentiality to actuality in the ontological premises of aesthetic experience in (1) process,

(2) consciousness, and (3) being, which underlie Reimer's concepts of (1) the expressionistic mind, (2) the process of the art-symbol, and (3) experience, respectively.

Thus, the purpose of this study is to determine the nature of Reimer's concept of the art-symbol (1) as the mind which functions as a conative, cognitive, and affective whole to assure itself of meaning in aesthetic experience, (2) to be the means and end of aesthetic experience, and (3) to determine the transcendent function of aesthetic experience in the art-symbol.

In Chapter II, the elements of Reimer's philosophy and their sources in the writings of Croce, Dewey, and Langer are inductively studied. The expressionistic or inductive inference from feeling to the art-symbol structures Reimer's philosophy of music education.

In Chapter III, Reimer's aesthetic concepts of (1) creation, (2) meaning, and (3) experience are analyzed for their presuppositions. The presuppositions are determinants of Reimer's philosophy which serve to direct the development of potentiality inherent in his concept of the art-symbol; this will determine its complicative, metaphorical, and extensional value.

In Chapter IV, the potentiality of the art-symbol is examined by the evaluator in order to develop the presuppositions of Reimer's aesthetic concepts by delineating their inherent ontological premises in (1) process, (2) consciousness, and (3) being. The chapter concludes with a working definition of Reimer's philosophy of the art-symbol; here meaning is found in aesthetic experience.

In Chapter V, the ontological premises of the art-symbol are used to evaluate Reimer's philosophy for its strengths and weaknesses

as these pertain to (1) listening, (2) performing, and (3) composing music to enable the listener, the performer, and the composer to be evidence of human value in music education.

CHAPTER II

THE ELEMENTS OF REIMER'S PHILOSOPHY OF MUSIC EDUCATION

In this chapter, the writings of Croce, Dewey, and Langer are studied to determine the sources which give rise to Reimer's philosophy of music education. They are philosophers who understand the patterns of feeling, and how these patterns come to be known. For each of them, feeling is an interactive process when intuitive thought is applied by means of an art work and the art-symbol is given. To the degree the art-symbol arises together with the patterns of feeling, there is a pattern of feeling and an explanation of how it originates.^{1,2,3}

The act in which feeling originates in the art-symbol, by way of an art work, is the inductive inference. Movement from feeling, an art work, to the art-symbol, constitutes the threefold premise of Reimer's philosophy of music education.

Each of the expressionistic elements of (1) feeling, the expressive interaction between the mind and the learning object, (2) an art work, a process goal, and (3) the art-symbol, the conception an art work gives of the feeling process, are derived inductively. Each of the

¹Benedetto Croce, Aesthetic, trans. by Douglas Ainslie (New York: Noonday Press, 1970), pp. 2, 8, 18.

²John Dewey, Art as Experience, Capricorn Books (New York: G. P. Putnam's Sons, 1934), p. 276.

³Susanne K. Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), pp. 385, 397.

elements are associated for their ability to give birth to Reimer's expressionistic view of the art-symbol.⁴

Croce and the Expressionistic Mind

Croce's concept of the expressionistic mind is a central idea used by Reimer to determine his role as an educator. In an expressionistic process, the first step is to determine a whole in order to determine the whole.⁵ This means that the expressionistic mind is a resultant of its process.⁶

Croce defines the expressionistic mind as a resultant of the creative idea.⁷ As the creative idea arises in expression, there is the mind with a cognitive and affective function to express the patterns of affectivity generated by the creative idea. This is to know the creative idea by the process it was determined, namely, expression.⁸ To strengthen his position, Croce says:

. . . true intuition or representation is also expression. That which does not objectify itself in expression is not intuition or representation, but sensation and mere natural fact. The spirit only intuits in making, forming, expressing. He who separates intuition from expression never succeeds in reuniting them.⁹

The expressionistic mind is the dependency factor between the creative idea and its resultant expression or form. As a resultant,

⁴Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970), p. 58ff.

⁵Croce, Aesthetic, p. 2.

⁶Croce, Aesthetic, p. 8.

⁷Croce, Aesthetic, p. 8.

⁸Croce, Aesthetic, p. 8.

⁹Croce, Aesthetic, p. 8.

expression is the mind's cognitive function to proffer form in matter; this means there is the need to see something which did not before exist in the mind.¹⁰

In expression, the mind has a means, in a whole, to express the many in the one. Without form, the mind is isolated from its expression and destined to mystical existence unrelated to things which exist "outside" of the mind.¹¹ Form and the mind are inseparable. For the mind to exist, cognitively, there must be form.

The Intuitive Act

The convergent element in expression is intuition. In Crocean thought, intuition and expression are one and the same thing. Intuition is a derivative of expression; expression is intuitive activity. Croce reveals: "Intuitive activity possesses intuitions to the extent that it expresses them."¹²

The relation between intuition and expression permits the expressionistic mind to determine an expression while in the process of developing the creative idea. The mind's concern is to determine wholes, envision a pattern, and express form in matter. In the intuitive process, the mind functions as a universal in order to converge parts with wholes and concepts with meaning. Croce understands:

Those concepts which are found mingled and fused with the intuitions are no longer concepts, in so far as they are really mingled and fused, for they have lost all independence and

¹⁰Croce, Aesthetic, p. 20.

¹¹Croce, Aesthetic, p. 5.

¹²Croce, Aesthetic, p. 8.

autonomy. They have been concepts, but have now become simple elements of intuition.¹³

Empirical Existence

Concepts, for Croce, are passive agents which wait upon the mind for expression. Concepts are what the mind uses to express form in matter. In order to understand empirical existence, there must be expression. In the process of expression, the mind participates in empirical existence only in so far as it is conceptualized. Once things are expressed, there is the mind's expression which Croce says "presupposes impression, and particular expressions particular impressions."¹⁴

There is a cause and effect between impressions and expressions. Impressions are causes which are known only by their effect in expression. Effect implies that cause has imposed an order in empirical existence. To the degree order arises out of cause, the effect is greater than its causes as a unique manifestation of the creative idea in an art work. The expressionistic mind, as the whole, is given special emphasis by reason of its cognitive power to clarify parts with a whole for their indivisible quality.¹⁵ Croce relates:

Another corollary of the conception of expression as activity is the indivisibility of the work of art. Every expression is a single expression. Activity is a fusion of the impressions in an organic whole. A desire to express this has always prompted the affirmation that the work of art should have unity, or, what amounts to the same thing, unity in variety. Expression is a synthesis of the various, or multiple, in the one.¹⁶

¹³Croce, Aesthetic, p. 2.

¹⁴Croce, Aesthetic, p. 19.

¹⁵Croce, Aesthetic, p. 20.

¹⁶Croce, Aesthetic, p. 20.

As empirical existence is conceptualized, the complicative value of the expression constitutes the expressionistic mind in subjective reality.

The Creative Idea

Croce admits that not all ideas proffered by the mind are creative. The criterion is found in expression which implies that convergent thought has been concerned with wholes and their power to express a whole. With a whole, the mind

. . . collects intuitions that are wider and more complex than those which we generally experience, but these intuitions are always of sensations and impressions.

Art is expression of impressions, not expression of expression.¹⁷

The creative idea is the expressionistic mind at work in the things of empirical existence to determine a whole which is a means to the complicative value of art. As a process of knowing mediated through intuition, the creative idea constitutes art, artistic consciousness, or intuitive knowledge, universal in origin, nature, and function.¹⁸

The creative idea or art as designed by Croce possesses three elements. They are: (1) the expressionistic mind, an active agent with cognitive power to conceptualize, (2) consciousness, a resultant of the mind's activity, and (3) empirical existence, the passive state of things until embodied in the mind's impressions and concepts.¹⁹

¹⁷Croce, Aesthetic, p. 13.

¹⁸Croce, Aesthetic, p. 1.

¹⁹Croce, Aesthetic, p. 5f.

The Expressionistic Mind

The expressionistic mind, as Croce states it, is the "spirit"; it is without presuppositions and cannot be explained as a process. The mind is known only by its effect, namely consciousness, or expression. To exist, the mind expresses itself; once expressed there is the mind's origin; it is intuitive in nature and function.²⁰

In expression, there is an explanation of how impressions are given to the mind, intuitively.²¹ Although unexplainable in themselves, impressions become the subject matter of logic only after they have been conceptualized. As concepts, impressions are absolute in nature, passive in function, and dependent upon intuitive knowledge for meaning and complicative value.²²

Dewey and An Art Work

The second element of Reimer's philosophy of the art-symbol is an art work. Reimer's dependence on Dewey's instrumental assumption that the expressionistic mind is dependent upon a referent for meaning is readily apparent. It is Dewey's position that if the mind is at work in the environment of "things," ordinarily passive, there must be some effect or change in the nature of what was acted upon; it is from this change that the mind perceives the meaning of the creative idea.²³

²⁰Croce, Aesthetic, p. 8.

²¹Croce, Aesthetic, p. 8.

²²Croce, Aesthetic, p. 9.

²³Dewey, Art as Experience, p. 87.

What the mind learns from the creative idea operant in the referent or the learning object is meaning.²⁴ Meaning is a function of what the mind brings to the learning object, that is, its concepts. The concept is used to perceive empirical existence in order to clarify its content.²⁵ Dewey says that, "The doing or making is artistic when the perceived result is of such a nature that its qualities as perceived have controlled the question of production."²⁶

In order for the mind to react, there must be meaning. Meaning or consciousness is found when interaction constitutes the feeling process.²⁷

The Feeling Process

The pervasive character of feeling is generated by what the mind brings to as well as what is determined in the learning object. What is "done" and "undergone" together provides a fundamental unit of creation, namely, the creative idea in meaning.²⁸

The creative idea is

. . . a function of what is in the actual scene in its interaction with what the beholder brings with him. Some subtle affinity with the current of his own experience as a live creature causes lines and colors to arrange themselves in one pattern and rhythm rather than in another.²⁹

²⁴Dewey, Art as Experience, p. 43f.

²⁵Dewey, Art as Experience, p. 84.

²⁶Dewey, Art as Experience, p. 48.

²⁷Dewey, Art as Experience, pp. 45, 48.

²⁸Dewey, Art as Experience, p. 44.

²⁹Dewey, Art as Experience, p. 87.

For Dewey, two elements characterize the feeling process. They are: (1) the mind, and (2) the learning object. Once the learning object is determined, there is the mind in meaning.³⁰ In order to determine meaning, the mind must become the learning object in order to transform the mind and the learning object into means and consequence, the patterns of feeling into consciousness. In consciousness, Dewey says, feeling "selects what is congruous and dyes what is selected with its color, thereby giving qualitative unity to materials externally disparate and dissimilar."³¹

In the feeling process:

Through art, meanings of objects that are otherwise dumb, inchoate, restricted, and resisted are clarified and concentrated, and not by thought working laboriously upon them, nor by escape into a world of mere sense, but by creation of a new experience.³²

Dewey's reaction to emotionalistic interpretations of art is evident. He finds that to the degree there is a cognitive factor operant in the feeling process, there must be art.³³ Art is the causal factor working in feeling to "effect continuity of movement, singleness of effect amid variety."³⁴ Out of the feeling process, the art of feeling transforms poet's words into poetry, sculptor's stone into sculpture, and composer's sounds into music.³⁵

³⁰Dewey, Art as Experience, p. 25.

³¹Dewey, Art as Experience, p. 42.

³²Dewey, Art as Experience, p. 132f.

³³Dewey, Art as Experience, p. 25.

³⁴Dewey, Art as Experience, p. 69.

³⁵Dewey, Art as Experience, p. 64.

Art

For Dewey, art is a function of the feeling process; it is a two-fold behavior of intuition-imagination. Intuition is the mediator between the mind and the learning object which has as its purpose the determination of possibilities.³⁶

Possibilities are a function of the difference between what the mind observes, empirically, and what it proffers, imaginatively, to make sense out of what is observed.³⁷ In imagination, the mind, while being impressionable, reserves the right to vision and to learn from the consequences of its observations. This means that as imagination steeps itself in the materials of the learning object, it takes on a structure in order to control the mind's intuitive activity in the learning object.³⁸ "As imagination takes on form the work of art is born."³⁹

An art work, then, is a manifestation of imagination's perspective in experience. Imagination arises out of the feeling process to guide the artist's hand as he works to create an art work. Imagination, as a function of the mind's dialectical activity in the learning object, evidences Dewey's dependence upon Hegel's thesis that when the mind's eye is fixed upon an image or whole its movement is rhythmic out of

³⁶Dewey, Art as Experience, p. 266.

³⁷Dewey, Art as Experience, p. 268.

³⁸Dewey, Art as Experience, p. 45.

³⁹Dewey, Art as Experience, p. 268.

which tension becomes relaxation, counterstatement fuses with statement and the patterns of feeling impregnate meaning in an art work.⁴⁰

An Art Work

An art work is a process conditioned by a goal which the mind works with to determine the feeling process.⁴¹ Feeling, in itself, is not aesthetic; it becomes aesthetic to the degree a whole has been used to clarify meanings "as they enter into an ordered rhythmic movement toward consummation."⁴² The resultant work of art is expressive of the mind's imaginative power at work to adapt to the learning object. "A work of art elicits and accentuates this quality of being a whole and of belonging to the larger, all-inclusive, whole which is the universe in which we live."⁴³

By means of an art work, the mind's experiences of

. . . actuality and possibility or ideality, the new and the old, objective material and personal response, the individual and the universal, surface and depth, sense and meaning, are integrated in an experience in which they are all transfigured from the significance that belongs to them when isolated in reflection.⁴⁴

To the degree an art work is a resultant, there is the means to the complicative values of feeling. Understanding is a complicative value which determines continuity from one experience to another while opening the mind to consistency in the personal response of experience.⁴⁵

⁴⁰Dewey, Art as Experience, p. 82.

⁴¹Dewey, Art as Experience, p. 177.

⁴²Dewey, Art as Experience, p. 326.

⁴³Dewey, Art as Experience, p. 195.

⁴⁴Dewey, Art as Experience, p. 297.

⁴⁵John Dewey, Experience and Nature (Chicago: Open Court, Publishing Co., 1925), p. 182.

Experience then, for Dewey, is a means to experience when an art work results.⁴⁶ As a means, an art work is a whole the mind uses to experience and, thus, learn from its activity in the learning object.⁴⁷

Thus, it is Dewey's position that an art work is pivotal to all previous experience and instrumental to subsequent experiences.⁴⁸ As a means to man's understanding of the world in which he lives, an art work is pivotal in the power of the mind to determine meaning and experience.⁴⁹

Langer and the Art-Symbol

The symbolic or expressionistic factor operant in Reimer's philosophy has its source in Langer's concept of the art-symbol. The art-symbol is an insight into the patterns of feeling; it perceives patterns for their complicative and metaphorical value.⁵⁰ While complicative value arises with intuition, metaphorical value arises with imagination; this is Langer's thesis on art.⁵¹ The symbol is the mind's imaginative power to abstract and experiment with the image value of the forms proffered by intuition. The purpose of the symbol is to associate, intra-subjectively, the patterns of feeling giving them a purely mental context through which new patterns of feeling are suggested. The

⁴⁶Reimer, A Philosophy, p. 45.

⁴⁷Dewey, Art as Experience, p. 84.

⁴⁸Dewey, Art as Experience, p. 45.

⁴⁹Dewey, Art as Experience, p. 45.

⁵⁰Langer, Feeling and Form, p. 378.

⁵¹Langer, Feeling and Form, p. 378.

process of determining a form and replacing it with an image is one of symbolization.^{52,53}

In the process of symbolization, Langer says:

Images, therefore, modify each other; some dominate others, and all tend to become simplified. Emphasis is on what gives contours and gradients and other structural elements to images. Emphasis is on the natural process of abstraction, whereby our visual representations are made to differ from the direct perceptions that started them.⁵⁴

In the symbolic process, it is the mind's prerogative to vision form as well as to replace form generating a futuristic perspective unique to the creative idea. For Langer, the art-symbol is a function of imagination to reduce countless stimuli and deal with the patterns of feeling, symbolically. The symbol serves the mind to minimize the impact of stimuli received on the nervous system.⁵⁵

Langer's emphasis on imagination is unmistakable when she says:

Imagination is probably the greatest force acting on our feelings--greater and steadier than outside influences, like fear-inspiring noises and sights or direct sense pleasure, even including the intense pleasures of sexual excitement. Only a small part of reality, for a human being, is what actually is going on; the greater part is what he imagines in connection with the sights and sounds of the moment.⁵⁶

Although imagination is highly mental in nature and function, it has the same basis as intuition in experience. Intuition is the nature of imagination. Without intuition imagination is without form and its

⁵²Langer, Feeling and Form, pp. 128, 378.

⁵³Susanne K. Langer, Philosophical Sketches, Mentor Books (Baltimore, Maryland: The Johns Hopkins Press, 1964), p. 43f.

⁵⁴Langer, Philosophical Sketches, p. 45.

⁵⁵Langer, Philosophical Sketches, p. 71.

⁵⁶Langer, Philosophical Sketches, p. 125.

functional insights to determine symbolic value. Intuition is the perceptual element in imagination. Langer affirms this by saying:

The fact is, I think, that the perception of forms, or abstraction, is intuitive, just as the recognition of relations, of instances, and of meaning is. It is one of the basic acts of logical intuition, and its primitive and typical occurrence is in the process of symbolization.⁵⁷

In the symbolic process, the forms of imagination and the forms of intuition (feeling) arise together as inseparable behaviors. While intuition proffers form, imagination comprehends form in the art-symbol. Langer develops her point by saying:

The comprehension of form itself, through its exemplification in formed perceptions or "intuitions," is spontaneous and natural abstraction; but the recognition of a metaphorical value of some intuitions, which springs from the perception of their forms, is spontaneous and natural interpretation. Both abstraction and interpretation are intuitive, and may deal with non-discursive forms.⁵⁸ They lie at the base of all human mentality, and are the roots from which both language and art take rise.⁵⁹

To the degree the forms of imagination and the forms of feeling arise together, there is the art-symbol.

The Art-Symbol

For Langer, the art-symbol is the mind's interpretation of the patterns of feeling to determine complicative and metaphorical value. This is to say that, to the degree there is the art-symbol, an art work is a "fabric of feeling," which "has an intricate dynamic pattern, possible combinations and new emergent phenomena."⁶⁰

⁵⁷Langer, Philosophical Sketches, p. 60.

⁵⁸Non-discursive forms are intuitive forms which suggest imagination's involvement with a whole for the art-symbol.

⁵⁹Langer, Feeling and Form, p. 378.

⁶⁰Langer, Philosophical Sketches, p. 80.

In the art-symbol, feeling is more than a random happening; it is an imaginative process with intuitive power to intensify patterns of feeling for self-understanding. As experienced, the symbol characterizes feeling for its "excitement," "joy," "sorrow," "love," and "hate."⁶¹ The effect of the art-symbol of feelings "is that feelings have definite forms, which become progressively articulated. Their development is effected through their 'interplay with the other aspects of experience. . . .'"⁶²

To articulate the patterns of feeling, the mind proffers a form to fill the space between the mind and the learning object to mediate cause to effect, feeling to art, in the art-symbol.⁶³ Once the patterns of feeling are articulated in an art work, there is the art-symbol, the mind's understanding of the creative idea.⁶⁴

Langer determines:

In some sense, then, feeling must be in the work; just as a good work of art clarifies and exhibits the forms and colors which the painter has seen, distinguished, and appreciated . . . , so it clarifies and presents the feelings proper to those forms and colors. Feeling "expressed" in art is "feeling or emotion presented as the qualitative character of imaginal content."⁶⁵

While an art work is the embodiment of the patterns of feeling, the art-symbol, once imaginatively interpreted, opens the mind to its artistic content. As defined, the art-symbol is a mental context in

⁶¹Langer, Philosophical Sketches, p. 79.

⁶²Susanne Langer, Philosophy in a New Key, Mentor Books (New York: The New American Library, Inc., 1957), p. 92.

⁶³Langer, Philosophy in a New Key, p. 127.

⁶⁴Langer, Philosophical Sketches, p. 82.

⁶⁵Langer, Feeling and Form, p. 58.

which the forms of feeling "are abstracted only to be made clearly apparent, and are freed from their common uses only to be put to new uses: to act as symbols, to become expressive of human feeling."⁶⁶

For Langer, the art-symbol (the mediating element of an art work) clarifies the content of feeling and expresses its complicative and metaphorical value. Through imagination, Langer opens to Reimer the possibility of the mind filled with the power to experiment, symbolically, and interpret forms proffered by intuition for the purpose of expressing the patterns of feeling. Imagination fulfills the need of the mind to experiment and interpret in order to move from the patterns of feeling to the images of art in the art-symbol.

Reimer's Position as an Expressionist

Croce, Dewey, and Langer provide Reimer with the essence of what he developed as a philosophy of the art-symbol. These philosophers gave Reimer four conceptual elements: (1) the mind, as expressor, (2) the learning object, that which is to be expressed, (3) an art work, a resultant of the mind's creative idea, and (4) the art-symbol, the conception.⁶⁷ The composite elements constitute Reimer's perspective which is analyzed and evaluated in subsequent chapters of this study.

The Expressionistic Mind

The expressionistic mind is the creative idea in action to express content as it arises out of the feeling process. To do this,

⁶⁶Langer, Feeling and Form, p. 51.

⁶⁷Reimer, A Philosophy, p. 58.

the mind proffers form to mediate the mind to, from, and about the learning object in order to become conscious of the creative idea. For Reimer, the mind is inherent to its activity, empirical existence is basically passive, and the mind, as a resultant in an art work, is greater than the feeling process which gave it birth; it thus has a medium for growth and to become.

The Learning Object

The learning object is that which is "objectively" perceived in empirical existence, passive in nature, but to be expressed. It fulfills the mind's need for a referent only as the mind becomes the learning object transforming it into an art work.

An Art Work

To the degree there is a resultant of the creative idea and the patterns of feeling are clarified for their complicative value, there is an art work. An art work is a means to expression and the metaphorical value of experience.

The Art-Symbol

The art-symbol is a conception given by an art work to determine the complicative and metaphorical values of patterns as they arise out of the feeling process. The art-symbol is a function of the mind working on a whole, to determine the whole; the process is imagination and the resultant is intuition. As the resultant, the art-symbol explains what feeling is and how it is expressed in art.

CHAPTER III

THE ANALYSIS OF REIMER'S PHILOSOPHY OF MUSIC EDUCATION

The metaphysical premise in this study is to be found in what Reimer learned from the philosophers Croce, Dewey, and Langer and applied to music education. The purpose of this chapter is to analyze Reimer's aesthetic concepts of creation, meaning, and experience for their presuppositions as a basis for conclusions in Chapter V. Chapter III concludes with Reimer's philosophical tenets of music education.

Aesthetic creation means that if there is an interdependency operant between the expressionistic mind and its need for a referent, then an art work has expressive qualities and therefore educative value when studied for its expressive qualities.¹

Aesthetic meaning is synonymous with the art-symbol, a synthetic factor embodied in an art work. To the degree an art work provides a conception of the feeling process, there is the art-symbol which opens the mind to aesthetic experience. Aesthetic experience is an understanding of the art-symbol for its educative value.

Aesthetic experience has educative value to the degree that the learner is able to perceive empirically the artist's insights embodied in an art work and the art work provides a conception

¹Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970), p. 53.

which fosters the learner's imaginative reaction to the learning object.²

With the aesthetic tools of creation, meaning, and experience, Reimer has developed patterns of analysis and methodologies for music education. Pivotal to his philosophy is the belief that the learner has the same power of expression which is found in the artist concerned with patterns of feeling in the determination of an art work. Once determined, according to Reimer, an art work is never complete or to be understood in isolation. Rather, it is a dynamic which fosters the learner's experience when the learner is involved in the expressive qualities of an art work and symbol.

Although the learner's symbol is essentially a private conception, his perceptions of an art work have the same empirical requirements as the artist's.³

Aesthetic Creation

Aesthetic creation is Reimer's concept of the feeling process; it is a process goal through which the mind articulates the patterns of feeling.⁴ Once the mind and the learning object is abstracted in a tautology, there is aesthetic creation.⁵ As a connective between the mind and the learning object, aesthetic creation is a resultant of the expressive mind with the responsibility to vision form in matter.

²Reimer, A Philosophy, p. 85.

³Reimer, A Philosophy, p. 63.

⁴Reimer, A Philosophy, pp. 46, 47.

⁵Reimer, A Philosophy, p. 47.

The origin of aesthetic creation is a function of the interaction between the artist and an art work.⁶ Reimer diagrams the concept of aesthetic creation as follows:

Aesthetic Creation:

Artist \longleftrightarrow Art Work

The double arrow in the diagram of aesthetic creation indicates the reciprocal effect of the artist and his medium. The artist works on the medium and the medium works on the artist. This interchange is precisely the condition which allows for exploration to take place.⁷

In aesthetic creation, the mind's activity is embodied in an art work which serves as a means to a determined end. In the process, an art work is built up and completed in one intuitive act. The completion of an art work is the art-symbol, a resultant of the creative idea in the materials of its medium.⁸

As a medium, an art work fosters the mind's imaginative reaction to emergent forms. To the degree the mind is closed to emergent form, form itself remains disparate from other forms and "points to" meaning rather than embodying meaning. Such forms remain incomplete because the human response is absent; there is no clarification of their complicative value. These forms are passive and remain a function of one-way communication between a sender and a receiver. The purpose of a sender is to transmit accurate information to a receiver. The process is efficient from the sender's perspective, but not effective because the sender has no assurance of the receiver's ability to decode the message; communication is closed to feedback, a condition

⁶Reimer, A Philosophy, p. 47.

⁷Reimer, A Philosophy, p. 48.

⁸Reimer, A Philosophy, pp. 46, 49.

of the effectiveness of communication. The effect of one-way communication is information without reason or aesthetic possibilities.⁹

Aesthetic creation results from the ability of the mind to be aroused through its involvement in the expressive qualities of empirical existence, namely, the "feelingful qualities of things--words, sounds, colors, shapes, movements, acts."¹⁰

What starts the process of creation is an "impulse," often disembodied, sometimes attached to an artistic idea such as a melody or a combination of words or a set of contrasting colors . . . ; it is a tentative motion--a sense of possibility--a germinal idea which seems to have the power to grow. The act of aesthetic creation lies precisely in the growth process. . . .¹¹

The impulse or intuition is the relationship between two ideas or behaviors, the artist's subjective response, and the artist's involvement in the learning object out of which the creative idea is given. The creative idea is imagination working towards intuition, a process goal which serves imagination with the means to deal with possibilities as they are generated, metaphorically, for their complicative value. "As an artist 'works out' the expressive possibilities of his medium he is at once embodying his understanding about the nature of feeling and exploring new possibilities of feeling."¹²

Imagination is the mind's subjective involvement in the intuitive forms of the feeling process. Imagination, itself, does not create; rather, it enables the artist to share in the expressive

⁹Reimer, A Philosophy, p. 47.

¹⁰Reimer, A Philosophy, p. 46.

¹¹Reimer, A Philosophy, p. 45.

¹²Reimer, A Philosophy, p. 49.

qualities of things through its images. Images enable the mind to be aroused by its patterns, events, and feelings.¹³

Imagination fulfills the mind's need to experiment, metaphorically, to capture and share in the nature of things by means of an art work.¹⁴ "The sharing occurs by means of the art work, which contains an embodiment of insight about feeling, this embodiment capable of giving rise to insights into feeling on the part of the perceiver."¹⁵

Once the creative idea is shared in an art work, there is insight in the symbol in order "to cut through the surface of life and to give a sense of life's depths makes art man's most effective tool for deepening the insights of people into their shared nature."¹⁶

The act of aesthetic creation never intends "solution," it is always a means open to the subjective response. While the expressive qualities of things are explored, the mind embodies its medium in subjective reality.¹⁷

What presuppositions must now be drawn to determine how far Reimer's insights go in his concept of aesthetic creation as a link between an artist and his medium? The following presuppositions are set forth:

¹³Reimer, A Philosophy, p. 51.

¹⁴Reimer, A Philosophy, p. 46.

¹⁵Reimer, A Philosophy, p. 50.

¹⁶Reimer, A Philosophy, p. 51.

¹⁷Reimer, A Philosophy, p. 46.

Presuppositions

1. Aesthetic creation (an art work). Aesthetic creation is synonymous with an art work in form.
2. Aesthetic creation (expressionistic factor). The expressionistic factor of aesthetic creation is the mind's ability to prefer form in matter and determine meaning with complicative and metaphorical value.
3. Aesthetic creation (imagination). Imagination is a metaphorical idea working in aesthetic creation to entertain possibilities for their complicative value.
4. Aesthetic creation (implication). Aesthetic creation implies growth and movement towards an end to be determined. Growth is evident once the end is determined.
5. Aesthetic creation (intuition). Aesthetic creation is an intuition implying form in imagination. Intuition is the complicative value of aesthetic creation.
6. Aesthetic creation (means). Aesthetic creation is a means to insight as it arises out of the feeling process.
7. Aesthetic creation (the mind). Aesthetic creation arises together with the cognitive and affective function of the mind in the feeling process.
8. Aesthetic creation (its nature). Aesthetic creation is by nature interactive between the mind's empirical perception and imaginative reaction.
9. Aesthetic creation (origin). Aesthetic creation arises when the mind and the learning object are indistinguishable.

10. Aesthetic creation (process). Aesthetic creation is a concept of the feeling process.

11. Aesthetic creation (a resultant). Aesthetic creation is a resultant of the creative idea's search for meaning.

Aesthetic Meaning

Aesthetic meaning is the second pivotal concept under examination for this part of the study on Reimer's philosophy of the art-symbol; it is the inductive inference from feeling, an art work, to the art-symbol which opens the learner to the educative value of aesthetic experience.¹⁸

To the degree the mind perceptibly reacts, there is a quality in experience which gives rise to aesthetic meaning, or the art-symbol. Aesthetic meaning is, in function, the mind's expressive activity in the patterns of feeling.¹⁹ Once the creative idea is embodied in an art work, there is the art-symbol. The art-symbol has the same relationship to an art work as essence has to existence in experience.

A work of art will be referred to as either an "art-symbol" or an "expressive form." The word "form" in "expressive form" means the total expressiveness of an art work. In music, an "expressive form" is a piece of music, the sum total of its expressiveness being presented by melody, rhythm, harmony, tone color, texture, form and whatever else contributes to its musical effectiveness. All of this together is an "expressive form" or "art-symbol."²⁰

¹⁸Reimer, A Philosophy, p. 56.

¹⁹Reimer, A Philosophy, p. 62.

²⁰Reimer, A Philosophy, p. 58.

Expressive form is a connective between form and feeling; it is expressive of the complicative and the metaphorical values of feeling. Form alone is the complicative value which implies the existence of matter while expressive form implies the meaning of existence for the mind.

The difference between form and expressive form is a function of the mind's imaginative reaction. To the degree imagination has been used to vision form, it is expressive of the creative idea. Form and expressive form are now resultants of the same process, the latter implying expressive activity.

With the above distinction between form or a "conventional" symbol and an expressive form, it is possible to recreate the four elements Reimer interprets from the philosophical writings on art of Croce, Dewey, and Langer. Reimer determined:

Four elements are necessary in order to produce both a symbol and an expressive form. These are (1) the subject--the person who will make the symbol or the expressive form, (2) the object--the thing about which the symbol or expressive form will be made, (3) the symbol or expressive form itself, (4) the conception which the symbol or expressive form gives about the object--the conception given by (3) of (2).²¹

He sustains his position on the art-symbol's expressive power by saying that conventional symbols used for empirical observation, by definition, do not require the human contribution. The difference is in how the mind deals with possibilities, or mechanically records possibilities as they occur. The mind's tool to deal with possibilities is imagination. Through imagination, the mind intuitively attempts to map out areas of empirical existence to determine its artistic

²¹Reimer, A Philosophy, p. 58.

possibilities. To do this, imagination serves the insights proffered by intuition to embody and make known what was known empirically but unknown artistically.²²

Symbols which do not foster imagination are conventional. Conventional symbols designate meaning. The two kinds of meaning are on a continuum from: (1) the artistic (arising with the human response), and (2) non-artistic (of the object, passive in nature). Their respective attributes are diagrammed as follows:

Conventional Symbols:	Art-Symbols:
Signs: Signals:	Expressive Forms
Genuine Symbols	
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 ²³

The attributes of conventional symbols are non-art, information; they characterize the mind's activity in the learning object as one-way closed to feedback from the learning object. As feedback is not encouraged in the process, information sent by the sender demands acceptance rather than fostering imagination and feedback. As defined, the power of the conventional symbol "to explain, to predict, to manipulate, to show relations, is the basis of scientific activity and the basis of man's knowledge about the empirical world."²⁴

²²Reimer, A Philosophy, p. 61.

²³Reimer, A Philosophy, p. 60.

²⁴Reimer, A Philosophy, p. 60.

From Reimer's perspective, studies of the empirical world such as philosophy, history, and social studies depend upon the designative power of conventional symbols.²⁵ Once a symbol possesses agreement between a sender and a receiver communication is effected and information received. The degree to which the symbol is closed (defined) is the degree to which communication of information is assured.

The information may be about the physical world, about attitudes, about beliefs, about psychological, social, political phenomena. In any case the information given through symbols is primarily of a factual nature. Symbols yield data, simple or staggeringly complex. To all of it the word information is applicable.²⁶

As conceptualized by Reimer, conventional symbols are absolutes which need not be replaced so long as they have pragmatic value, to effect information.

The attributes of the art-symbol are universal and function with wholes to determine wholes.

Art-symbols also give meanings, but they do so by gathering up their constituent parts and presenting them for immediate apprehension and response. . . . The "all-at-once" quality of art-symbols is called "presentational" form, to distinguish it from "discursive" form.²⁷

To the degree an art work is the embodiment of the creative idea, there is insight, a cognitive factor which serves the mind to make the inductive inference from feeling, an art work, to the art-symbol. The art-symbol or insight is a resultant which fulfills the feeling process in understanding.²⁸ To understand the patterns of feeling, there must

²⁵Reimer, A Philosophy, p. 69.

²⁶Reimer, A Philosophy, p. 61.

²⁷Reimer, A Philosophy, p. 64.

²⁸Reimer, A Philosophy, p. 59.

be aesthetic meaning. Aesthetic meaning is a process whereby the artist understands and comprehends the patterns of feeling.²⁹

The product of art-symbol meaning is insight. Of course the word "insight" is often used to indicate an understanding of deeper levels of the physical or social world. . . . This is the dimension of immediate apprehension of the quality of feeling, as presented in the aesthetic quality of something. The expressive quality of the art-symbol itself is what presents the conditions for feelingful response, the product of the response being "insight". . . .³⁰

As conceived by Reimer, aesthetic meaning or the art-symbol is understanding gained which characterizes experience as aesthetic. The art-symbol is the educative value determining understanding in aesthetic experience.

The presuppositions of aesthetic meaning are now extracted in this study to show the pivotal nature of aesthetic meaning as a resultant of the artist's involvement in the expressive nature of things and the condition of the learner's aesthetic experience.

Presuppositions

1. Aesthetic meaning (the art-symbol). The expressive mind is the creative idea in search for aesthetic meaning. Once determined, aesthetic meaning is the art-symbol, the embodiment of the creative idea.

2. Aesthetic meaning (cognitive factor). Aesthetic meaning is a cognitive factor operant in experience when the patterns of feeling are embodied, and a human response is fostered.

3. Aesthetic meaning (connective). When quality arises from patterns of feeling, there is aesthetic meaning. As quality is

²⁹Reimer, A Philosophy, p. 61.

³⁰Reimer, A Philosophy, p. 61.

expressed in aesthetic meaning, expressive form is the connective between form and feeling.

4. Aesthetic meaning (essence). Aesthetic meaning is an apprehended quality which arises out of the feeling process. The art-symbol and an art work have the same relationship as essence and existence in experience.

5. Aesthetic meaning (event). Aesthetic meaning is an event which fosters imagination to deal with possibilities as they emerge in experience.

6. Aesthetic meaning (frame of reference). Aesthetic meaning is a mental context in which intuitive forms are experienced for their complicative and metaphorical value.

7. Aesthetic meaning (implicative value). Aesthetic meaning implies that the creative idea has been fostered and there is a resultant in experience.

8. Aesthetic meaning (inductive inference). Aesthetic meaning is the inductive inference from feeling, an art work, to the art-symbol; the art-symbol is the inductive inference and once inferred is synonymous with aesthetic meaning.

9. Aesthetic meaning (metaphorical value). To express form in matter, there must be a quality, a metaphorical value of aesthetic meaning.

10. Aesthetic meaning (quality). Aesthetic meaning arises the same way that quality arises from form in experience.

11. Aesthetic meaning (resultant). Aesthetic meaning is a resultant and meaning of the creative idea.

12. Aesthetic meaning (structured). Aesthetic meaning is structured by the creative idea when patterns of feeling are embodied in an art work.

13. Aesthetic meaning (subjective reality). Aesthetic meaning is reality, subjectively experienced; it implies that as the mind has proffered form in matter, imagination was fostered, and there is a resultant in subjective reality.

14. Aesthetic meaning (to find). To find aesthetic meaning is to subjectively respond to the complicative values of data.

Aesthetic Experience

Aesthetic experience is a resultant experience which has the same relationship to the learner as an art work does to the artist.³¹ An experience and an art work are both process goals which enable the mind to understand the creative idea. Where aesthetic creation is a concept of the creative idea's concern with the association of parts with wholes, aesthetic experience relates wholes with wholes, art works with learners.³² To create or experience aesthetically involves for the artist and the learner the same process, the inductive inference, to perceive and express the patterns of feeling. As defined, aesthetic experience is the perceptible reaction to the expressive qualities of an art work.³³

Aesthetic experience is caused and effected out of the ordered conditions which arise with perception in the feeling process.

³¹Reimer, A Philosophy, p. 80.

³²Reimer, A Philosophy, p. 76.

³³Reimer, A Philosophy, pp. 74, 80.

Reimer's dependence on Dewey is strong at this point when he says:

Every living thing exhibits the same basic condition: an interaction between the thing and its environment. This interaction is a constant process of accommodation; of impulses received and given; of movement and countermovement. The characteristic quality of life is a pervasive state of flux in which the organism moves from imbalance to balance, from tension to relaxation, from agitation to stasis, from need to fulfillment, from action to rest. As long as an organism continues to respond to its surroundings it is alive. When interaction stops life has stopped.³⁴

As the interactive component of aesthetic experience, feeling, permeates movement with "preconscious" sensations. These sensations are causal factors which demand an effect, a human response to characterize life as human.³⁵

The essence of human life, Reimer finds is in human response. To the degree a human response arises out of the feeling process, there is aesthetic experience. As caused, aesthetic experience has the same basis as the intuitive forms generated in the feeling process.³⁶

Aesthetic experience implies growth; it is being nurtured while in the process of determining its own essence to express the patterns of feeling and expand in understanding of the expressive qualities of an art work. By understanding, Reimer means "the curve of life's rhythm becomes broader as larger sections of life are lived: the passing of the seasons, the passing of the years, the time of childhood, of youth, of middle age, of old age."³⁷

³⁴Reimer, A Philosophy, p. 73.

³⁵Reimer, A Philosophy, p. 73f.

³⁶Reimer, A Philosophy, p. 73.

³⁷Reimer, A Philosophy, p. 73.

Aesthetic experience is an existent with essence in the art-symbol and existence in an art work.³⁸ As an existent, aesthetic experience is an archetype of the feeling process, a totality of feelings which serve as a metaphysical basis for self-understanding.³⁹

Reimer elaborates on this point by saying:

As in every such embodiment, the significance, or import, or insight, or expressiveness, is inseparable from the very shape and form of the thing which embodies the movement. The expressive form does not "point to" life, as does the sea bird's egg, but presents embodied conditions which are immediately grasped as significant.⁴⁰

As a whole, aesthetic experience is concerned with wholes.⁴¹ As insights are determined and shared, there is a quality of the whole, or the art-symbol which affirms that "humans are not only capable of responding to things as aesthetically expressive, they are capable of transforming their sense of the significance of movement into expressive forms."⁴²

In the concept of response, the creative idea becomes the art-symbol by means of a referent. In order to transform the creative idea, a referent is needed to determine the logicity of its activity. Once meaning is given, there is the transformation of the creative idea into the art-symbol. Meaning is the fusion between a whole and the whole, an art work and the art-symbol.⁴³ "One's interest and reactions must be

³⁸Reimer, A Philosophy, p. 76.

³⁹Reimer, A Philosophy, p. 76.

⁴⁰Reimer, A Philosophy, p. 74.

⁴¹Reimer, A Philosophy, p. 76.

⁴²Reimer, A Philosophy, p. 74.

⁴³Reimer, A Philosophy, p. 76.

absorbed by or immersed in the aesthetic qualities being attended to, calling forth a feelingful reaction to the perceived aesthetic conditions."⁴⁴

Once a whole is determined, mind is expressed in experience which implies the presence of an objective perception and a subjective response.

As perception is totally objective it is analogous to empirical observation which can be "manipulated, discussed, practiced, tested."⁴⁵ Objective behavior is a process of "recognizing, recalling, relating, identifying, differentiating, matching, subsuming, comparing, discriminating, synthesizing, and a host of others both nameable and unnameable."⁴⁶

The processes effect possibilities which possess the need to be understood for their inherent reason in experience. It is this inherent reason which enables the subjective reaction to find meaning. "To the extent that a person can perceive aesthetic qualities keenly, subtly, precisely, sophisticatedly, sensitively, his reaction can be keen, subtle, precise, sophisticated, sensitive."⁴⁷

In the Reimerian scheme, there is an objective and subjective facet to the feeling process. The learning object as "outside" is perceived as totally objective with actual materials such as line, color, and sound. In the mind these "objective" materials constitute

⁴⁴Reimer, A Philosophy, p. 76.

⁴⁵Reimer, A Philosophy, p. 81.

⁴⁶Reimer, A Philosophy, p. 81.

⁴⁷Reimer, A Philosophy, p. 82.

possibilities which arise together with the subjective response to transform what was "outside" and "objective" into an image "inside"; and there, it becomes totally "subjective" in the mind. The subjectification of the objective constitutes aesthetic experience.⁴⁸ Aesthetic experience explains the educative value of the art-symbol for music education.⁴⁹

As a resultant of the feeling process, aesthetic experience is the whole, the creative idea expressed in experience.⁵⁰ As the mind's idea moves to, from, and about the learning object, and is apprehended, there is a quality which transforms sounds, words, lines, and colors into music, poetry, and art.⁵¹

The presuppositions of aesthetic experience are abstracted in this study as the metaphysical basis of Reimer's major tenets of education to determine the applicative value of aesthetic experience for music education.

Presuppositions

1. Aesthetic experience (caused). As an order is determined in an art work, there is the cause of aesthetic experience.

2. Aesthetic experience (direct). Aesthetic experience is direct; an art work is determined while in the process of determining the creative idea in the art-symbol.

⁴⁸Reimer, A Philosophy, p. 79f.

⁴⁹Reimer, A Philosophy, p. 76.

⁵⁰Reimer, A Philosophy, p. 74.

⁵¹Reimer, A Philosophy, p. 77.

3. Aesthetic experience (expressionistic). Aesthetic experience arises together with the inductive inference from feeling, an art work, to the art-symbol; it is expressionistic in reality.

4. Aesthetic experience (the feeling process). To the degree essence is determined in the feeling process, there is aesthetic experience.

5. Aesthetic experience (imagination). Imagination serves as the criterion for aesthetic experience in the same way as it does for the art-symbol. Aesthetic experience is fostered in the same way that imagination is "in" the feeling process.

6. Aesthetic experience (intuitive). As intuition mediates cause to effect, aesthetic experience mediates feeling to art. Art and feeling have the same relationship as essence and existence in an existent which constitutes aesthetic experience.

7. Aesthetic experience (process). Aesthetic experience is a process of understanding, a perceptible reaction when an existent results in essence and existence.

8. Aesthetic experience (resultant). Aesthetic experience is a resultant, the mind or creative idea expressed in experience.

9. Aesthetic experience (source). Once the art-symbol is given by means of an art work, there is the perceptible reaction; aesthetic experience is the source of aesthetic experience.

10. Aesthetic experience (a whole). Aesthetic experience is the mind's involvement with a whole; a whole is a means to the whole.

11. Aesthetic experience (the whole). The whole is the ultimate frame of reference of aesthetic experience.

Reimer's Philosophical Tenets of Music Education

Now that the concepts of creation, meaning, and experience have been analyzed, one final step is necessary in this portion of the study.

Reimer's concept of aesthetic experience is realized only as an operant in music education. His purpose as an educator is to enable students to experience aesthetically. Aesthetic experience is the educative process.⁵²

The educative factor of aesthetic experience is the art-symbol. The four tenets of the art-symbol are: (1) the art symbol, as a function of the creative idea, can be taught only as a resultant, in an art work, (2) in an art work, the art-symbol can be studied and analyzed for its expressive qualities, (3) to determine insights into the feeling process, and (4) to expand the student's understanding and sensitivity to the art of music.⁵³ The four tenets suggest the following procedures for teaching music.

1. Music should be taught for its expressive qualities, the conditions which give rise to insights into the feeling process.⁵⁴

2. The learner should be in direct relationship to the expressive qualities of an art work in order to share insights into the feeling process.⁵⁵

⁵²Reimer, A Philosophy, p. 87.

⁵³Reimer, A Philosophy, p. 82.

⁵⁴Reimer, A Philosophy, p. 53f.

⁵⁵Reimer, A Philosophy, p. 53f.

3. Teaching should be an active process to determine the objective conditions out of which the learner's response is fostered and the patterns of feeling are articulated in the art-symbol.⁵⁶

4. The teacher must facilitate the direct relationship between the learner and the expressive qualities of an art work by selecting an art work which challenges the learner and enables him to react perceptibly.

5. The subject matter of music education should be an art work. To the degree an art work is of high quality, it fosters aesthetic experience and, the art-symbol is educative.⁵⁷

6. Aesthetic experience is involvement in the expressive qualities of an art work out of which the art-symbol is given and the learner learns from the consequences of experience. Therefore, teaching and learning should be arranged in such a way to make experience central to all study and analysis of the expressive elements of the art of music.⁵⁸

⁵⁶Reimer, A Philosophy, p. 53.

⁵⁷Reimer, A Philosophy, p. 68f.

⁵⁸Reimer, A Philosophy, p. 76.

CHAPTER IV

THE DEVELOPMENT OF REIMER'S PHILOSOPHY OF MUSIC EDUCATION

Reimer's philosophy and its educational implications for listening, performing, and composing the art of music results from his concept of the art-symbol. This is to say that, the art-symbol is a human value which emerges symbolically in the listener, performer, and composer to direct their experience of music.¹

Once the art-symbol is perceived by the experienter, it is the transcendent factor of aesthetic experience. As emergent in Reimer's concept of aesthetic experience, the art-symbol is the principle determinant of Reimer's expressionistic definition of art. The art-symbol is his overall concept of music education theory.

The presuppositions of Reimer's concept of aesthetic (1) creation, (2) meaning, and (3) experience are reconstructed to determine their ontological premises in (1) process, (2) consciousness, and (3) being. The ontological premises are the conditions which assure meaning in aesthetic experience and validate the potentiality of the art-symbol to transcend and emerge into experience as the human value of music education.²

¹Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970), p. 75.

²Reimer, A Philosophy, p. 82.

The ultimate frame of reference for the art-symbol is not as an entity but in being. The art-symbol of being provides the conditions necessary to validate the strengths and weaknesses of Reimer as a music educator.

Process as a Condition of Aesthetic Experience

Reimer's concept of aesthetic creation is conceptualized as a two-fold process, the imagination of intuition. The process is an explanation of the relationship between an artist and an art work.³ The artist provides the imaginative process in order to intuit meaning in an art work. In the imaginative process, an artist and an art work become indistinguishable, a process goal, built up and envisioned, reciprocally.⁴

The principle Reimer adopts to explain the process of intuition is the expressionistic one. As Croce conceived intuition is man's expression.⁵ From the expressionistic view, intuition is a medium between the mind and empirical existence replete in imagination's image or intuition. While the artist works on the medium, the medium changes and gives the artist an emergent image of the creative idea. Reimer agrees with Croce⁶ in the possibility of the creative idea without presuppositions; Reimer suggests that the mind has the ability

³Reimer, A Philosophy, pp. 45, 47, 48.

⁴Reimer, A Philosophy, pp. 45, 50.

⁵Benedetto Croce, Aesthetic, trans. by Douglas Ainslie (New York: Noonday Press, 1970), p. 8.

⁶Croce, Aesthetic, p. 2.

to proffer form in matter, the origin being the imaginative process, or thought without a beginning other than an impulse, the creative idea.⁷

The creative idea arises out of the unknown (feeling, or impulse) and is affirmed by the cognitive power of the mind in an image. Is the image then, the source of art as Dewey discovered?⁸ From this Langer learns that an art work gives an image to the mind.⁹ To this Reimer adds that the image is perceived only when there is an aesthetic experience.¹⁰ This leads the discussion to the following question: If an image is perceived as aesthetic is it not the art-symbol which preconditions artistic understanding in aesthetic experience? This position permits the suggestion that the art-symbol is the precondition of aesthetic experience which implies that the art-symbol as the known has moved toward the feeling process as an intended aesthetic experience.¹¹

As inherent in aesthetic experience, the art-symbol characterizes the unknown for its meaning.¹² To do this, the art-symbol underlies the inductive inference from feeling, an art work, to the art-symbol. The conative assumption is that it is the art-symbol which

⁷Reimer, A Philosophy, p. 45.

⁸John Dewey, Art as Experience, Capricorn Books (New York: G. P. Putnam's Sons, 1934), p. 268.

⁹Susanne Langer, Philosophy in a New Key, Mentor Books (New York: The New American Library, Inc., 1957), p. 92.

¹⁰Reimer, A Philosophy, p. 74f.

¹¹Reimer, A Philosophy, p. 74.

¹²Reimer, A Philosophy, p. 75.

provides the conditions and by means of these conditions assures meaning in aesthetic experience.¹³

Meaning cannot be experienced until the creative idea is given in the art-symbol. In the art-symbol, the creative idea is experienced as the art-symbol. The creative idea of the creative idea is the art-symbol.

As the creative idea has been experienced, the art-symbol, a resultant, implies that potentiality has been determined and a proposition formulated methodologically for its realization. The implication suggests that the art-symbol is also a process out of which a proposition is formulated and an anticipatory perspective methodologically conceived for the purpose of mediating the inductive inference from feeling, an art work, to the art-symbol when the art-symbol underlies movement from feeling to art. In the experience of experience (the intellection process), the art-symbol is the end which enables the means to function to structure the unknown (feeling) with the known (art) in order to validate the known (the art-symbol). The art-symbol is the principle of feeling and when admitted into feeling is feeling. Reimer says that feeling is the cause and art a resultant of aesthetic experience only when the symbol of feeling "becomes immersed in the aesthetic qualities of the work."¹⁴ [The underlining for stress is Reimer's].

Underlying meaning in feeling is the art-symbol's perspective. There is a dependency between the art-symbol and the creative idea.

¹³Reimer, A Philosophy, p. 75.

¹⁴Reimer, A Philosophy, p. 31.

Once the creative idea has been reflected, it functions as the art-symbol's intended movement from feeling to art; this validates the creative idea in an art work for meaning. The creative idea is dependent upon the art-symbol for meaning and the art-symbol is dependent upon the creative idea to validate its intention or conative function to activate the relationship between the cognitive and affective, art and feeling.¹⁵

The Creative Process

The art-symbol is a product of the creative process when its creative idea has been validated and determined to be true.¹⁶ As conceived by Reimer, the art-symbol is the act of expressing the creative idea in an art work.¹⁷ Once the art work is determined, can it be said then that, the art-symbol has defined itself? This seems to be true because if the art-symbol is given in aesthetic experience as Reimer claimed then it must have been the art-symbol which made it possible.¹⁸

Four tentative conclusions can be drawn to enable the reader to determine the qualities and the extent of the insight proffered by Reimer's concept of aesthetic creation. They are: (1) process is activated only when the creative idea that has been reflected functions as a proposition, and there is a dependency operant

¹⁵Reimer, A Philosophy, p. 61.

¹⁶Reimer, A Philosophy, pp. 44, 49.

¹⁷Reimer, A Philosophy, p. 45.

¹⁸Reimer, A Philosophy, pp. 38, 58.

between the art-symbol and the creative idea; (2) process is always caused; (3) process is by nature creative; (4) process implies structure.

First Conclusion. To structure experience teleologically does not mean to predetermine experience but, rather, to assure the mind of meaning in the creative idea. The creative idea originates in reflection by means of the conative power of the mind to determine the conditions of experience. The creative idea as reflected in the art-symbol is the condition of the creative idea. Reimer posited the creative idea as a process of reaching out in order to discover the art-symbol.¹⁹ Once discovered the art-symbol is the act or process of discovering.

In order to discover or experience meaning, the art-symbol's imagination is dependent upon structural principles which evolve out of the intellection process; an existential decision has been made to structure and activate the creative idea. In the intellection process, movement is from potentiality in the art-symbol to actuality in an art work. Through the intellection process possibilities are discovered and validated for their ability to be clarified in an art work.²⁰

Second Conclusion. In Reimerian thought, process is movement which is expressed only in terms of means (an art work) and known by its effect (the art-symbol).²¹ This is a generic (naturalistic) explanation of process until the art-symbol is experienced; it is

¹⁹Reimer, A Philosophy, p. 46f.

²⁰Reimer, A Philosophy, p. 61.

²¹Reimer, A Philosophy, pp. 45, 49.

now its own determinative process.²² Once experienced, the art-symbol is the true proposition which has the same relationship to process as essence does to existence. It is the proposition's purpose which mediates feeling to art in an art work in order to validate the art-symbol.²³ In an art work, the art-symbol is caused.

Third Conclusion. In reflective thought, the mind learns from experience.²⁴ It uses what it has learned to serve as patterns of analysis in order to design methodologies for the development of a proposition in order to comprehend the creative idea which has been reflected.²⁵

Comprehension is the transcendent (creative) factor of the art-symbol which implies that every inductive inference is dependent upon analysis for depth of insight proffered by intuition. In analysis, the mind reconstructs the whole for its presuppositions, premises, and conclusions; this fosters a need for an existential decision to validate the creative idea that has been experienced.²⁶

Once validated, the creative idea is the art-symbol. With the creative idea methodologically conceived in objectivity, the art-symbol has the means to intend an art work. As the art work becomes, there is the art-symbol's creativity.²⁷

Fourth Conclusion. Underlying any creative process is the propositional principle. The proposition determines the manner in which

²²Reimer, A Philosophy, p. 75.

²³Reimer, A Philosophy, p. 64.

²⁴Reimer, A Philosophy, p. 68.

²⁵Reimer, A Philosophy, p. 65.

²⁶Reimer, A Philosophy, p. 59.

²⁷Reimer, A Philosophy, p. 65.

the creative idea is experienced. To do this, the proposition suggests a methodology to experience the creative idea. In this sense, the art-symbol uses a creative idea to determine the creative idea, this is to say that, the creative idea is structured by means of its own process. Therefore the creative idea implies that structure has been used to structure. Structure is the mind's propositional principle, absolute in intention, but relative in function to transcend experience in experience.

The four conclusions posit the basic premise that an idea is creative only if there is a dependency operant between the art-symbol and the idea. Once an idea is experienced for its coherence and consistency, it is the art-symbol, an intended idea. The art-symbol structures the creative idea by creating conditions in the learning object, makes an existential decision, and acts in order to validate art in the feeling process.

As the activator, the art-symbol is the means as well as the end of the inductive inference; it underlies movement from feeling, an art work, to the art-symbol. The art-symbol is dependent upon the creative idea for comprehension and thus transcendence while the creative idea is dependent upon the art-symbol for structure and understanding. In the creative process, the art-symbol becomes conscious while being in consciousness.²⁸

Consciousness as a Condition of Aesthetic Experience

Consciousness which arises from the unknown is immanent to the feeling process. As a resultant of the process of intuition,

²⁸Reimer, A Philosophy, pp. 3, 99.

consciousness constitutes understanding for the one, a "subjective reality."²⁹ Reimer's concept of subjective reality is aesthetic meaning.³⁰

In aesthetic meaning, consciousness becomes to assume a cognitive responsibility synthesizing sensations to which impressions are intuitively given. The expressionistic element of consciousness is imagination which has as its purpose to create impressions of sensations as they arise out of the unknown to become known in the art-symbol.³¹

In Reimer's concept of consciousness, there are two factors operant, the expressionistic mind (creative idea) and its medium (an art work).³² In the two factors, there is a potency factor in the unknown (feeling) only when imagination (the creative idea) works together with its underlying formative principle (the art-symbol) to assure structure and potentiality in the unknown.³³

Consciousness constitutes potentiality and the mind's ability to formulate a proposition. The proposition is a function of the mind in the expression of consciousness in order to be conscious of its consciousness. The mind's purpose is to create conditions in the learning object which will assure meaning in experience.³⁴ As experienced, the

²⁹Reimer, A Philosophy, p. 76.

³⁰Reimer, A Philosophy, p. 58ff.

³¹Reimer, A Philosophy, p. 43ff.

³²Reimer, A Philosophy, pp. 41, 49.

³³Reimer, A Philosophy, p. 51.

³⁴Reimer, A Philosophy, p. 49.

learning object, although a referent, becomes indistinguishable from the mind itself.

In the learning object or consciousness, the mind does not need to "vision" the object as "outside" but envisions it as something not different in kind from what the mind intended it to be. Feelings do not happen, they are presupposed by reason out of which evolves the mind's purpose to intend the learning object as its own.³⁵

Consciousness is what the mind expresses to define the creative idea in an existent; it is the transcendent function of the creative process. Two further conclusions can be drawn at this point. They are: (1) consciousness is operant when there is a dependency between the art-symbol and the creative idea, and (2) consciousness is the transcendent function of the mind.³⁶

First Conclusion. The art-symbol and the creative idea have the same relationship as the will and intellect; they are co-determinants which explain consciousness in the feeling process.

The dependency implies that: (1) the intellect is dependent upon the will for understanding, and (2) the will is dependent upon the intellect for comprehension of its creative idea. The intellect is the mind's means to an end in knowledge; the will is the end which enables the intellect to function and transcend its own activity.³⁷

In consciousness, the mind does not need to go beyond itself because it embodies the unknown out of which potentiality arises to

³⁵Reimer, A Philosophy, p. 61.

³⁶Reimer, A Philosophy, p. 64.

³⁷Reimer, A Philosophy, p. 154.

foster the need in the mind to reflect its theories and assumptions, make an existential decision, and validate the unknown with the known.

Second Conclusion. In order for consciousness to be the transcendent function of the mind, the dependency between the will and the intellect must be operant. This implies a consciousness of being (consciousness).

Being as the Condition of Aesthetic Experience

Being is the basis of any philosophy of music education and alone explains the transcendent function of aesthetic experience.³⁸ As developed by Reimer's concept of the art-symbol, being is the creative process in transcendent consciousness. Being is becoming and yet a resultant of the creative process, conative, cognitive, and affective in function. To show the transcendent function of the epistemological elements of (1) the expressionistic mind, (2) the learning object, (3) an art work, and (4) the art-symbol, he postulates being as the condition of aesthetic experience.³⁹

The Mind

The expressionistic perspective grew with the need to comprehend emotionalistic views of art. Emotionalistic views of art are a function of the mind's affective power to intuit balance and proportion in Nature. Reimer discovered the essence of art in the imaginative process of intuition. Imagination is an intellectual agent of the mind for the purpose of abstracting the many into one. To do this, the

³⁸Reimer, A Philosophy, p. 76.

³⁹Reimer, A Philosophy, p. 74.

expressionistic mind becomes involved with wholes; the whole is determined to make the inductive inference.⁴⁰ Reimer characterizes the involvement as aesthetic experience.

Aesthetic experience is involvement with expressive qualities rather than with symbolic designations. The involvement is in the embodied qualities of a thing, which have absorbed any designative material which might be present. The experience of the aesthetic qualities is immediate; that is, direct. The particular, concrete, expressive nature of the presented form is what is responded to, rather than any generalized, communicated information the thing may contain.⁴¹

The imaginative intuition fosters complicative and metaphorical values. The mind's search for meaning was centered not on representing Nature so much as embodying nature for its expressive qualities, the mind's imaginative activity in Nature. The introduction of the mind into nature destroys the dichotomy between "subject" and "object" in experience. This is why experience is so important; it is the source of experience when the "subject" and "object" are indistinguishable in the art-symbol.

As developed expressionistically, the art-symbol explains what the mind apprehends while in experience and, once experienced, there is an explanation in form of how the mind experienced, what imaginative ideas were fostered, and how form was generated in matter.

The art-symbol is the expressionistic mind, the being of aesthetic experience. As being, the mind is a conative, cognitive, and affective whole; it has a responsibility to experience experience, to reflect in objectivity what was fostered imaginatively in subjectivity; this will determine methodology in experience. The mind's concern is

⁴⁰Reimer, A Philosophy, p. 76.

⁴¹Reimer, A Philosophy, p. 76.

with multiple styles of art in order to synthesize a style permitting it to comprehend the multiple in the one. The mind comprehends other styles as a part of its own style. The mind is not part of reality but reality itself; it is stylistic by means of other styles.

Being is the manner in which the mind defines itself.⁴² Being is experienced through style. This means that, wherever there is style in music, music and being are synonymous.⁴³

The Learning Object

Reimer's object is matter (the things of empirical existence, something that is without expressive function) in which form is prof-fered. His learning object is feeling, the interaction between the expressionistic mind and empirical existence. Once the learning object is apprehended, there is the expressionistic mind's concep-tion of the patterns of feeling.

Admitted into feeling, the expressionistic mind becomes the learning object.⁴⁴ The learning object constitutes the mind's poten-tiality to experience being and define itself. The mind insists that the learning object is not "outside" and therefore cannot impose itself on being; it is being.⁴⁵ The learning object is the pervasive element in being which fosters the need for the mind to act and experience meaning.

⁴²Reimer, A Philosophy, p. 156.

⁴³Reimer, A Philosophy, p. 157.

⁴⁴Reimer, A Philosophy, p. 50.

⁴⁵Reimer, A Philosophy, p. 50.

An Art Work

An art work is a concept of the mind's interdependency, namely, feeling; it is a basis for meaning.⁴⁶ When an art work gives meaning, there is an explanation of how the mind experiences. As experienced, an art work is a point of arrival in an existent and, in meaning, a base for expression.⁴⁷

For Reimer, an art work is a causal history of the mind's reflective being. In an art work, being is caused and known by its effect. Although intuition imposes an order on the mind, it is an intended order which originates in reflective thought. As intended order assures meaning in experience, being is characterized in matter. As existent in essence and existence an art work is the embodiment of the mind's imaginative intuition of feeling.⁴⁸

The Art-Symbol

Reimer's concept of the art-symbol explains what the mind has learned from experience; it recognizes the cognitive power of the mind to clarify intuitive forms for meaning. Meaning, in the expressionistic sense, arises out of experience when the interdependency is operant between the mind and an art work. As given in an art work, the art-symbol constitutes self-understanding.⁴⁹

⁴⁶Reimer, A Philosophy, p. 143.

⁴⁷Reimer, A Philosophy, p. 146.

⁴⁸Reimer, A Philosophy, p. 50f.

⁴⁹Reimer, A Philosophy, p. 38.

The transcendent factor operant in aesthetic experience assumed by Reimer is the art-symbol. Self-understanding, as given in an art work, is given by the art-symbol.⁵⁰ The art-symbol is the perceptive factor of the inductive inference when it has more than a cognitive function to clarify intuitive forms of the feeling process and there is a dependency operant between the art-symbol and the creative idea in reflective thought or being.

The creative idea which evolves from the art-symbol in reflective thought is first of all an act which requires an existential decision to activate the relationship between the art-symbol in objectivity and the creative idea in subjectivity. As purpose (objectivity) evolves in the art-symbol, it has a conative need to express its intention in order to validate its creative idea and define itself in an art work.

The purpose of the art-symbol is expression and definition for its complicative, metaphorical, and extensional values.⁵¹ It is Reimer's assumption that when the art-symbol is given in aesthetic experience, the art-symbol is the end (absolute in intention) which enables the means (relative in function) to become whole in the art-symbol. Expression and definition have the same relationship as means and end, the dependency of the creative idea and the art-symbol in being.

With a conative need, the art-symbol is the perceptive act of the creative process and a prerequisite to meaning in experience. By assuming the responsibilities of the perceptive act, the art-symbol

⁵⁰Reimer, A Philosophy, p. 59.

⁵¹Reimer, A Philosophy, pp. 61, 105.

transcends itself in the creative idea when the creative idea has been used to validate the creative idea in being. As becoming, the art-symbol is a working definition of being or aesthetic experience to (1) conclude the development the expressionistic elements and concepts, and (2) to provide the conditions for the listener, performer, and composer to be the human values of music education.⁵²

A Working Definition of the Art-Symbol

The working element of Reimer's philosophy is the art-symbol; it implies that the creative idea has been defined and reflected for its conative power to express the creative idea in an art work. Once the art-symbol is determined in an art work, there is being caused in an art work and uncaused in the art-symbol.

The source of art is in the creative idea which has been reflected for its potentiality to perceive the learning object, something not different from the perceiver's purpose and intention. The art-symbol intends the learning object to have a quality which characterizes being in matter. As intended, the learning object is knowledge or being, the art-symbol's complicative, metaphorical, and extensional values expressive of the conative, cognitive, and affective needs of the mind as the being of aesthetic experience.

⁵²Reimer, A Philosophy, p. 76.

CHAPTER V

CONCLUSIONS OF REIMER'S PHILOSOPHY OF MUSIC EDUCATION

An evaluation of Reimer, the philosopher, reveals his strengths and weaknesses for their epistemological and educational implications. Reimer's strengths arise out of the creative idea in listening, performing, and composing when there is an interdependency operant between the mind and the learning object in feeling, an expression, and self-understanding. The weaknesses of Reimer's philosophy evolve out of his concept of the art-symbol in the listener, performer, and composer when there is a dependency operant between the art-symbol and the creative idea in process, consciousness, and being.

The Strengths of Reimer's Philosophy

The strengths of Reimer's philosophy lies in the three phases of musical experience, namely, (1) listening, (2) performing, and (3) composing as these together function as a creative idea.

Reimer defines the creative idea using three concepts; these arise out of the feeling process when there is an expression of self-understanding. The three elements of the creative idea are: (1) feeling, (2) expression, and (3) self-understanding.

Feeling. Feeling is Reimer's point of entry into the learning process, the generic impulse which gives the creative idea momentum.¹

¹Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970), p. 45.

Expression. In Reimerian thought any musical behavior is expressionistic. To listen, perform, or compose involves the expressive activity of the mind to clarify the patterns of feeling for meaning in subjectivity.²

Self-Understanding. Once the expressionistic mind has become a resultant of its process, there is self-understanding. Understanding is an expression of the complicative and metaphorical values of experience.³

Listening

The three composite elements of the creative idea on a continuum from the first to the third represent three levels of listening from the affective to the cognitive. They are the (1) sensuous, (2) perceptual, and (3) the imaginal.⁴

Sensuous Listening. The sensuous response is the mind's response to the life and movement of sound. As the sound vibrations grow in regularity it serves to soothe the senses and hypnotize the rhythms of the listener.⁵ The "surface impact of sound" tends to diffuse and delay the aesthetic response. Totally affective responses, Reimer defines as non-aesthetic.⁶

Perceptual and Imaginal Listening. The creative idea for Reimer is the perceptible reaction. The interdependency between perception in

²Reimer, A Philosophy, p. 123.

³Reimer, A Philosophy, p. 26.

⁴Reimer, A Philosophy, p. 91.

⁵Reimer, A Philosophy, p. 96.

⁶Reimer, A Philosophy, p. 97.

empirical existence and imagination in subjectivity constitute aesthetic listening.⁷ The two-fold behavior arises together to open the mind to "the contour of a melody, the relation of the melody to its harmony, the rhythmic structure of both, the tone color of the presentation, the function of the melody and harmony serve in the developing form."⁸

As musical contours emerge in perception, there is the imaginal response to the rhythmic structure between the melody and harmony. The imaginal response is the process of listening. Perception is a resultant.⁹ Each resultant in an art work is a summation of previous expressive activity and a means to experience. By means of an art work, Reimer says that imagination

. . . feels the section coming to a close, anticipating a cadence which will mark the end of one section and imply the beginning of another, noticing the unexpected treatment of the movement toward the cadence, the expressive diversions, the sudden fulfillment, the much-expected new melodic idea but with a surprising carry-over of harmony from the previous section.¹⁰

Perception is man's ability to gather up in a whole, expressive activity; it constitutes a complicative value which implies the metaphorical source of experience in subjectivity. In subjectivity, the perceptual response is the source of experience in search for meaning only when imagination is fostered implying the mind's cognitive involvement in the intuitive forms of experience.¹¹ The perceptible reaction,

⁷Reimer, A Philosophy, p. 98.

⁸Reimer, A Philosophy, p. 98.

⁹Reimer, A Philosophy, p. 99.

¹⁰Reimer, A Philosophy, p. 99.

¹¹Reimer, A Philosophy, p. 99.

Reimer says, is a "creating along with the music." The perceptible reaction is the most potent explanation of how "sound can be used to give rise to 'meaning'."¹²

Does then sound have a quality which mirrors the expressive activity of the mind? Reimer says, musical listening starts with the perceptible reaction and has momentum only to the degree imagination has been fostered by the expressive possibilities of sound. The interdependency between the listener and his medium determines how the listener listens. Reimer's strength lies in showing the listener how to listen and not what to listen for. What to listen for, Reimer believes is a responsibility of the listener.¹³

Performing

In Reimer's thought, performance is the goal of all musical activity, listening and composing; it is the listener's reward for musical understanding.¹⁴ This is to say that performance has the same relationship to listening as perception does to imagination. While listening is a process, performance is a goal of transforming musical meaning into sound.¹⁵

In listening, the performer learns how to perform, and what to perform is determined while performing. The performer has the same empirical requirements in sound as perception does in matter when the

¹²Reimer, A Philosophy, p. 99.

¹³Reimer, A Philosophy, p. 131.

¹⁴Reimer, A Philosophy, p. 139.

¹⁵Reimer, A Philosophy, pp. 130, 136.

performer reserves the right to clarify meanings through the imaginative response. With any performance there are applicative and technical considerations which limit performance but not necessarily listening. The mind's listening powers, imaginative in nature, far exceed technical proficiency to perform.¹⁶

The effectiveness of Reimer's position is evidenced when there is a balance between listening and performance, understanding and performance in music. Reimer emphasizes the need for a balance between complicative and metaphorical values as they arise out of the feeling process. While listening generates momentum, performance strengthens the learner's ability to react perceptibly to the expressive qualities of sound for its human values. Reimer supports his position by saying:

When a performance program succeeds in being an aesthetic education program; that is, when good music of appropriate complexity is used, when musical experience is the major focus of effort, when the clarification of musical content is a natural and necessary part of the learning process, when musical mastery and musical understanding are both being pursued and are so balanced that each strengthens the other, performance can finally be considered to have fulfilled the conditions of excellent education. Musical talent will be fostered and enriched with musical intelligence, while musical understanding will be developed as a function of intimate involvement in tangible musical processes. When helped to achieve an integration of musical mastery with musical understanding at least some children will achieve a third value which transcends the benefits of both: they will have gained a sense of becoming part of the act of aesthetic creation.¹⁷

Composing

As creative ideas, the behaviors of listening, performing, and composing are acts of creation and re-creation. "Composition is a

¹⁶Reimer, A Philosophy, pp. 132, 136.

¹⁷Reimer, A Philosophy, p. 138.

mode of musical study which can be most effective for clarifying how music works and for giving the actual experience of bringing music to birth."¹⁸

The commonality among the behaviors evolves from the multiple to the particular, a convergent process implying the mind's imaginative reaction. The multiplicity for the composer is found in sound. On the other hand, the listener and performer experience the multiplicity of musical styles which enables them to discover contrast in musical elements and therefore unity in composition.

As an expression, composition (an art work) is the embodiment of the artist's creative idea. Reimer emphasizes the need to study a variety of art works for their insights (metaphorical values) into the feeling process (the complicative value).

Out of the interdependency of the feeling process, the composer, listener, and performer have a responsibility to compose, listen, and perform in order to express the creative idea, and gain in self-understanding. To do this the art-symbol is abstracted from which, the composer, listener, and performer learns from the consequences of experience.¹⁹

His philosophical perspective posits:

1. Experience is creative when imagination is working with musical elements and an art work completed.
2. Experience is strengthened through study of the expressive qualities of an art work for its complicative value.

¹⁸Reimer, A Philosophy, p. 118.

¹⁹Reimer, A Philosophy, p. 158f.

3. In the art-symbol with metaphorical value, experience gains in momentum and implies growth.
4. Understanding is a function of the self expressed in experience.
5. Learners (listeners, performers, and composers) are interdependent upon composers for an art work.
6. Learning is a process of experience and convergent thought.
7. Experience is central to the educative process.
8. Each experience is a summation of past experience and is close to the future.

The Weaknesses of Reimer's Philosophy

The weaknesses of Reimer's philosophy evolve out of his concept on the relationship between the art-symbol and the creative idea to determine the transcendent function of the listener, performer, and composer in process, consciousness, and being. This means that the art-symbol for Reimer did not have the responsibility to:

1. define the art-symbol as an intended end which enables the creative idea to become in experience,
2. express consciousness in order to move from potentiality in the creative idea to actuality in an art work, and
3. realize the transcendent function of consciousness in being.

The Listener

As the end which enables the means to function, the listener explains why the listener listens. Movement toward the learning object (music) is activated by the listener's conative function to experience experience as the creative ideas arise from reflective thought.

By limiting musical experience to involvement in expressive sound, Reimer affirms an art work as a means through which the listener's patterns of feeling are expressed. The resultant art-symbol given to the listener is now shared by the artist and the listener. To share, the listener's conative function must be replete in the cognitive to clarify insights as they arise out of the feeling process. What, then, can be said for the listener's conative function to choose the manner in which he listens? The listener is the art of music when the listener enters into an event of music. The listener's premise is that if an art work is expressive of the patterns of feeling, those patterns are presupposed in the listener's art-symbol or perspective. That is if an art work arouses meaning in words for the listener, the meaning in reflection may be used to listen to music with poetic connotations. Or, who is to deny the mechanic's aesthetic delight of music with mechanical connotations? The mechanic is also a listener, one who intends music to be not different from his own idea of reality.

All musical experience is a function of the listener when there is a dependency operant between the listener and the listener's ideas. The listener and his ideas are as integral as the primordial images of revenge, incest, love, and hate are to a Wagnerian opera.

As the art-symbol, the listener intends an art work to be not different from his own perspective. Once the listener experiences an art work, the listener is responsible to the artist to analyze the depth of his insights for their logicity. Again this is not to say that the artist imposes himself on the listener. The listener has his own ears and must stand upon the logicity of his own experience.

The Listening Process. In the listening process, the creative idea is born. For the listener the creative idea although not limited by sound (the sense of hearing, physiologically speaking) is structured by the listener's associations, intra-subjective, and character responses. The listener's responses are a threefold condition of experience as intuitive, imaginative, and meaningful. They are not peripheral to expressive sound, but central to the listener who is an economic, social, political, and ethical being.

The Associative. Associations are patterns of feeling, they characterize the listener's intention in music. They are activated by the listener's search for meaning which fosters a need in the listener to make a decision in order to move toward the expressive qualities of sound or from sound to its conative implications in other disciplines such as history, math or arts such as dance and sculpture.

The Intra-Subjective. If the listener chooses to become immersed in the expressive qualities of sound, and imagination is fostered, therein is the intra-subjective response. Underlying the affirmation of the intra-subjective is the listener's confirmation of the patterns of feeling articulated by the artist which now serve the listener's creative idea in an art work. While the listener may not have the same depth of experience as the composer's in tone color, the listener is able to understand, comprehend, and move toward the artist's original purpose and intention as expressed in an art work.

The Character. The character of listening is the listener. The moods or patterns of feeling are a function of the listener's end, that is, the patterns of feeling are intentional. There is a

potency factor in the patterns of feeling when they are expressed by the listener in search for meaning. To do this, the listener uses meaning (associations) to design patterns of analysis and suggest methodologies to experience meaning, to listen in the style of the listener.

In summary, the mind's conative power is born in the reflective nature of the listening process. Important to responsible listening is the listener's intent; once discovered there is the true listener. The listener's intent explains the manner in which the listener listens, provides a methodology of how to listen, and determines what to listen to. It is the listener who enables the listener to listen and to experience music.

The Listener, Performer,
and Composer

In order to posit the dependency between the art-symbol and the creative, the dependencies are given between (1) the listener and the performer, and (2) the composer and the performer.

The Listener and the Performer. In the dependency between the listener and the performer, the listener is dependent upon the performer for complicative and metaphorical value and the performer is dependent upon the listener for the extensional value of the art-symbol. Arising from the listening process, the performer takes on many forms in art, dance and sculpture to express the listener, for example, as a politician, or a salesman. As a politician enters into an event of music, there is a performance which enables others to learn from his expression. A salesman may similarly use music to sell a product or mediate service. In either example music is not

referential but is an event or what a politician or salesman expresses to rally his constituents and sell a product.

Musical comprehension is born in the listening process and validated in performance. The true listener is an intended performer. Arising from the listening process, the performer is the true listener in the process of validating the creative idea which has been reflected. As the listener enters into performance music is impregnated with the listener's being. For example, as a politician, the listener assures music of political ends. As politically motivated, music cannot be separated from its political ends.

The listener's perspective explains why music exists. The listener insists that his ideas are not extra to an event but characterize the listener's experience. As the listener enters into music, there is an archetype of the listener in music with extensional (conative) value.

The Composer and the Performer. When there is a dependency operant between the composer and the performer, the composer is the art-symbol which activates the creative idea in the performer. In reality the composer is an intended performer and the performer an intended composer. This does not mean that the performer must compose to be a good performer nor that a composer become an actual performer. The dependency does mean that the composer's art-symbol assures the performer of musical meaning. The performer is born in the composer's reflective process and determined in performance. Musical understanding arises in performance only if the composer's perspective has been used to perform his art work.

Composition and performance are two sides of the creative process. The former implies comprehension of the artist and the

latter understanding of the performer and the validation of the art-symbol. While the performer is dependent upon the composer for meaning, the composer is dependent upon the performer for the true creative idea.

The composer is the end which enables the performer to function; the performer is the means to composition. In the composer's perspective, the performer's creative idea is the true discoverer when activated by the composer's existential decision, the performer's creative idea structures the epistemological implications of the art-symbol, and there is the art-symbol in reality (being).

The Composer

The composer is the dependency between the art-symbol and the creative idea who expresses consciousness and suggests a methodology to actualize the musical idea in an art work. In an art work, the composer is the rhythm between the melody and harmony in tone color.

Epistemologically, the art-symbol is the composer's perspective which assures the creative idea of meaning. The process of the art-symbol does more than clarify the creative idea; it gives birth to the creative idea when there is a dependency operant between the art-symbol and the creative idea in the being of the composer.

The Epistemological Implications of Reimer's Philosophy

Reimer's philosophy of music centers in the relationship between art and feeling. Art is the creative idea which evolves out of the feeling process in order to express the patterns of feeling.

The Reimerian view on the relationship between art and feeling implies that art is known by its form and cognitive function, the need

to express feeling. Reimer's thesis is that in order to express the patterns of feeling, there must be cognitive import, or art.

Once experienced art constitutes being. In being, art is the creative idea which has been reflected implying a dependency operant between the art-symbol and the creative idea when the art-symbol is a conative, cognitive, and affective whole. The art-symbol underlies the creative idea to affirm and confirm the creative idea for its complicative, metaphorical, and extensional values. The ontological relationship is between art and being.

Art and Being

Reimer's concept of art stands the test of form implying a cognitive function operant in the elements of music.²⁰ The elements of music are the objective tools of art.

These elements--the expressive qualities of melody, harmony, rhythm, tone color, texture, form--are totally objective: they are identifiable, nameable, capable of being manipulated, created, discussed, isolated, reinserted into context.²¹

The elements of music are things, passive in nature, until the mind experiences them for their expressive value. Once experienced, the elements of music are the composer's creative ideas and, in meaning, determine the potentiality of the composer.

To show the dependency between the composer and his creative ideas, the composer's elements of being in (1) the mind, (2) consciousness, (3) process, and (4) feeling, are defined in the same way as the

²⁰The elements of music in the following discussion are defined by functional tonality and/or sonorities in the contemporary sense. The discussion may be replaced by atonal and aleatory systems which are dependent upon the interchange of the commonly held definitions of the melody for rhythm and the melody for harmony, respectively.

²¹Reimer, A Philosophy, p. 40.

elements of music in (1) the melody, (2) harmony, (3) rhythm, and (4) tone color. The dependency has depth when the composer's being is the art of music and the mind is the melody, consciousness is harmony, process is rhythm, and feeling is tone color.

The Mind and the Melody. Melody in music is found as it ascends, descends, and in combination, harmonically. In order to determine melody, there must be harmony. Harmony is actualized while in the process of determining intervallic material in the movement of tones. The task of the expressionistic melody is to clarify the patterns of rhythm in harmony. As replete in harmony, the melody is a resultant of naturalistic rhythms as they arise in harmony.

In harmony, the melody is a conative, cognitive, and affective whole (melodic, harmonic, and rhythmic). For example a folk song is a composite of one distinct interval among a series of ascending and/or descending tones. The (distinct) interval which gives rhythm to a series of tones is harmonic. Harmonic rhythms are a function of the melody's reflection of a series of tones for their potential melody and harmony.

Consciousness and Harmony. Harmony is the transcendent function of the melody, conceived of as a process, and yet a resultant of the music process. In harmony, the melody has the ability to express the rhythm between the melody and harmony. There is a dependency between the melody and harmony. Melody is dependent upon harmony for meaning and harmony is dependent upon the melody for rhythm. Without melodic rhythm, harmony is a pattern, interval, chord, or tone cluster;

it is "an organization of tones sounded together."²²

Harmony is the embodiment of the melody's activity which implies that the melody has made use of a sequence of intervals, chords, or a rhythmic motive. Harmony is inseparable from melody; it constitutes patterns and ordered sequences, intervallic and chordal materials. Harmony is the constructive idea dependent upon the creative idea in the melody for rhythm.

Process and Rhythm. The expressionistic melody defines rhythm by means of its beats as they enter into an order sequence toward pattern. In pattern, beats underlie the melody's ability to express pulses. Together the beats and pulses are a methodological conception of the dependency between the melody and harmony. The melody of rhythm is the beat; the harmony of rhythm is the pulse. The dependency implies that the melody is dependent upon harmony for pace and harmony is dependent upon the melody for accent.

The Rhythm of the Melody and Harmony (Feeling and Tone Color)

To discuss the dependency between the melody and harmony is to use rhythm to affirm and confirm movement or feeling in tone color. To affirm feeling is to converge and to confirm is to diverge the beats and pulses of rhythm in tone color.

The process of converging beats and pulses so that beats dominate is expressionistic. The process of diverging beats and pulses is reflective.

²²Bennett Reimer, "Development and Trial in a Junior and Senior High School of a Two-Year Curriculum in General Music," ERIC. ED 017 526 (August 1967): p. B-190.

Convergent Rhythm. Possibly the greatest expressionistic composer was J. S. Bach; in his Chorale Preludes, he sought the union between the melody and harmony, beats and pulses.

In convergent rhythm, each chord is a resultant of all previous chords and is pivotal to succeeding chords. In expression, chords are added until some harmonic sequence completes itself in tonality. The convergent process sustains itself only so long as "new" tones can be successfully added within an emergent tonality. The effect of the process is tonality. Tonality is a complicative value implying metaphorical value which enables the melody to manipulate chords, symbolically, for their coherence and consistency in tonality.

The feeling of the melody which emerges is forceful relative to the resonance of beats and pulses in convergent rhythm.

Divergent Rhythm. Divergent rhythm is a function of the melody's reflective ability to express harmony and to assure harmony in music. In divergent rhythm, the melody reflects chords and intervals for their thematic and motivic potentiality in variation and fugue, respectively. This implies that the melody has made use of a chain of chords and intervals in order to diverge beats and pulses, determine their extensional value in irregular rhythm, and use wider intervals in extended forms of composition.

The feeling of the melody which emerges in divergent rhythm is robust, playful, and often energetic because of the melodic freedom unlocked in reflective thought. In reflective thought, the melody's perspective is developed from which the melody defines itself in harmony.

Reimer the Educator

Reimer did accomplish his purpose as an educator to justify performance as a valid activity of aesthetic education when there is a balance between musical understanding and technical mastery.²³ The resultant of performance is the performer, who is first of all an expressionist in origin, nature, and purpose, who understands the importance of performance for musical understanding.

Musical understanding is the reward of performance. In performance, meaningless sounds are transformed into expressive form to gain aesthetic experience, perception, and reaction.²⁴ While technical skill mediates the performer's voice or instrument, musical understanding mediates the performer's ability to perform (musical sensitivity).

The amount and quality of music's expressiveness revealed through musically-oriented performance can be as high as or higher than any other mode of musical experiencing. The systematic cultivation of musical understanding through the mode of performing is the major task of the performance program. To the degree that performance increases the musical understanding of the children involved, the program is successful as aesthetic education.²⁵

The truth is that education is a process which deals with content and therefore value. Why? Because when the performer understands music he is music, the rhythm between the melody and harmony. Seven principles of learning evolve out of Reimer's philosophy.

²³Reimer, A Philosophy, p. 126 ff.

²⁴Reimer, A Philosophy, p. 132.

²⁵Reimer, A Philosophy, p. 132.

1. Performing is first of all a process of sharing insights. The performer performs by others. The performer performs an art work to validate his musical idea with the artist's for meaning in being.

2. Performing is a process of symbolization. Symbols are expressed to find form in matter and insights into the feeling process. The process is abstractive when the form of an art work is replaced symbolically in order to clarify its content for meaning.

3. Understanding is the resultant of the creative idea in music; it is caused by the creative idea's intense involvement in the materials of music. The conditions of music cause the performer to exist.

4. Understanding implies that the performer's idea has been used to find the creative idea. Once the creative has been clarified, there is the method, the metaphysical basis of the educative process in the art-symbol.

5. With understanding (purpose) evolves the need in the art-symbol to define itself in an existent. To do this, it uses meaning to design patterns of analysis and methodologies to assure meaning in experience.

6. In the learning process, there is movement only when there is a dependency operant between the art-symbol and the creative idea. Movement is from potentiality (purpose in the art-symbol) to actuality in an art work (the embodiment of the creative idea).

7. The learner uses experience to experience experience (comprehend). Comprehension is the transcendent factor in the learning process; it is the learner (listener, performer, and composer) expressed in music.

Performance is one way to music when the performer is involved with the materials of music. What does this mean? In performance, the performer cannot be separated from the listener and composer's functional insights. From the listener, the performer deals with music for its extensional (human) (transcendent) values such as in the economic, social, political, and ethical being. From the composer, the performer learns the extensional values of music, the rhythm between the melody and harmony in tone color. The performer is the expressive factor of the listener and composer. The listener and composer presuppose intelligence in performance; the listener and composer sponsor the human and musical values as they arise together in the performer. The listener and composer provide the following presuppositions which determine the true performer.

The Listener's Presuppositions

The listener presupposes intelligence in the process of performance because:

1. The listener is a learner; this means that he is free to act because he realizes the significance of his purpose and intention in music. As the learner the listener determines "why," "how," and "what" he learns in music. The learner is the basic content of any theory of music education.

2. The listener is a product of the way he listens. In the listening process, the listener is a means to learning when the listener has been involved with the expressive qualities of music. In the listening process the listener becomes the art-symbol. As the art-symbol, the listener enables music to function, have cognitive, and

affective import, and to become. Once music is experienced by the listener, music exists.

3. The listener acts in order to realize his own ideas; when he becomes a creative process involved in music, music then is a function of his choices and experience.

4. The listener is engaged in a process which with the use of his mind is causal in nature and implies structure. Therein, he is free to react perceptibly to the expressive qualities of music and validate an art work's effectiveness.

The Composer's Presuppositions

The composer fosters intelligence in music because:

1. The composer is a learner who acts in music. Music is reality for the composer, the rhythm between the melody and harmony.

2. The composer deals with the expressive qualities of sound. This means that, the composer is a resultant of the melody's creative activity in tone color.

3. The composer's melody acts in order to determine harmony by means of harmony. Harmony is the transcendent function of the melody in search for harmony. Harmony is the means and end of the melody in the creative process.

4. Harmony is the method of the melody; it enables the melody to determine a set of controls from which to assure itself of music.

The composite presuppositions are a set of values which validate Reimer's purpose to justify performance as a learning process and the performer as the learner.

The Performer as the Learner

Once experienced by way of the listener and composer's functional insights into music, the performer is the activating factor of the learning process. The performer is the learning process who knows that:

1. The performer makes his own music; choice is central to any creative activity.
2. The performer learns by way of music.
3. As the performer begins to participate in an event of music, music becomes the means and end of learning.
4. The performer is dependent upon the composer for depth of insight into the expressive qualities of music.
5. The composer is a musical value of music.
6. The performer is dependent upon the listener for the extensional value of music.
7. The listener is a human value of music.
8. Music is the intention of the performer (learner).
9. To the degree the performer becomes music, music is meaning (consciousness).
10. To self-realize, the performer expresses music in order to define music; definition enables the self to experience music.
11. Music exists only in the performer; in music the performer is.
12. Music is discovered by the performer never made.
13. The performer is the being and basic content of music.
14. Music is the causal history of the performer.

15. The performer knows music.
16. Music is a process and resultant of the performer.
17. In the performer, music possesses being (reality).

Relevance of Reimer's Philosophy for the
Contemporary Music Educator

Reimer has long been an observer of music programs and has concluded that music is educative so long as it is experienced. The creative idea is the performer's experience of music. The development of the creative idea is dependent upon the art-symbol in an art work. Once experienced in an art work, the creative idea is a conscious agent in the art-symbol with the power to assure meaning and define itself in aesthetic experience. The performer is being. Art is more than form; it is being with potentiality in the beholder's perspective.

The performer's materials of knowledge in process, consciousness, and being are synonymous with the elements of music. In music the art-symbol is the melody, a harmonic agent, with the power to activate rhythm, express harmony, and define itself melodically in tone color.

By being, tone color is more than timbre; it is an event of the rhythm between the melody and harmony. Rhythm must be more than a pattern or a vibration caused by the principle of the line of least resistance or chemical reduction; it is the process of the melody, caused and implying a structure in which the performer has determined the creative idea and validated it to be true. Similarly harmony transcends a combination of tones sounded together as the consciousness of the melody. Being, alone, insists that the elements of music

function as a conative (melodic), cognitive (harmonic), and affective (rhythmic) whole.

When the performer enters an event of music, he becomes music, the melody, harmony, and rhythm of an event in tone color. For this reason, music educators need look only to the performer for the creative idea of present music programs in music education to validate his being. For purpose in his creative idea, the performer needs look to the music educator as the listener and composer. In the listener and composer's purpose is the origin of the performer as the creative idea. The performer is an intended listener and composer.

The discovery of the art-symbol in the performer's music and education necessitates a redefinition of art as an ontological concept of being with form, function, and potentiality in the feeling process when there is a dependency operant between the performer in the music student and the listener and composer in the music educator.

From the study three conclusions are drawn by the evaluator for the music educator:

1. In the listening process, music is inseparable from the listener's economic, social, political, and spiritual being.
2. In the composing process, there is a need to re-examine traditional definitions of the elements of music to show the value of the art-symbol as the ontological basis of the philosophy of music and music education.
3. In the performing process, the performer is dependent upon the listener and the composer for human and musical value, respectively.

The premise which underlies the three conclusions is that the performer is the being and basic content of music. Without the

performer, music cannot exist. The performer is and becomes in music; he generates rise and fall in melody, distinguishes harmonic contrasts and explains rhythm in music. To do this, the performer determines method in order to use appropriately both convergent and divergent rhythm in harmony to understand and comprehend self in tone color. From the above premise Reimer concluded that music education is a function of the performer's experience of the expressive qualities of music.

Based upon the premise which underlies Reimer's philosophy of music education, the following suggestions are offered to the music educator to assure the performer of meaning in musical experience:

1. Since the performer knows musical values by the composer, the music educator should be a composer to foster growth in the performer from performing in a technical to a musical sense. The composer's perspective enables the performer to gain in musical understanding and experience. Without the composer's perspective, performance is a display of technique, a mechanical value.

2. Because tone color is only one dimension of understanding, namely, of sound, the music educator should teach music in other disciplines: math, chemistry, history, and arts such as dance and sculpture. What does this mean? As the performer enters music with a wealth of experience, the purpose of the music educator is not to convert the performer to ideas of tone color excluding the verbal, visual, and tactile but to use the performer's similes and metaphores of language, visions, and feelings to comprehend sound. The assumption is that meaning in language, sights, and sounds are human, poetic, visual,

and musical. Value is synonymous with what the performer gives to his experience of sound in tone color.

3. Performance is always a function of the performer when there is a dependency operant between the performer and composer. While the performer is the reason for performance; it is a reason which evolves out of the composer's reflective experience of the performer's creative idea. For this reason, the music educator should take into account the performer's intention or creative idea in planning a music program. This means that, the music educator is first to be a listener and composer in order to determine the questions of listening, composing, and performing. The assumption is that while the performer is dependent upon the composer for musical understanding the composer is dependent upon the performer for an existential decision in order to validate the music educator's teaching. When the music educator is performing he is learning more about himself than about his students.

4. The performer knows musically that the melody is a function of harmony and rhythm. For this reason, the music educator should integrate the studies of traditional harmony, counterpoint, and arranging to unify theory and practice in music. When traditional harmony and counterpoint are taught as entities the performer-student does not have the opportunity to see counterpoint as the study of the melody as a melodic, harmonic, and rhythmic whole nor harmony as the study of a series of intervals, chords, and/or tone clusters for their tonality and/or functional sonorities. This means that the performer-student studies music without its melodic and harmonic rhythms. Rhythm in music is the interaction between the melody and harmony activated by the melody which has a conative power to express

a theme, motif, or series of intervals in order to realize rhythm in harmony. The assumption is that if the elements of music have their basis in being then no matter what period of music is under consideration the fundamental elements of music in the melody, harmony, and rhythm must be present. The melody exists only in the creative idea that has been reflected in a series of tones and possibly words and visual effects. Harmony exists only when activated by the melody. The implication is that if the melody is operant and rhythmic, there must be harmony. The melody without harmony is a nonentity, an impossibility. Harmony without melody is an empty form, a methodology. Thus when studying harmony, the study of melody in counterpoint cannot be denied in theory or practice.

5. The practicing factor of music education is the performer. For this reason, the music educator should allow the performer time to decide the manner in which he is to experience music. This means that, the music educator-performer contact is to be held to a minimum to allow time for creative ideas to be developed and discovered in the art-symbol. The development of the creative idea is a function of the performer's responsibility to his learning object or music educator-teacher. The music educator's rationale for allowing the performer-student this freedom arises out of an awareness that sound involves one sense, hearing, and that hearing has depth when specialized by the performer's other senses. Tonal understanding is never a function of sound; it is a function of what the performer brings and expresses in sound. Sound does not foster a human decision to perform. Musical understanding fosters the need in the performer to make a practicing decision in order to validate the listener and

composer's perspective co-equally. Levels of musical understanding cannot be successfully distinguished from levels of human understanding. In music changes in sound are always a function of the performer's decision to perform. The performer is the means and end of performance when there is a dependency operant between the performer, listener, and composer.

6. The music educator should recognize that the performer by reason of his mind or art-symbol is never a part of what he knows, musically; the performer is the totality of his experience both actual and potential. The unknown is always found within the known; it is potentiality to be actualized in reality of music. Once the performer enters into the listener and composer's perspective, the performer has discovered his symbol which enables him to realize the creative idea in himself. The creative idea is the performer expressed in experience. The performer that looks at himself by others does not need to look transcendently at the unknown but realizes potentiality in the unknown as a part of himself. Once the performer is discovered by way of the listener and composer, there is the performer as the being and basic content of music for the music educator-teacher.

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The history of the aesthetic concepts is perceived by major sources. Minor sources discuss general concepts in aesthetics and their implications. Other areas for study are the musical and psychological implications of aesthetic experience as being.

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